FOREWARD

San Sarin, worthy scholar of Sanskrit, is by profession an accountant though he possesses deep knowledge of Sanskrit language and literature, as he cherishes great interest in this subject. He is a regular contributor to the World Sanskrit Conference. He has visited thereby many countries where this conference was held in past.

We met in Leiden, The Netherlands where the World Sanskrit Conference was organized. Fortunately he took us to an exhibition where photos etc. of the Khmer sculptures of Angkorian period were displayed. There with great interest he has explained especially the greatest temple in the world of “The Great God Viṣṇu of the world.” The complete structure of the series of these temples is spread in the area of 12 km x 12 km, which is known as “Big City”. As Mr. San Sarin has explained in his introduction, “The Big City” with its squareness (12 km x 12 km). This City is surrounded by large trenches and walls. It has four axial doors which direct to the four cardinal points of space. The centre of these four directions is started from the Bayon, the last Khmer “Temple-Mountain”. The fifth door called Dvār Jay, “Victory Door”, is at the East side, opened on the ancient pavement guided toward the “Royal Tribune” and the “Royal Palace”. Each door of the City has three big and imposing towers.

The author of “Samudramanthana” is inspired by this scene of churnig of the ocean for Amṛta. He has provided us with the text of “Samudramanthana” from the Ādi Parvan of Mahābhārata with translation and a critical notes on each and every word. Here his deep knowledge of Sanskrit Grammar is evident. He has in his introduction provided us with the competitive study of “Samudramanthana” of Matsya-Pūrṇa, Viṣṇu Purāṇa, Bhāgavata Purāṇa and Mahābhārata.

As it is noted by Mr. San Sarin in his introduction – “On counting the protagonists at the right hand of the dancing God Viṣṇu, we have 92. This is the demon’s camp. At the left hand of the God, the number of protagonists is 88. This is the gods’ camp.” Being an accountant he has tried in his own way to explain the secret of 92 and 88, which would prove interesting.

I congratulate Mr. San Sarin for his deep critical study of the Sanskrit Text of “Samudramanthana” of Mahābhārata Ādi Parvan. He has sent this text to me before some years. I have presented it to the Grant-in-aid committee for publication and Prof. V. Kutumbshastri, then Vice-Chancellor of the Rashtriya Sanskrit Sansthan, and other members have approved it for publication. Today the book sees the day light especially when the Rashtriya Sanskrit Sansthan (Deemed University) is organizing the World Sanskrit Conference.

I thank Dr. Radha Vallabha Tripathi, the Vice-Chancellor of the Rashtriya Sanskrit Sansthan, New Delhi, for bringing out this work at a proper occasion.

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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 and the .

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.

Sanskrit grammar studies as meant in this view assent to a way of dealing with positive real knowledge of the order and discipline of this language. These grammatical studies attempt to unravel some of the first operational, intellectual attainments of the fundamental elements of Panini's Sanskrit grammatical system. An analysis of each strophe of the purposeful story aims at bringing in the first elements of Paninian grammar and at the same time improving the contact of the beginners. I have made a decision about the large knowledge of Panini's work by focussing one's attention on each strophe. For that purpose and by degrees, I have never hesitated about quoting the from The .

Otherwise, it is intent on creating an acceptable way with a view to understanding the meaningful word used in each strophe. I have resolved the full account of my analysis by producing some useful references as they are needed.

The last relevant point is the story being considered as a support of discussion and analysis. For the present time, I have chosen the large bas-relief that anyone can see at Angkor Vat Temple, East gallery, Southern part (3rd surrounding wall). This is the bas-relief a 50 metres long and 2 metres high; obviously, Khmer sculptors of the Angkor Vat period had a panel of 100 square metres. Admittedly, this is the bigest bas-relief of the world devoted to the churning of the Ocean for Amrta.

Angkor Vat had been built under the reign of King Suryavarman II (1113-1150 A.D.). In this period, Khmer civilization had been at its apotheosis. The Angkor Vat Temple was dedicated to the King as after his death, his soul was believed to be identified with the God , and received accordingly the posthumous name , “The Great God of the World”.

(vi)
The theme of the churning of the Ocean for Amṛta had been taken up again after II's death. The demons, the gods and the serpent had the choice place as they became part and parcel of the creation of urban art. After thirty years of the Angkor Vat style, the forthcoming one was under the reign of Emperor Jayavarman VII (1181-1219 A.D.). Bayon style, that is what scholars name the new form of Khmer art of this reign. Moreover some huge temples having been raised up by his authority, the remaining famous work of this Emperor was Angkor Thom, “The Big City” with its squareness (12 km x 12 km). This City is surrounded by large trenches and walls. It has four axial doors which direct to the four cardinal points of space. The centre of these four directions is started from the Bayon, the last Khmer “Temple-Mountain”. The fifth door called Jay, “Victory Door”, is at the East side, opened on the ancient pavement guided toward the “Royal Tribune” and the “Royal Palace”. Each door of the City has three big and imposing towers.

The elements of the churning of the Ocean for Amṛta had been making arrangements to create the new effect by the authors of the Bayon style. When anyone goes into the City, he must take the large pavement jumping over the outer trench; the road runs quite a way under the imposing towers and leads then to the Bayon temple. Before reaching these towers, the large pavement on the solid bridge, has at each side the guardrails made by fifty four colossal human figures. Western travellers and visitors call this pavement the Giant’s Causeway, after certain novelists. The giants grapple with a long, immense serpent Vasuki whose tail and five heads raise up again vigorously at the ends. They turn their backs toward the City, and are for anyone who enters in it, the gods at his left-hand and the demons at his right. Grappling with the Vasuki’s body and holding on to their positions for ever, their eyes gaze on anyone who has to go in the City. At each door, there are 108 protagonists of the churning of the Ocean.

Going in the City, any visitor is always overwhelmed by a) an uncanny, glassy stare of all the threatening faced demons from his right-hand, b) a silent serene of purpose becoming apparent from the mild features of the gods’ faces from his left-hand, c) the gigantic faces of the high three towers, bearing sway over any creature by offering a constant, enigmatic smile. These faces seem to thoroughly stand looking over the 108 protagonists who did what they had been told to be successful in this operation.

One may appreciate B.P.Groslier’s point of view: “Now, if one considers the city with its ensemble: the central temple which symbolizes the Mount, the swivel of the Universe, the doors being symmetrically opposed to East-West and North-South, one gets simply a representation of the churning of the Ocean on a gigantic scale. For example, the gods of the Southern door hold on to an end of the nāga [serpent] who symbolically coils round the central mount, he is on other side, grabbed by the demons of the Northern door. Alternately pulling out, they can make the mountain revolve and spur the Ocean aiming at obtaining the ambrosia. At any time, Khmer Kings had been compared with Visnu churning the Ocean of Milk in order to have the amṛta come up, that is abundance, in other words”1.

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Through two reigns, the theme of the churning of the Ocean had been outshining other decorative lines. Grasping the cause of the choice made by the high authority and the artists of those days will be quite a treat. Did they have a wide choice? To see the same theme within less than forty years, one would believe they were intent on conveying a deep message for Cambodia and its people. There is no need for us to hesitate so much about something as it will be about this. For the artists of those days to drop down the theme of churning had been impossible. For us to understand their own mind and intention is still difficult.

The theme of the churning of the Ocean for Amrta did not fail to be known or appreciated in the former period of Khmer art. The case of the Angkor Vat period may have symbolically aimed at what it must have done to strengthen the Kingdom. The churning of the Ocean would have become the “idea-force” as it had been so positive about finding out again the fourteen (or thirteen) precious things which had been lost in the former chaotic period of the universe.

The Angkorian high power had been struck off by the Cham armies in 1177 A.D. Of course, the situation was woeful and people were overcome with grief. The future Jayavarman VII fought back and obtained victory for the whole country. The Emperor began to rule by following the Khmer Mahayana buddhist principles without kicking out what had been handed down by the past. Under the Jayavarman VII’s reign, and besides the classical and well-known meaning, the same theme bore out a practical sense. When the victory had been recovered, people were elated at the thought of peaceful living conditions, but the high political authority had

not to be content with glee at the delightful meeting. All that they needed seemed to be a fit set of operational ideas that enabled people to protect themselves and the convenient means to gloat over their potential aggressors. The essential meaning of the churning of the Ocean for

had been considered as blending the vital impulse with respect to conveying the purposeful message. The image and the spirit of the theme of the churning had then appeared as a suitable way to impress the good notions upon people of how important the protecting mission was. The reason for what might be called the original method of training that was fitted to stand by in case any battlefield arose.

The Bayon style had an innovation that was the urban art grounded on an important mythology of creation. For us, the real comprehension of the period of Jayavarman VII is still limited. Facing the majesty of each entrance of Angkor Thom, B.P. Groslier says that “abundance” could have been one of the key-words of the message left by the men of those days.

Before 1177 A.D., Angkor Thom had no surrounding wall at all as it was believed to be protected by divine spells reinforced by the Magics of parole. The wall and the entrances at the important points determined by the axes of the Bayon temple would bear a part in signification. At each entrance, one of the four-faced heads seems to watch the gods and the demons being

1. Since the late period, the four-faced heads of Angkor Thom and the Bayon temple are called “Brahm” (sk. ______) by common speech. Besides the God Brahman of Hindu ______, some scholars have considered them as the form of Lokeçvara and each smiling face could be supposed to be the portrait of the emperor Jayavarman VII. The Emperor would have been considered as a “Buddha-________ ” pervading all things on the earthly life. This is one of many theories.
at the churning position. This ensemble may be a representation of the Brahma’s intervention in the very bad moment endured by the gods. Brahma ordered that the ambrosia should be obtained by churning the ocean of Milk.

Thus on the summit of Mount Meru, Brahma said: “Devas! You should follow My advice and make peace with the distracted demons; then you should make an effort to churn the ocean of milk for nectar. You should win the sympathies of Lord Varuna, and then appeal to the mighty Visnu for help. You should in churning the ocean employ the Mount Meru as a churning-stick, the Sêsa serpent as the string of the churning-stick. For the being you should appease Bali, the king of the demons, so that he may be the supervisor in this work and pray to Kûrma, the tortoise-incarnation of the eternal Visnu, in the Pâtâla, as the base, and the Mount Mandara also for help.”

1. In the war between the gods and the demons, restored the killed Asura to life. Then, they were constantly powerful and ready to fight the gods. Cf. The , Part II, chapter 249, st.4-12, Nag Publishers, Jawaharnagar, Delhi, 1983, p. 1082.

2. Cf. The , Part II, chapter 249, Ibid. p. 1082-83; there are some strophes as following:

   idam aha jagat pati  // 12 //
   Brahmovaca mad  tat tathaiva sakhyam atra  // 13 //
   // 14 //
   Manthana mandara  // 15 //
   ca  avyaya mandara  aila  // 16 //

This is the legitimacy of the churning of the Ocean for nectar. Each door with the four-faced heads and the rows of the gods and the demons created an ensemble which stamped Brahma’s orders on the mind for ever as the gods had been on the verge of defeat. Brahma’s orders had summoned up the gods’ courage and also had avoided anything that might have unnerved them. They had borne the brunt of the great hardships of a ruthless battle, and might have come the unforeseen case as to obscond from their chosen path and being consequently thought to be craven. Brahma’s intervention had helped them remain undaunted by the difficult task that lay ahead. The message of the churning felt by people living in the Jayavarman VII’s period would have been actions with dauntless courage and unfaltering spirit, and for their native land, they must have kept going unflinching to the very moment when triumph or failure are decided. What has struck me most is the high standard of their message. What was it that thus inspired them? The creators were smart to have the knack of being able to convey the message which normally makes anyone quick on the uptake and alert in discerning how the coming days should be.

The 2nd line of the st.15 mentions Bali, the King of the demons. In Khmer ritual ceremonies, there is a seance of invocation and offering devoted to Bali, (wedding ceremony, inauguration of a new house, ordination ceremony, buddhist ceremonies in a monastery). Bali holds on to his importance in numerous ritual acts and accordingly in the Khmer language people have the word (a), (from sk. bali + (a)). Besides a seance of invocation towards Bali, the word (a) itself means an offering presented to the non-buddhist spirits and animism. In Khmer feeling, (a) (or sometimes (a)) is synonymous to .

On hearing Brahma’s speech, all the gods went to the Patala and firstly told Bali what they had received as orders from the Creator of the Universe.
About the “abundance” (according to B.P. Groslier), the churning of the Ocean had made people entertain hopes of being reassured about the whole thing. The fourteen (or thirteen) precious things are said in certain . Now, I suggest seeing them through three , namely Bhagavata- , and Matsya-.


1. Moon 1. -dhenu 1. Surabhi
2. 2. Horse 2.
5. Kaustubha gem 5.  tree 5.  Moon
8. Madira 8. Varuni
9. Surabhi (or -dhenu), fabulous cow of plenty, 9. Dhanvantari +
11. The elephant , (taken by Indra), 11. Umbrella (chattra), taken by ,
12. The Umbrella (chattra), taken by ,
13. The earrings, taken by Indra (?), and afterward given to Aditi.

Under number 6, if we cut , we will obtain fourteen precious things.


**About the numbers 92 and 88**

**Preliminary Notice**

When visiting the 3rd gallery East, in the Southern part of the Angkor Vat Temple, one sees a large panel of bas-relief devoted to the churning of the Ocean for . A visitor may notice a) the big and long five-headed snake known as who had been used as a rope, b) the dancing God holding in his hand his sword and discus (cakra) as he controlled all of the steps of the enterprise, put rythm into the churning motion, c) the Asuras’ chief with 36 heads, 18 arms, standing on
his two big legs, d) the nearby dancing God, the mountain Mandara at the centre of the panel had been used as the churning stick, e) the Ocean is suggested by the presence of a five-headed and many fishes which were cut by the terrible centrifugal churning force when they had reached the Mandara mountain.

On the opposite side of the demons’Chief, Hanuman, the R ma’s General, is standing up near the uki’s tail.

The sculptors of the bas-relief obeyed bilateral symmetry as being the fundamental principle in architecture and sculpture. This principle extends its rigour and its determining trends in various ways through many centuries of Khmer art.

On counting the protagonists at the right hand of the dancing God, we have 92. This is the demon’s camp. At the left hand of the God, the number of protagonists is 88. This is the gods’ camp.

By referring to the bilateral symmetry mentioned above, each camp should have the same number of protagonists. It is incredible that the leading chief of sculptors should have avoided this rule of symmetry. However skilful and creative they might be, they would not have given up that well-known principle. Whatever one may think, it was not a mistake in their work that had been approved by the highest authority of those days.

When he started conceiving the project of this bas-relief, the leading chief of sculptors should have in his mind a clear and valuable reason for him choosing the fit number of protagonists for each camp. He followed his plan so that he would not change what he was intending to do.

In good sense, anyone expects to see the same number of protagonists in each camp, but the leading chief of sculptors had arranged to choose 92 demons and 88 gods. There was nothing to prevent him from doing so. One thing seems certain: he would have been made to provide the reason for his choice. What concept would have his reason approved? It was so needful a concept that anyone could be eager to know it. On looking at the concept and the reason, there was however a debate as to what should be done. I wonder the concept ought to bring some of its influence to bear on the choice. As a matter of fact, it is not sure whether the reason was required. I found it interesting that someone would be able to answer this question. Besides, the question whether the reason leant by a practical intelligence exercised an influence over the concept or not. In this respect, I believe the reason was conducive to breed the work as anyone sees it until today. I won’t go further into the matter as the reason of the creator’s choice is worth knowing.

What will be said is contemplating finding out the reason connected with the number 92 and 88. After a while, I have had to defer making my decision as I have not anticipated being griped by such a complex entangling situation.

I propose starting with the datum. I have just begun to realize how so little had been done. Only 92, 88 and the characteristics of the Asuras’ chief are clearly shown. All that worries me is that the situation looked uncomfortable. The two great Hindu epics inform us about the story and they don’t provide for significant digits being fitted for what this adequate matter requires for a trustful answer. The well-known and important
numbers 27, 18 and 108 are efficient at making shift with the first reckoning approach. The theme mixed with the subject resort to effective elements for an elaborated calculation. As far as I know, a serious pattern of calculation is still distant.

Sometimes, I wonder would the sculptors have meant the secret of their choice to be kept. The realistic aspect is too difficult for me, but presumably these two or three numbers may be trusted to reach what I intend to do. Whereupon, to proceed with the essence of the matter is needed. There is little prospect of any simple idea that would be capable of something to redeem from oblivion some ancient human works braving the perils of the time. Otherwise, I can’t bear anyone to believe that the number 92 and 88 had been the hazard of the depicting work. I won’t have anyone laugh at the sculptors’ choice. In that case, I should get these numbers to deal with a cultural framework.

On account of the importance of theme and the place of the bas-relief of 50 metres long, the cultural influence stands for the background and the trend of the depicted work. In view of the Khmer religious context, the choice of the numbers 92 and 88 would better be related to the Veda. Khmer Vedic knowledge of those days should not have failed to express its lofty outstanding paragon through some forms as the opportunity had been offered. About these two purposeful numbers, I am not entirely affirmative, still I cannot help feeling an irresistible bent for the Vedic link. What will strike people most would be the best way of combining these numbers with the ensemble of the elements of the large panel.

This should be a good opportunity for me to consider some Khmer reckoning ways as they were known even in the recent period. Through many steps of calculations, Khmer operational ways have brought in a valuable contribution. I should find it careless in my survey to omit such a useful contribution.

It is then that I am captivated by some inside aspect of the bas-relief and I become preoccupied with silly questions which can throw anyone into raptures. I should have mistrusted the appearance of things, but I am interested in getting an insight into anything.

At the Angkor Vat Temple, the theme of the churning of the Ocean for shows an imposing way of depicting composition; it is 50 metres long at the East gallery, Southern part.

The mountain Mandara and the God are at its centre. There are 92 Asura(demons). When regarding the bas-relief, they are on the left-hand side; their chief stands near the five heads of who acts as the rope of churning. The Asuras’ chief has 36 heads, 18 arms, and he stands only on two legs.

On the right hand, there are 88 deva (or gods), included ., iva (?) and Hanuman.

Asura: 92 $\rightarrow$ 9 X 2 = 18 (A),
Deva: 88 $\rightarrow$ 8 X 8 = 64 (B),
92 + 88 = 180 (C),
92 $\rightarrow$ 9 + 2 = 11(D),
88 $\rightarrow$ 8 + 8 = 16 (E),
(D) + (E) = 11 + 16 = 27 (F),
(D) X (E) = 11 X 16 = 176 (G).
The sum of the terms of the numbers 92 and 88 is:

\[ 9 + 2 + 8 + 8 = 27 \text{ (H)}, \]
\[ 92 \times 88 = 8096 \text{ (I)}, \]
\[ 96 + 80 = 176 \text{ (J)}, \]
\[ 96 - 80 = 16 \text{ (K)}, \]
\[ (J) + (K) + (F) = 176 + 16 + 27 = 219 \text{ (L)}, \]
\[ 219 + 2 = 221 \text{ (M)}. \]

N.B. :- The number 2 represents the two camps in action, i.e. the demons and the gods.

\[ (G) - (F) = 176 - 27 = 149 \text{ (N)}, \]
\[ (J) - (K) = 176 - 16 = 160 \text{ (O)}, \]
\[ (N) + (O) = 149 + 160 = 309 \text{ (P)}, \]
\[ 309 \times 20 = 6180 \text{ (Q)}. \]

N.B. The number 20 is the number 2 of (M) multiplying by 10, the “radix”.

\[ (Q) - (C) = 6180 - 180 = 6000 \text{ (R)}, \]
\[ (A) \times (M) = 18 \times 221 = 3978 \text{ (S)}, \]
\[ 3978 + 20 = 3998 \text{ (T)}. \]

N.B. :- In (S), the sum of the terms is 3 + 9 + 7 + 8 = 27 = (9 X 3), in (T) the sum of the terms is 3 + 9 + 9 + 8 = 29
\[ \rightarrow 2 \times 9 = 18. \]

By permuting the number 9, we have 29 \[ \rightarrow 92. \]

Again, in (T), we can have:

a) \[ 3 \times 9 = 27; 9 + 9 = 18, \]
\[ 27 - 18 = 9; \]
b) \[ 9 \times 8 = 72; 9 + 9 = 18, \]
\[ 72 - 18 = 54; \]
c) \[ 54 - 9 = 45 \rightarrow 4 + 5 = 9; \]
\[ \rightarrow 4 \times 5 = 20; \]
d) \[ 54 + 9 = 63 \rightarrow 6 + 3 = 9; \]
\[ \rightarrow 6 \times 3 = 18. \]

In the line c), we obtain the number 20 which is added to 3978. Otherwise, (R) 6000 / 300 = 20; (300 = 3 X 100, the number 100 may represent the various qualities of gods, the number 3, the Trimurti.

\[ (T) - 4 = 3998 - 4 = 3994 \text{ (U)}. \]

N.B. :- The number 4 is the difference of 92 – 88 = 4.

\[ (R) - (U) = 6000 - 3994 = 2006 \text{ (V)}. \]

At last, 2006 is the number of the adhyaya (chapters) seen in the Rgveda.

**Control :-** This result may be controlled.

\[ (F) \times (G) = 27 \times 176 = 4752 \text{ (F')}, \]
\[ (K) \times (J) = 16 \times 176 = 2816 \text{ (K')}. \]

The chief of the demons has 36 heads, 18 arms and only two legs; an operation can be set up as:

\[ 36 \times 18 \times 2 = 1296. \]

Fortunately, the sum of the terms gives out as:

\[ 1 + 2 + 9 + 6 = 18. \]
\[ 88 - 18 = 70 = (7 \times 10). \]

\[ (F') - (K') = 4752 - 2816 = 1936 \text{ (DF)}, \]
\[ (DF) + 70 = 1936 + 70 = 2006. \]

Hence, the number 2006 is found.

**Elaborate lines of calculation.**

A strict control must help. What will follow is not only a control grasped in the general sense, it will be the processes of reckoning and also the control at the same time.
We consider again the characteristics of the Asuras’ chief with his 36 heads, 18 arms and two legs.

\[ 36 \times 18 \times 2 = 1296 = (36) (Ia). \]

Most of calculating ways may follow the spirit of the strophe:

\[ tu \]

\[ gati \]

The sum of the terms of 1296 is: \(1 + 2 + 9 + 6 = 18\) (Iib).

In 1296, we consider the numbers 1 and 6, these two numbers are at the extreme position:

- \[ 1296 \rightarrow 16 \rightarrow 61 \] (IIIa);
- \[ 1296 \rightarrow 62 \rightarrow 26 \] (IIIa');
- \[ 1296 \rightarrow 12 \times 9 = 108 \] (IIIc);

N.B. :- It confirms that the number 108 bears a functional position in the purpose. This number can be given out by the sum of 12 + 96 = 108 or by dividing 1296 / 12.

\[ 96 / 12 = 8 \] (IIIId)
\[ 84 / 6 = 14 \] (IIIe)
\[ (IIIc) + (IIIe) = 108 + 14 = 122 \] (IV)

\[ \rightarrow \rightarrow \rightarrow \rightarrow \text{then we obtain 6126122} \] (IVA).

In \[ 1296 \rightarrow 9 - 2 = 7 \] (Va)
\[ 7 \times 10 = 70 \] (Vb).

N.B. :- The “radix” can be obtained by additoning 9 to 1 (in 1296).

\[ \rightarrow \rightarrow \rightarrow \text{We can write down as: 612612270 (Vc)} \]

In 1296 \[ 96 / 12 = 8 \] (Vd)

\[ \rightarrow \rightarrow \rightarrow \text{At last, we have 612612270 (VI).} \]

N.B. :- From (IIa) to (VI), the operations are known in Khmer language as \textit{jra}. This purposeful expression that most of determining operations turn round the number 1296. The effect of \textit{jra} is called \textit{tamriep khdan’} as it is seen in (IIb), (IVA), (VC) and (VI).

\textit{Khda’} means “to arrange, to put or to set something in a right order”.

\textit{Khda’} indicates a digit which is determined by its own position in a number, i.e. unity, ten, hundred, thousand \( \textit{lekh puon khda’} \) can be rendered as “a number of four digits”.

In (VI), we write each digit from right to left-hand, and we have:

\[ 8072216216 \] (VII).

This is the real number which is, at this step, the object of our operations.

We see ten digits; the last one being at the extreme right-handed position may represents a limit and forms the usual “radix”. In the two last digits of the number 1296, we consider 96 and divide it by 16 as 96 / 16 = 6 (VIII). This result will help us to find out the number of protagonists of the churning as they had been depicted on the bas-relief.

\[ 8072216216 - 6 = 8072216210 \] (IX)

From the number 8 at the extreme left position to the last digit of (IX), the zero(0) is the 10\textsuperscript{th} digit and forms with the last but one digit the number 10. We have, of course, five pairs of digits as following: 1\textsuperscript{st} 80, 2\textsuperscript{nd} 72, 3\textsuperscript{rd} 21, 4\textsuperscript{th} 62, 5\textsuperscript{th} 10. The 5\textsuperscript{th} pair of (IX) is the “radix”.

\[ (xxi) \]
The number 6 of (VIII) is the right one in the result shown in (VII). With regard to the forthcoming operations aiming at finding out the number 92 as being part of the result established by the relation (VII). The number 6 by its own nature in the situation may appear as a “surplus”. The following relation is sufficient to take heed of its case:

\[ 6 \times 6 \times 6 \times 6 = 6 = (36) \times (36) = 1296, \]

(it may have been seen in Ia).

The sum of the terms of (IX) is:

\[ 8 + 0 + 7 + 2 + 2 + 1 + 6 + 2 + 1 + 0 = 29(X). \]

By permuting the number 9, we obtain 92, this is the number of Asura. The number 92 is given out in the secondary operations connected with (T). The result cannot be entirely satisfied with the condition which may have been defective, but at each step an ascertaining way is needed. Then, we proceed by multiplying 29 by the “radix”:

\[ 29 \times 10 = 290 \text{ (Asu1)}, \]
\[ 290 \times 29 = 8410 \text{ (Asu2)} \]
\[ (Ia) / 12 = 1296 / 12 = 108 \text{ (Asu3)}, \]
\[ (Asu3) / 2 = 108 / 2 = 54 \text{ (Asu4)}; \]

N.B. :- 27 multiplying by 2 gives also 54.

\[ (Asu2) + (Asu4) = 8410 + 54 = 8464 \text{ (Asu5)}. \]

The square-root of 8464 is 92; this is the number of the Asura of the bas-relief.

The number of the deva of the bas-relief has to be found out. The elements and the condition may produce a convenient, intermediate number for confirming the good position of the relation (VII). In (Ia), we make a series of operations.

\[ 1296 / 2 = 648 \text{ (Xla)}, \]
\[ 648 - (Iib) = 648 - 18 = 630 \text{ (Xlb)}, \]

N.B. :- The number 18 can also be obtained by the following relation: \[ 1296 / 72 = 18. \] The idea connected with jra is still hinted at this step.

\[ 1296 / 6 = 216 \text{ (Xlc)}, \]
\[ (Xlc) - 6 = 216 - 6 = 210 \text{ (XII)}, \]

N.B. :- The number 6 may be removed as it is said in (IX).

\[ (Xlb) - (XII) = 630 - 210 = 420 \text{ (XIIa)}.

With (Xib) and (XIIa), we proceed on the same way as it has done in (IIIb), (Iva), (Vc) and (VI),

\[ \text{--- } \rightarrow \text{ --- } \rightarrow \text{ then, we obtain 630420 (XIII)}.

(Xla) / 2 = 648 / 2 = 324(XIIIa),
\]
\[ (Ia) / (XIIIa) = 1296 / 324 = 4 \text{ (XIIIb);} \]

N.B. :- The following operations deal with 324 and 4;

\[ 1296 / 12 = 108; 108 \times 3 = 324; \]
\[ 12 + 96 = 108; 108 / 27 = 4. \]

\[ \text{--- } \rightarrow \text{ --- } \rightarrow \text{ We write down 4 as 6304204 (XIV).} \]

The sum of the terms of (XIV) is:

\[ 6 + 3 + 0 + 4 + 2 + 0 + 4 = 19 \text{ (XIVa)}; \]
\[ \text{---------} 91; \]
\[ 91 - 3 = 88 \text{ (XV).} \]

N.B. :- The number 3 may represent the.

An accurate scanning of this result has to be done. We have two ways at our disposal. Consider

\[ (Ia) = 1296 \text{ and } 648 \text{ (Xla)}, \]
\[ (Xla) + (Ia) / 18 = 648 + 72 = 720 \text{ (Dev1)}, \]
\[ (Asu5) - (Dev1) = 8464 - 720 = 7744 \text{ (Dev2)}. \]
The square-root of 7744 is 88. This is the number of gods(deva) of the bas-relief at Ankgkor Vat Temple.

Another way can be possible through these relations:

\[(12 + 96) + (Ia) / 18 = 108 + (1296 / 18) = 108 + 72 = 180,\]
\[180 / 9 = 20,\]
\[108 - 20 = 88.\]

Thus, all the results are entirely cleared up.

Like in (VI), we write the relation (XIV) from the right to left-hand, and we have:

\[4024036\] (XVI).

The number 4024036 is the square of 2006.

Now, the condition may have to ascertain the real nature of the number 8072216216 (VII) in this point and that the operational ways have not been deluded me. When dividing the relation (VII) by the number 2006, we obtain:

\[8072216216 / 2006 = 4024036\] (XVII).

The result of the relation (XVII) is the same as in the one of (XVI) as well. Thus, the number of (VII) is:


The total number of the adhyaya of gveda is the swivel which had been chosen by the sculptors of the bas-relief in the period of the Angkor Vat Temple. But the result seems to give credence to the point of the concept and would certainly bias anyone in favour of what I just have set up.

I would not like to impress upon anyone the seriousness of the cause I have expounded. I myself have been impressed by what it has given.

Confirmation.

On account of taking into consideration the contrary opinions, I try to bring in a confirmation grounded on some simple elements. When I have realized this, I can’t help speaking about a Khmer way of calculation known as yo. This way is not a confirmation grasped through Western comprehension. It can only be compared with Aphd__ which means “to reduce” aiming at pointing out a result.

Aphdan < aph – d , aph may be a corrupted form (?) of sk. apa; d , means “to pull out, to draw, to drag, to haul”. Yo , a verb, bears the sense of “to lift up”; in this context, it may have the sense as “to refer, to have reference”. Yo could have the same sense as upa-DI - as does Sanskrit. Due to a sort of preciosity in the period of Phnom Penh, aphd__ yo_ had been rejected and substituted by the expression ke_ gu_ (sk. kendra ______), “to put up an equation, to gather and to
focus the essential qualities (of numbers)” for the forthcoming operation.

In our purpose, aphd yo bears effectively the sense given out by the following operations:

From the number 807216216(VII), we can obtain:

8 9 3 8 7 (Ay1),
as 8 + 0 = 8; 7 + 2 = 9; 2 + 1 = 3;
6 + 2 = 8; 1 + 6 = 7;
in (Ay1), we can obtain onward:
17 11 7 (Ay2), as 8 + 9 = 17; 3 + 8 = 11, and 7

8 2 7 (Ay3); as 1 + 7 = 8; 1 + 1 = 2, and 7
The sum of the terms of (Ay3) is: 8 + 2 + 7 = 17(Ay4).

The sum of the terms of (Ay1) is: 8 + 9 + 3 + 8 +
7 = 35 (Ay5);
(Ay5) – (Ay4) = 35 – 17 = 18 (Ay6);
(Ay4) = 17 —-→ 71 ——→ 7 – 1 = 6 (Ay7);
(Ay5) – (Ay7) = 35 – 6 = 29(Ay8), this is equal to (X).

Curiously, we see the same result through the operations:

(Ay4) = 17 —-→ 71 (Ay8a),
(Ay5) = 35 ——→ 53 (Ay8b),
(Ay8a) – (Ay8b) = 71 – 53 = 18(Ay9),
this is the same result as in(Ay6).

Otherwise, consider the numbers (Ay4) = 17;
(Ay5) = 35, and the elements of (Ay9), i. e. 71, 53.

We will have four interesting steps:
35 + 17 = 52 (St1),
71 + 53 = 124 (St2),
124 – 52 = 72 (St3),
35 + 10 = 45 (St4),

N.B.: The number 45 = 180 / 4, see the number 180,
108 + 72 = 180.

(St3) –(St4) = 72 – 45 = 27,
Consequently, 27 X 4 = 108. (see the number 4 in
(XIIIb).

We dispose the ensemble:
17 11 7 (Ay2),
8 2 7 (Ay3).
17 X 7 = 119 (*),
119 – 27 = 92 (**), it is equal to the root of (Asu5);
8 X 11 = 88 (**), it is equal to the root of (Dev2).

Through many ways of calculation, the number
1296 (= 36 X 18 X 2) holds on to its importance. The
number 6 plays its function at some determining points;it is equal to 3 X 2, and the number 3 is not directly
used. Its metamorphosis is adequate to deal with the
calculation as
6 X 3 = 18,
108 / 3 = 36.

The number 1296 (= 36 X 36 ) is derived by nature
from the characteristics of the demons’ chief as to what
the sculptors of the Angkor Vat style felt the demoniacal
prowess to be of his utmost to partake.

There are some principal steps of calculation
according to what it has normally appeared, namely
Curiously, the number of the demons is firstly found, which corresponds to Brahm’s advice as it is expressed in the 2nd line of st.13 (…) sakhyam atra, (alright quoted from The ).

To seek the method of calculation and also to maintain it in the spirit of the Indo-Khmer cultural framework, it needs only to call into play the well-known numbers 18, 108 and 27. Until this point, it must be made clear that the calculation has been proceeded by using the number 1296. Hasn’t one any idea of how the sculptors had these numbers. Can they be thought to know the same kind of calculation? I am at a loss of what to say. Doing what I might, I failed to reach the whole truth. For all one may think, the question is still hankering for the slightest issue. One can guess how painful it is to set forth a lot of reckoning elements, and the situation shows a wistful aspect. It is absurd to think the sculptors could have used the reckoning lines as I show at present. If I were to say the realistic aspect, they hadn’t these lines. If they were to stamp the results as they had done, they would have known something like that.

Knowing the direct connection of the numbers 92 and 88 with 2006, another question is worth asking. Can the calculations proceed from the number 2006? Due to elementary logic, the case would be possible. Of course, the numbers 108 and 10 (the ‘radix’) are needed in this purpose.

2006 = 2000 + 6(Ka),

We divide 2000 and 6 by the ‘radix’

\[
\begin{align*}
10, & \quad 2000/10 = 200,6 \text{ (Kha)}, \\
6/10 & = 0,6 \text{ (Ga)},
\end{align*}
\]

the last digit of 2006 must be omitted as the case has been occurred in the relation (VIII), though the elements have been in different conditions. We make a series of subtraction :

\[
\begin{align*}
\text{(Kha)} – \text{(Ga)} & = 200,6 – 0,6 = 200 \text{ (Gha)}, \\
200 – 108 & = 92 \text{ (Na)}, \\
200 – 4 & = 196 \text{ (Ca)}, \\
196 – 108 & = 88 \text{ (Cha)}.
\end{align*}
\]

Then, we obtain the number 92 demons and 88 gods, which is correspondent to the bas-relief.

The numbers 200 and 108 are common from the relations (Gha) to (Cha). The result of the relation (Cha) needs the one of (Ca) where 200 is subtracted by 4. Thus we have 196, which is the determining step to obtain the number 88. What is the raison d'être of this number 4? We may go back and see simultaneously:

a) the relations (VII), (VIII), (IX), (X) to (Asu5),
b) the relations (XIV), (XV) to (XVI).

The number 92 belongs to the relations quoted in a), and the number 88 has its connection with b). Otherwise, a) is for the number of the demons and b) for the gods.

On knowing these conditions, we can understand the relations (XIIa), (XIIb) and (XIV). The number 4 is given out in the relation (XIIb). This number 4 is concerned with the relations (XIV), (XV), (XVI) and undoubtedly concerns to find a solution to such situation. By the way, there is no need to suppose the number 4
has something to do with the result linked to the number of the gods’ participation. At the very step and in every respect, the subtraction of the relation (Ca) is obviously needful to the reckoning way for the number of the gods.

Now, I bring one’s attention to bear on elaborate lines of calculation that has any bearing on the matter; I just pointed out everything that has borne a relation to what one inquires into the numbers 92 and 88, everything that regards them. I can say the ways have at any rate showed such and such an element in the one case has been a counterpart of an element in the other. What do I produce the relations (Ka) to (Cha) for? To ascertain the opposite possibility. To all intents and purposes, these relations are suited to outline the short reckoning ways and they succeed in calling up something that is essential about them and permeate a mnemotechnic processes. One would feel satisfaction at having conveyed to anyone a clever methodology and would be brimming with joy when he hands down a convenient path for right comprehension. The relations (Ka) to (Cha) are in this fashion that many good things have to be learnt how to quickly be grasped. What I have put forward in the relations (Ka) to (Cha) must not be compared to the elaborate lines of calculation. Finally the short reckoning ways have reached the same results, though the starting point does not link up.

Again, the number 807216216 (relation VII) has entailed obtaining number 92 Asura, the relation (XIV) gives out the number 88 gods. Each case has respectively been confirmed by the relations (Asu5) and (Dev2). The relation (XVI) is the square of 2006 and the relation (XVIII) is equal to the cube of 2006. How best to have them interpreted?

Before writing, I know the most important question to which I have no answer. My way has been conducive to a deadlock. I am vexed at being powerless to give an acceptable answer. I wonder this originates from my weak comprehension, scant datum. What can I do facing the square and the cube? I am resolved to stay in the present condition and wait for forthcoming surveys. It is purposeless to compel one’s way in. The problem is that it is still difficult for either of us to admit some sort of ______, “philosophy” related to fundamental mathematic elements according to the Indian view, i.e. the square and the cube. At the moment, nevertheless, several snags are hampering the correct running of what I intended to promote better understanding the problem; I have had to try to remedy that, but I have been thwarted in the plan by many incoherent elements which will be apt to fake the whole thing.
Saunte kathayatam etam vistareṇa kathāṃ punah/
āstikasya kaveḥ sādhoḥ suśrūṣā paramā hi naḥ Ṛ/1/

TRANSLATION:-

“O Sauti this legend must be told plentifully again
for us on account of the extreme desire to hear (the story)
of the saint, wise Āstīka”.

(in case of paramā (paramās, in pause), being consid-
ered as Ac.pl., the dental sibilant s of the group ās must be
dropped down before the sonant h of hi)

Saute : sauti, proper name, Voc.sq.;
etāṃ : coming from the stem etad–, Ac. sg.f., related to
kathāṃ ;
vistareṇa : vistara - s.m. “abundance, expansion”, eṇa, I.sg.
used as adv. pletifully ;
kathāṃ : kathā - s.f., Ac.sg., “tale, legend” ;
punah : ind. “again, once more, further, besides”;
āstikasya : āstīka, proper name of Jaratkāru's son, G.sg.;
kaveḥ : kaves (in pause), kavi - s.m. “a wise man”, Ab.G.sg.;
sādhoḥ : sādhos (in pause), sādhu - adj. “holy man, saint” Ab. G. sg.;
suśrūsā : s.f. (from the Desid. of the root ŚRU–) “desire or wish to hear”
paramā : parama - adj. “principal, chief, excellent, exceeding, extreme”;
nah : coming from the stem asmad–, G.pl., short form of asmākam (or asmabhyaṃ, D.pl.) ;
kathayatām : coming from the root KATH–, 10th cl., “to tell”,
Imperative tense, 3rd pers. sg., Ātmane pada;
hi : ind. “for, because, on account of” some functions of hi are explained in 2 Pāṇini, sūtra :VIII. 1.34

Madhuraḥ kathyate saumya
ślakṣṇākarapadaṃ tvayā/
prīyāmahe bhṛṣaṃ tāta
pitevedaṃ prabhāṣase/2/

“O gentle one, the beautiful, imperishable subject is told agreeably by you; we are much pleased, O Dear one, you tell this (as did) your father”.
madhuraḥ : madhura– adj. “sweet, agreeable, melodious”
(priya, cāru), it may be considered as an adverb in regard to the verb kathyate;
kathyate: coming from the root KATH–, “to tell”, passive from, 3rd pers. sg. pres. tense;
saumya: adj., (somya), “soft, good, amiable”, Voc.sg.;
tvayā: coming from the stem tvad– (or yuṣmad–), I.sg.;
padam: pada- s.m. (nt.), N.sg. “cause, subject, occasion” (hetu);
akṣara: adj. “imperishable” (akṣaya), in the Bhagavadgītā, we read:
yad aksaram veda-vido vadanti
viṣanti yad yataya vīta-rāgāḥ/, VIII, st. 11
ślaksṇa: adj. “soft, gentle” (mṛdu, satmya); “smooth, polished” (pramṛṣṭa), “fine; delicate” (cāru); “beautiful” (sundara);
priyāmahe: coming from the root izh PRI-4th cl. (or 9th or 10th cl.),
“to please to quality”, “to be pleased”, 1st pear.pl.pres. tense, Ātmane pada;
bhrśam: (INDECLIN.), “much, exceedingly, repeatedly, strongly, frequently”,
āṁ may be understood as an adv.;
tāta: Voc.sg., “my dear, dear one”
pitevedam: pita + iva + idam, lit. this is like father;
prabhāsase: coming from the root pra-BHĀS-, “to tell, to speak”,
2nd pers. sg. pres. tense, Ātmane pada.
The word ślaksṇa is indicated by Pāṇini’s sūtra II. 1.31:
pūrvasadṛśasamonārthakalahanipuṇaṁ-
śrāślaksṇaiḥ / 31/ padāni/
pūrva sadṛśa sama ūnārtha kalaha nipuṇa misra
ślaksṇaiḥ (saə naə τṛṭīyas) /
vṛttīḥ / pūrva saddrśa sama ūnārtha kalaha nipuṇa miśra ślaksṇa etaiḥ saha ṭṛtiyāntāṁ samasyate tat puruṣaśca samāso bhavati /

vārttikam/ pūrvādiśvavaşayasopasaṅkhyānam/

अस्मच्छुष्ठृष्णे नित्यं पिता हि निरतस्तव।
आचर्येन्द्रायनां पिता ते त्वं तथा वद ॥३॥

Asmac chuṣrūṣane nityaṁ
pitā hi nirtas tava/
acāṣ-āladyathākhyānaṁ
pitā te tvam tathā vada / 3/

“Your father was always engrossed in our hospitality as your father made known this communication, you also say that way”.

asmac : coming from the stem of pl, asmad–, asmt in the present pada according to anta principle,
sandhi : the voiceless dental t changes into the voiceless paltal c before the palatal sibilant ś of śuṣrūṣane ; the palatal sibilant ś of śuṣrūṣane changes into the voiceless palatal ch as it follows the palatal c of asmac ;
chuṣrūṣane : śuṣrūṣaṇa–s.nt. “Hospitality”, L.sg.;
niratas : nirata–, (root ni-RAM–), adj. “pleased, satisfied, interested, engrossed in (magna) ; “delighting in, attached to, pleased or devoted to” ;
N.sg.m, related to pitā : sandhi : the dental sibilant s of niratas is maintained as it is followed by the voiceless dental t of tava ;
tava : coming from the stem tvad– (or yuṣmad–), G.sg;
pitā : pitṛ– “father”, N.sg., ;
“always” nityaṁ ;
hi : see in analysis of the strophi 1 in the present adhyāya ;
“Indeed” ;
tvam : coming from the stem tvad– (yuṣmad–), N.sg.
te : coming from the stem tvad– (yuśmad–), D.G. sg.;
pitā : pitṛ, N.sg;
vada : coming from the root VAD–, “to say”, Imperative tense, 2nd pers.sg. Parasmal pada;
ākhyānam : ā–khyāna– s.nt. “telling, communication”, Ac.sg., object of ācasta etad : “this”;
yathā ... tathā, “as .... therefore”, in whatever manner, as .... so”; Pāṇini’s sūtra, VIII. 1.37

Pūjāyām nānantam /37/ padāni /
pūjāyām na anantaram /

vṛttiḥ / yāvadyatha ityetābhyaṃ yuktamanataram tiṁantam pūjāyām viṣaye nānudattan na bhavati kiṃ tarhi anudattameva/

ācāṣaitad : ācaṣ-a + etad, sandhi: a + e—> ai

ācaṣ-a : coming from ā-CAKS– 2nd cl. defective in non-conjugational tenses, “to say, to tell, to relate, to announce, to make known”, CAKS– is a reduplicated from of KAŚ; ā–caṣ-a : ā-CAKS–, (ācaṣ-e, pres. tense Ātmane pada the prefix ā and the augment a of Imperfect tense are united together in ā the letter k is omitted, caṣ– is used, ta, personal flexional ending of 2nd pres. of Imperfect tense, Ātmane pada; there is a substitution stated by a Pāṇini’s sūtra, II. 4.54 ;

Cakṣiṇaḥ khyāni /54/ padāṇi/cakṣiṇa khyāni (ā⁰) /

vṛttiḥ / cikṣiṇaḥ khyāṇadeso bhavati ārdadhātuke/
vārttikam/chyasādirapayamadeśa iṣyate

Cakṣ : is substituted by Khyā– before an arddadhātuka af- fix.
ā-caksiś-tās+mi = ā-khyātas-mi = ā-khyā-tum = ā- khyatavya–.
Sūta uvāca

Āyuṣyaṃdidamākhyāna-māstīkaṃ kathāyāmi te
yathā śrutaṃ kathayataḥ
sakāśād vai pitur mayā /4/

“To you, O long-lived one, I tell this story (related to) Āstīka I being the one who I (preserves life of snakes) in that way as has been heard by me from my father”.

kathayataḥ : kathayata–, (coming from the root ~ KATH–10th cl.), verb. adj., N.sg.m.
mayā : coming from the stem asmad–, (or mad–), I.sg.
kathāyāmi : coming from the root KATH– “to tell”, Iª pers.sg. pres. tense Parasmai pada ; the vowel a of-aya-must be lengthened as it is directly followed by the nasal m of mi ;
te : coming from the stem yuṣmad– (or tvad–), D. or G.sg., used for Śaunaka ;
āstīkam : āstīka, proper name of Jaratkāru’s son, object of kathāyāmi ; Ac. sg.
ākhyānam : ā-khyāna- s.nt. “a legend, a story” (kathā-purāvṛtta), Ac.sg., object of kathāyāmi ;
idad : Ac.sg.nt., related to ā-khyānam ;
āyusyam : āyuṣya– adj. “preservative of life” : s.nt. “duration of life”, related to āstīkaṃ ; this sage, by meeting with the king Janamejaya, was giving life to any snake ; the king put and end to the sacrifice of snakes ;
pitur : pitr–, “father”, G. or ABI.sg., sandhi : the r is maintained as it is followed by the nasal (sonant) m of ek;k maya ;
sakāṣāt : (sakāśa– adj.), Ab.sg. or sa-kāṣatas, “from the presence, from”; vai : ind. (kila), expletive particle;
śrutam : śruta– s.nt. “learning” (vidavattva); “heard”;
yathā : ind. “according to, so that, since”.
sandhi of sakāṣād : the final voiceless dental t changes into d (sonant) before the v of vai.

Pūrā devayuge brahmaṃ prajāpatisute śubhe/
āstāṃ bhaginīau ṛupeṇa
samupete 'dbhute' naghe / 5 /

“O Brahman, formerly, in the age of the gods, there were two auspicious daughters of Prajāpati; oh! sinless, these two sisters were, by beauty, marvellous”.

sute : sutā- s.f. “daughter”, Ac.dual;
śubhe : śubha- adj. “beautiful, auspicious”, Ac.dual, f., related to sute; deva:s.m. “god”;
yuge : yuga– s.nt., L.sg. “age”, devayuga is the first age of the world, i.e. kṛta-yuga; the age of the gods has the four ages of mankind; this is a Mahāyuga having 4,320,000 years of mankind. See Manusmṛti, adhyāya I, strophes 68, 69, 70, 71, 72;
brahman : Voc.sg., “O Brahman”;
āstāṃ : a+ astām, (coming from the root AS– “to be”), 3rd pers. dual, imperfect tense, Parasmai pada, a (augment), AS– (root), –tām, personal flexional ending;
bhayāu : bhaginī- s.f.“a sister”, N. dual;
ṛupeṇa : rūpa- s.nt. “form, look”; “a beautiful form, beauty”, I.sg.; rūpa is also used in Khmer language;
samupete : samupeta- adj. “possessed of” (with I.), (syn. upannya), N.dual, if.;
**adbhute**: adbute-  adj. “wonderful” (āścaryakara), “extraordinary” (alaukika, amānuṣa, atimānuṣa) ; s.nt. “a wonder miracle” (āścarya, camatkṛiti), “a prodigy” ; related to *samupete*; **sandhi**: the vowel a of adbhute must be dropped down before the last vowel e of samupete: In Khmer language, the word āścarya is spelled as ascāryā; it is largely used by people; *abbhuta* is used through a khmer neologism (without definition) that was held by Buddhist monks living in big towns.

In indology, some scholars believe that adbhuta is “constructed” from the Pāli abbhuta; no one can assert the question, and its etymology is still doubtful.

**purā**: ind. “formely, in olden days” (prāk) ; “at first” ;


**sandhi**: the vowel a of an-aghe must be dropped down as it follows the vowel e of dbhute. May be anagha also in vocative case.

---

**Te bhārye kaśyapasyāstāṁ**

*kadrūś ca vinatā ca ha/*

*prādātāttābhāyāṁ varaṁ prītaḥ*

*prajāpatīsamaḥ patiḥ/*

*kaśyapo dharma-patnībhāyāṁ*

*mudā paramayā yutaḥ*  6/

“Kadrū and Vinatā were two wives of Kaśyapa; being satisfied, the husband (who is) like Prajāpati gave the boon to both of them; as Kaśyapa was absorbed in exceeding pleasure with the two wives (obtained), according to Dharma.”

**kadrūś**: kadrū-, proper name of a Prajāpati’s daughter,
N.sg.;
sandhi: the dental sibilant s changes into palatal sibilant before the voiceless palatal c of ca;
vinatā: proper name of Prajāpati’s another daughter, N.sg.;
kadrśuś and vinatā are the subject of the verb āstām;
āstām: coming from the root AS– “to be”; a (augment, bhūtakaraṇa), as, root, tāṁ personal flexional ending of Imperfect tense 3rd pers. dual, Parasmai pada;
kaśyapasya: kaśapa, proper name of a great rṣi, G.sg.m.;
te: coming from the stem tad–, N.dual, f.or Ac.f.;
bhārye: bhāryā– s.f., N. dual, f.or Ac.
prādāttābhyaṁ: prādātta– adj., I.D.Ab., dual, coming from prā-DĀ–, “to give”,
varam:vara-s.m., “a boon”, (syn.ipsita);
patiḥ: pati-s.m. “husband”, N.sg.;
samah: sama-adj. “like, similar” (sadṛśa); “equal, same”, related to patiḥ;
kaśyapo: kaśyapas (in pause), kaśyapa, proper name of a great Rṣi, N.sg.;
sandhi: the group -as changes into o before the sonant dh if dharma;

dharmapatnābhyaṁ: dual, I.D. Ab. of ṣpatnā–; patnā-s.f. “a wife” (bhārya);
mudā: mud-s.f. “joy, pleasure” (moda), I.sg.;
yutaḥ: yuta-“absorbed in” (yukta-), “fit, fitted”, N.sg., related to kaśyapah.

वरातिसर्गं श्रुत्वेच कःश्यातुनमं च ते।
हर्षादप्रतिमं प्रिति प्रपतु: स्म वरस्त्रयोऽ॥७॥

Varātisargaṁ śrutvaiva
kaśyapāduttamaṁ ca te
harṣādapratimāṁ pritiṁ
prāpatuḥ sma varastriyau /7/

“While attending to the highest granting of boon from Kaśyapa, these two excellent women obtained the extreme joy due to pleasure”.

śrutvaiva : śrutvā+ eva, śrutvā: abs. of ŚRU–, 5th cl., “to hear, to learn, to study, to obey”; “to promise, to listen, to attend to anything, to give ear to any one”;

eva : ind. “so, just so, exactly so, indeed, truly, even, alone, merely, still”;

varātisargaṇ : vara + ati + sargam: 0sarga-s.m. “granting” (dāna), “permission” (anujña-); “favour” (anugraha), Ac.sg., object of śrutvā; vara– s.m. “a boon”;

kaśyapā : kaśyapā, proper name, Ab.sg.;

sandhi : the voiceless dental t changes into d (sonant dental) before u of uttamaṃ;

te : coming from the stem tad-, N.dual, f.;

harsādapratimām : harṣād-a-pratimā: s.m. “joy, pleasure” (mud-s.f.), pṛiti-, saṃmada), Ab.sg., the present case introduces the idea of comparison;

a-pratimām : a-pratima-adj. “without a match, incomparable”, Ac.sg.f.;

prītim : pṛiti-s.f.“joy, pleasure”, Ac.sg., object of prāpatuḥ;

prāpatuḥ : prāpatur (in pause), pra-Āp-atur, perfect tense, Parasmai pada, dual, 3rd pers. sandhi: the final r of the personal flexional ending atur changes into s before the voiceless sibilant s of sma;

sma : ind. particle, the present case is used pleonastically as the verb is already in a past tense (prāpatuḥ); with a pres. tense or pres. participle, sma gives them a past sense;

sandhi of harṣād : the voiceless dental t changes into d before the vowel a of a-pratimāṃ.

vara– adj. “excellent”;

vara– adj. “excellent”;
Vavre kadrūḥ sutān
nāgān sahasraṃ tulyatejasah/
dvau putrau vinatā vavre
kadrūputrādhikau bale/
ojasā tejasā caiva
vikramaṇādhikau sutau /8/

“Kadrū begged a thousand of snakes as (her) sons equal in splendour; Vinatā chose two sons more intense in force than those of Kadrū; the two sons are strong in heroism, in energy and in physical force”.

kadrūḥ : kadrū, proper name of Kaśyapa's wife, N.sg., subject of vavre;
sutān : suta– s.m. “son”, Ac.pl., object of vavre;
nāgān : nāga– s.m. “snake”, Ac.pl.;
sahasraṃ : sahasra– s.nt. “a thousand”, Ac, sg.;
vavre : coming from the root VṚ–, “to beg, to choose”, ur var (guṇa),
va reduplication (abhyāsa), vṛ– the remaining form of VṚ– after reduplication, e, personal flexional ending of 3rd pers. sg., perfect tense, Ātmane pada; this is a special case of VṚ– which ends with a bowel, see ū dṛṣ—> dadrṣe;
dvau : coming from dvi– “two”, dual, m.Ac., related to putrau;
putrau : putra– s.m “a son”, dual, Ac.;
vinatā : proper name of Kaśyapa's wife, N.sg.f.;
kadrū : putra–adhikau, adhika– adj. “more, additional”
(bhūyas) ; “greater”, “full of, strong in” (pūrṇa) ; “mightier, more intense” (drḍhatara) ; “better than, higher than” (with Ab.G.) ; Ac. dual, relate to putrau, object of vavre (of the 2nd line);

bale : bala– s.m. “a force”, L.sg. ;
tejasā : tejas– s.nt. I.sg., “strength, valour, courage, energy”;
ojasā : ojas– s.nt. “physical strength” (bala), “vitality, ability, power”, I.sg. ;
caiva : ca + eva ;

vikramaṇa : vikrama– s.m. “valour, courage, heroism, power strength, prowess, force”, I.sg.
sutau : dual N. of suta ;
tulya : adj. “equal to, of the same kind or class or number or value, similar, comparable, like”, 0tejas– adj. “equal in splendour”, 0tejasā Ac.pl.m., related to sut¹n ;

The word tulya is explained by a pāṇini’s sūtra, VI.2.2:

Tatpurṣe tulyāṛthatṛtiyāsaptamyu-pamāṇāvyayadvitiyākṛtyāḥ / 2/
padāṇi / tatpurṣe tulyāṛthuṃ tṛtiyā 
saptmi upamāna avyaya dvitiyā kṛtyāḥ /

vṛttiḥ / tatpurṣe samāse tulyāṛthaṃ tṛtiyāntamupamā- 
māṇvāci avyayaṃ dvitiyāntaṃ ca 
yatpūrva-padaṃ tatprakṛtvaram bhavati /

vārtikam / avyaya naṅkunipātāmīti vaktavyam /

तत्थै भर्ता सर प्राणादेवयथे पुनर्मिविनोङ्गम्
एवमद्वित्तिः तं चाह कर्षयं विनतात सदा।।9।।

Tasyai bhartai varai pradād-
adhyardhaṃ putram īpsitam/
evamastviti tam cāha
Kaśyapaṃ vinatā tadā /9/

“To her (i.e. Vinatā), the husband gave boon (of two sons who are) extremely desired ; then, Vinatā spoke
to Kaśyapa” “well let it be so”.

evamastviti: evam + astu + iti, sandhi: the vowel u of astu changes in v before the vowel i of iti according samprasāraṇa principle. About the latter, we can read some pāṇini’s sūtras: I. 1.45

\[
\text{Ignaḥ samprasāraṇam} / 45 /
\text{Padāni / Ik yañāḥ samprasāraṇam} /
\]

\[
\text{Vṛttih / Igo yañāḥ sthāne bhūto bhāvi vā tasya samprasāraṇamityeṣā samjñā bhavati /VI.4.131}
\]

\[
\text{Vasoh samprasāraṇam} / 131 /
\text{Padāni / Vasoh / samprasāraṇam} /
\]

\[
\text{Vṛttih / Vasantasya bhasya samprasāraṇam bhavati} / (see also the sūtras VI. 1.13 ; VI. 1.15).
\]

astu: coming from the root AS– “to be”, Imperative tense, Parasmai pada, 3rd pers.sg.;
iti: ind. “thus, so, as you know”, it introduces a direct speech or a quotation;
evam: ind. “thus, in this way, in such a manner, such”, (from pronominal base e);
tāṃ: coming from the stem tad–, Ac.sg.m.
cāha: ca + āha, aha coming from the root AH–, considered as defective verb, 3rd perfect tense sg., “to say, to speak, to express, to signify”.

pāṇini gives a following explanation, III. 4.8:

\[
\text{Bruvah pañcānāmadita āho bruvah / 84 /}
\text{Padāni / Bruvah pañcānām āditaḥ āhaḥ bruvah (parasmai padānām nañalatusuthalau la-āh vā) /}
\]

\[
\text{Vṛttih / Bruvah parasya la-āh parasmai padānām pañcānānādibhūtātām pañcāiva nañalādayā ādeśā bhavanti tasminnayogena ya ya aḥ aśanda ādeśo bhavati} /
\]

āhatuḥ “they two say”; āhuḥ “they say”. Though AH–
is considered as a defective verb, it has also its conjugation like the verb BRÚ- : sg. āha or bravīti bravīsi bravīmi (AH– cannot give for this) dual āhatuḥ or brūtaḥ āhatuḥ or brūtaḥ brūvah.

tasyai : coming from the stem tād-, D.sg. f.;
tasai: coming from the stem tād - D.sg.f.

prādāt : prādāt (in pause), pra-a-da-t, pra prefix, a augment (bhūtakarana), dā, (root), t, personal flexional ending of 3rd pers.sg. Imperfect tense, Parasmaī pada;
sandhi: the final voiceless dental t of prādāt changes into d before the vowel a of adhyārdham;

varam : vara-s.m. “boon”, Ac.sg., object of prādāt;
adhy-ardham : 0ardha– “having an additional half” “one and half”
sandhi : the vowel ī of adhi becomes y before the a of ardham according to samprasārana principle (see Pāṇini’s sūtras V. 1.45; VI. 4.131; VI. 1.13);

About ardha, we can read some Pāṇini’s sūtras. I. 1.33:

prathama caramatayālpārdhakatipayanemāś ca /33/ padāni / prathama carama taya alpa ard katiṣaya nemāḥ ca (vibhaṣājasi sarvājasi sarvāḍini sarvanāmāmānī)/

vṛttih/ prathama carama taya alpa ardha katiṣaya nema ityetejasi vibhāṣā sarvanāmasaṇjñā bhavanti/ II.2.2.

ardham napumsakam/ 2/ padāni / ardhame napumsakam (sa vi ta su ta ekadeśinā ekādhikaraṇe)/

vṛttih/ ardhamityanapamsamekadhikaraṇena samayate tatpurusā ca samāsā bhavati/

Ardha “half” is always neuter and generally takes a tatpurusā compound; the sense of ekadeśin and ekādhikaraṇa must be understood in this sūtra.
SAMUDRAMANTHANA

(see also the sūtras I. 1.23; V.4.5; VII. 3.26,27).

īpsita : īpsita-adj. “wished, desired, dear to” (iṣ-a); “wish” (iccā), Ac. sg., related to putram;
kaśyapa : kaśyapa, proper name of Ṛsi, object of āha;
vinatā : proper name of a Prajāpāti’s daughter, N.sg., subject of āha; tadā: “then”(tasmin samaye); it is said by a Pāṇini’s sūtra:

sarvaikāntakakṣamātādāh kāle dā / 15/ padānī/
sarva eka anya kim yat tadaḥ kāle dā/

vṛttiḥ/ saptanyā iti varttate na tvitarābhya iti/
sarvāśībhyāḥ prātipadikebhyo dā prayayo
bhavati/tralopāvādah/

The correct reading must be prādātaryartham; on the point, the Edition of V.S. Sukthankar, BORI, Poona is doubtful. Ati-artha can be rendered as “extremely”, īpsita “desired”; i -y before the vowel a(samprāśana).

कृतकृत्यां तु विनता लब्ध्वा धीयांधिकां सुति
कद्रृश्च लब्ध्वा पुत्राणां सहस्रं तुल्यतेजसाम्।।10।।

Kṛtakṛtyā tu vinatā
labdhvā viryādhikau suta/
kadrūś ca labdhvā putrānāṁ
sahasraḥ tulyatejasāṁ /10/

“Obtaining two sons full of heroism, Vinatā became grateful, and kadrū, receiving a thousand of sons equal in splendour did the same”.

Kṛtakṛtyā : adj. , sg.f.ā, related to Vinatā, “one who has done his duty or accomplished a business”; this word must also be hinted at kadrū in the 2nd line; THANKFUL, GRATEFUL”

tu : “now, then, but”;
labdhvā : abs. of LABH, labh+tvā,
sandhi : the voiceless dental t of tvā becomes d and the sound
h of bh(labh—) must be added to the dental d, and by the way we have dh, according to the rule of sandhi applied to consonant;

vinatā: proper name, N.sg.;

adhimau: adhika– adj. “full of, strong in greater”, Ac. dual, dual related to sutau; “additional, subsequent, surpassing”;

vīrya : s.nt. “strength, heroism “(bala, śaurya);

sutau : suta– s.m. “a son”, Ac. dual;

kadrśas : kadrī, proper name, N. sg., sandhi: the final dental sibilant s changes into the palatal sibilant s before the voiceless palatal c of ca sahasram: sahasra – s.nt. “a thousand”, Ac. sg.;

putrānām : putra–s.m., G.pl.;

tulyatejasām : tulya–tejas–, “equal in splendour”, G.pl.m., related to putrānām.

“That great seer Kaśyapa having said to these two wives, delighted by boon, “bear the conception with effort”, went to a forest”.

Dhāryau prayatnato garbhā-vityuktvā sa mahātapāḥ/
te bhārye varasaṁhiṣ-e
kaśyapo vanamāviśat/11/

“That great seer Kaśyapa having said to these two wives, delighted by boon, “bear the conception with effort”, went to a forest”.


prayatnato : prayatnatas (in pausa), ind. “effort, special effort, labour, perseverance”; sandhi: the group – as changes into o before the sonant g of garbhāvi;

garbhāvityuktvā : garbhau + iti + uktvā, au becomes āv before the vowel u of uktvā, according to samprasāraṇa principle, see Pāṇīi’s sūtras shown in analysis of stro-
phe 9; garbhau: garbha–s.m., “the womb, belly” (ja-hara, garbhāsaya); “conception” (garbhagrahaṇa);
garbha is also used in Khmer language (man garbh, dran garbh); N.Ac. dual;

sa : “with”, being the 1st ember of compound, bahuvrihi, (saha); mahātapāh may be understood as an adj. in Ac. pl. f.; the sense could be “it is said that the women are endowed with great penance”;

bhārye : bhārya–s.f., “a wife”, N. Ac. dual;
te : coming from the stem tad– A. Ac. dual,;

uktvā : abs. of VAC–,

samhrṣ-e : sam–hrṣ–a–adj. delighted, glad, (from sam–HRS–), N. Ac. dual, f. related to bhāryau; vara – s.m. “a boon”;

kaśyapo : kaśyapas (in pausa), kaśyapa, proper name, N.sg.
sandhi : the group – as becomes o before the sonant v of vanamāviṣat;

āviṣat : coming from the root VIŚ– 6th cl., “to enter” (GAH–); “to resort to” (ā–ŚRI–); “to go in”, Imperfect tense, 3th pers. Sg. Parasmai pada, ā+a-VIŚ–a-t, ā, prefix, a, augment (bhūtakaraṇa), VIŚ–, root, –a–, vowel indicating the stem of system of present conjugation, t, personal flexional ending;

vanam : vana – s.nt. “forest”, Ac. sg.

कालेन महता कदृशां दशाणां 
जनयामास विविधेण तु अङ्के विनता तदां

Kālena mahatā kadrūraṇḍāṇāṃ daśatīrdaśā/ 
Janayāmāsa vipendra dve anḍe vinatā tadā/12/

“O great of Brahmins, Vinatā then gave birth to two eggs, (and after a long time, kadrū (did the same) of a thousand eggs”.

daśatīrdaśā : “a thousand”, (used in Ac. or in N. case);
kālena : kāla–s.m. “time, period, I.sg;

mahatā : mahat- adj., “great, long”, I.sg.;
viprendra : vipra+indra: “great of Brahmns”, Voc. Sg. ; san-
dhi : a + i — e this is explained by a Pāṇini’s sū, VI.

ādgunah / 87 / padāni / āt guṇah/

vṛttih / acityanuvartate / avarṇātparayo‘c aci ca pūrvo
yo’ varnastayoḥ

pūrvaparayoravarṇācoh sthāne eko guṇa ādeśo bhavati/

dual; in regular way owing to the rule of sandhi ap-
plied to e+a, this vowel a of ande must be dropped
down, but in the present pada, it is maintained for
having 8 sylables, (instead of dve‘nande). the rule realated
to e+a is stated in VI. 1.109:

enaḥ padāntādati / 109 / padāni / enaḥ padāntat ati/

vṛttih / en yaḥ padāntatasmādati parataḥ pūrvaparayo
sthāne pūrvarūpamekādeśo bhavati/

In fact, the sense of this sūtra can also be applied to o
in the body of the word. The vowels e or o must be followed
by a short a which is very important in regard of the raison
d‘être of the rule.

vāyo iti — vāyaviti (o followed by i)

vāyo āyāi — vāyavāyāhi (o followed by a long ā)

For a right understanding, it is intended to distinguish
a) “final in a pada, b) “at the end of a word”, c) “in the body
of the word”.

Vinatā, proper name, subject of janayāmāsa ;

tadā : ind. “then”;

janayāmāsa : janayām–āsa, (āsa perfect tense of AS–),
peripharastic perfect tense, 3rd pers. sg., (janayām, from
the root JAN– 4TH cl., to rise, to be born”;

*kadriruṇāṇāṃ* : kadrūs anḍānām : sandhi : the dental sibilant *s* of kadrūs being directly preceeded by a vowel (except *a* or *ā*) changes into *r* and it is followed by a vowel; kadrūs: N.sg.f.

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तयोर्विदा निदधुः प्रह्रश-āḥ paricārikāḥ/
Sopasvedeṣu bhāṇḍeṣu paṇca varṣaśatāni ca/13/
```

“In moistened vessels, the female servants, being pleased, bore up the eggs of these two (sisters) for five hundred years”.

*spasvedeṣu* : sopasveda adj. “having perspiration or moisture, moistened, wetted”; sa + upa–sveda, sa, ind. A prefix expressing “junction”, “conjunction”, “possession”, can be rendered as “with, together, along with, added to having” ; upa–sveda –s.m. “moisture” (kleda), “sweat” (gharma); bhāṇdeṣu: bhāṇḍa– s.nt. “a vessel” (pātra), “pot, dish”; “a box” (karaṇḍa), L.pl.;

paṇca : “five”, śatāni: śata–s.nt. “a hundred”,

*vara* : s.nt. “a year”, paṇca o “five hundred years”;

*tayor* : tayos (*in pause*), coming from te stem *tad* –, dual f. (or m.nt.), G.L.;sandhi: the final dental sibilants *s* changes into *r* before the vowel *a* of anḍāni;

anḍāni : anḍa–s.nt. “an egg”, Ac.pl., object of nidadhuḥ

*paricārikāḥ* : paricārikā–s.f. “female servant” (sevikā), N.pl. f., subject of nidadhuḥ

prahṛṣ-āḥ: pra–hrṣ-a–, coming from the root HRŚ–(pra–HRŚ–), “to rejoice” (MUD–), “to be pleased” (TUṢ), N.pl.f., related to *paricārikāḥ*;

*nidadhuḥ* : coming from the root DHR–or DHĀ, “to bear, to assume, to hold, to bear up, to sustain”, the vowel *ā* is
at its end, it follows the conjugation (declension) of the verb DA–, perfect tense, 3rd pers.pl. Parasmai pada; ni, prefix, da, reduplication (abhyasa); sandhi: the letter r of –ur, personal flexional ending, changes into ḡ (visarga) before the voiceless p of prahṣ-āḥ.

At its end, it follows the conjugation (declension) of the verb DA–, perfect tense, 3rd pers.pl. Parasmai pada; ni, prefix, da, reduplication (abhyasa); sandhi: the letter r of –ur, personal flexional ending, changes into ḡ (visarga) before the voiceless p of prahṣ-āḥ.

ततः पञ्चशते काले कद्रुपुष्र बिनि:सुता:॥
अण्डाभ्यां बिनतायास्तु मिथुन न भयोऽयता॥14॥

_Tataḥ pañcaśate kāle_
_kadṛūputṛa viniḥśrtaḥ_
_aṇḍābhyaṁ vinitāyaśtu_
_mitunaṁ na vyadṛśyata/14/

“Thereafter five hundred years of time, the Kadrū’s sons went out, but a pair (of sons hatching) out of eggs of Vinatā was not seen”.

tataḥ : tatas (in pausa, = tasmāt), “thereupon, thereafter”; about that word, we have a Pāṇini’s sūtra, V. 3.7:

**pañcamyaṁstasil / 7 / padāṇi / pañcamyaḥ tasil/**

**vṛttiḥ / pañcamyaṁtyeṣyaḥ kim**
_sarvanāmaḥabhyastasilpratyayo bhavti/**

_kim+tasil:ku+tas (kim is substituted by ku, see VII. 2.104, ku tihoḥ);*

we have kutaḥ, kutra, kuha (V.3.13). According to the sutra V.3.7,
we can understand kutaḥ, yatas, tataḥ, bahutaḥ.

The sūtra VI. 3.35 gives an accurate view with _tasil:_

_Tasilādiśvākṛtvasucāḥ / 35 /
padāṇi / tasilādiśu ākṛtvasucāḥ/**

**vṛttiḥ / pañcamyaṁstasilityataḥ prabhṛti samkhyaṁah**
_kriyāmbhyāvṛttiganaṇe_

_kṛtvasujīti pragetasmād ye pratyayāsteṣu
bhāṣītāpumkādanūṇi striyāḥ puṃvadbhavati/
vārttikam/ śasi bahvalpārthasya puṃvadbhāvo vaktavyaḥ /vā ā/
tvatalorguṇavacanasya puṃvadbhāvo vaktavyaḥ/ vā ā/
basyaḍhe taddhite puṃvadbhāvo vaktavyaḥ /vā ā/ -ak chasoś ca puṃvadbhāvo vaktavyaḥ/
tasyāḥ śālāyāḥ = tataḥ, tasyāṁ = tatra, yasyāṁ yatra,
yasyā = yatas, pañca, “five”, śate: śata – s.nt. “a hundred”, L.sg.;
kāle : kāla – s.m. “time, period”, L.sg.;
vinatāyās : Ab. Or G.sg. of vinatā, proper name;
kadrū : proper name, putrā: putrās (in pause), putrā–s.m. “a son”, N.pl., sandhi: the final dental sibilant s of the group ās must be dropped down before the sonant v of viniḥō;
vinīḥṣrāḥ: vinīḥṣrās (in pause), verb. adj., coming from vi–vinīḥSr– (1st or 3rd cl.), “to go out, to depart” (niḥ+GAM–), N. pl.m., related to Ṛ putrā;
anḍābhyām: anḍa – s.nt. “an egg”, I.D. Ab. Dual;
tu : ind. “but, on the other hand”, it is said by a Pāṇini’s sūtra VI. 3.133:
ṛcī tunughamakṣu taṁ kutrūryānām / 133 / padāṇi/ ṛcī tu nu gha makṣu taṁ ku tra urūṣyānām (dīrghaḥ)/
vr̥ttīḥ/ ṛcī viṣaye tu nu gha makṣu taṁ ku tra urūṣya ityēṣāṁ dīrgho bhavati/

This sūtra has been ranged by Bhattoji Dīkṣita in the Vaiḍīkī Prakṛiyā, (chapter on Vedic formation), dealing with the principle of lengthening in the ṚGVEDA.

Mithunaṁ : mithuna–s.nt. “a couple” (dampati);
“twins”(yama) “union”(sāmyoga), “a pair”
(yugala), N.sg.;

na : negative particle ;

vyadṛṣṭa : vi-a–ṛṣ-ya–ta, vi, prfix, a, augment 
(bhūtakaraṇa), ṛṣ, root, ya, infix indicating a 
passive form, ta, personal flexional ending of 
Imperfect tense, 3rd pers. sg.Ātmane pada;

tatāḥ purtrāṛthinī devī vṛdītā sā tapasvinī/ 
aṇḍaṁ bibheda vinatā tatra putramāḍṛṣṭa/15/

“Thereupon, desirous of son, the goddess Vinatā, 
being devout and ashamed, pierced the egg, (and) there 
the son was seen”.

tatra : ind. “there” (tasmin sthāne, tasmin prasaṅge); “then” 
(tadā); this word is explained by a Pāṇini’s sūtra, 
V.3.10:

saptamyaś tral / 10/ padāni / saptabhyāḥ tral/

vṛttih /  kimśarvanāmabhāhubyaḥ tral pratyayo bhavati/

āḍṛṣṭa : a–ṛṣ + s–ata: a, augment (bhūtakaraṇa), ṛṣ– 
root, s, infix indicating the aorist with the letter s (be– 
ing different from radical aorist), –ata, personal 
flexional ending of 3rd pers. Pl. Ātmane pada;

sandhi : the palatal sibilant ś becomes k at the end, accord– 
ing to anta principle; this k is followed by a dental sibil– 
ants ś which changes itself into a cerebral sibilant ś, 
and we obtain kṣ; the vowel ṛ of the root is unchanged; 
this point is very important as i, i, ũ take guṇa at Ātmane 
pada.

putram: putra – s.m. Ac. sg., “a son”,

bibheda: coming from the root BHID – (1st cl. or 7th cl.), “to 
break, to rend, to pierce (CHID–); “to divide, to sepa– 
rate” (Viślīṣ–), bi, reduplication (abhyaśa), bhed (i–e,
guna), a, personal flexional ending of 3rd pers. sg., Perfect tense, Parasmai pada;

the reduplication is stated by some Pāṇini’s sūtras, i.e. VI. 1.8:

\[\text{li-I dhatoranabyāsasya/ 8/ padāni/ li-i dhātoḥ anabyāsasya/}\]

\[\text{vṛttiḥ/ li-i parato’ nabyāsasya dhātoravayavasya prathaasyaikṣoḥ dvitiyasasya vā yathāyoḥame dve bhavataḥ/}\]

\[\text{vārttikam/ dvirvacanaprakarṇe chandasi vetti vaktavyam / vā / li-im dvirvace jāgerteyotv vaktavyam/ (see also sūtras VI. 1.9. 10, 11).}\]

\[\text{vinatā : proper name, N.sg.f., subject of bibheda;}\]

\[\text{aṇḍam : aṇḍa–s.nt. “an egg”, Ac. sg., obect of bibheda;}\]

\[\text{Tataḥ : tatas (in pausa, +tasmāt), see Pāṇini’s sūtra, V. 3.7, in analysis of strophe 14;}\]

\[\text{Putrārthiṇī : from putra + arthiṇī, arthiṇi–adj., “desirous of (with Ins. Or in cpds), (abhilāsuka); “possessed of desire” (sprhāvat–); putra, “desirous of son”, arthiṇi, N.sg.f., related to vinatā;}\]

\[\text{Sā : coming from the stem tad–, N.sg.f;}\]

\[\text{Tapasvinī : from tapasvin–, adj. N. sg.f., “devout” (bhaktimat); “poor, helpless”;}\]

\[\text{vrīditā: (coming from the root VRĪḌ–4th cl.), “to be ashamed”(LAJJ–), “to be bashful”, verb. adj., N.sg.f., related to vinatā.}\]

\[\text{पूर्वार्धकायसम्प्रत्रस्तिमिताप्रकाशता।}\]

\[\text{स पुत्रो रोशसम्पन्नाः शशाप्रमादतिः स्रुतिः।16।}\]

\[\text{Pūrvārdhakāyasyampanna-mitareṇāprakāśatā/ Sa putro roṣasampannah śasāpānāmitī śrutih/16/ “Being not self – illuminated with the rest of body}\]
having a half (part), that son, endowed with anger, it is
heard, cursed her (Vinatā).”

*pūrva–ardha–kāya–sampnam* : *pūrva*–“being before, in
front, foremost or upper (part) of body”; some pāṇini’s
sūtras show its meaning and its use : I.1.27:

\[ \text{pūrvādīni sarvanāmāni/ 27 padāni/ sarva ādīni sarvanāmāni/} \]

vṛttih / sarvāsābda ādīreṣām tānimāni sarvādīni
sarvanāmasaṁjñānīni bhavanti/

To know other words of the same kind of sarva, one
can see them in Pāṇini’s gaṇapā-ha; this is one of important
sūtras relating to sarvanāma. I.1.34:

\[ \text{pūrvaśradāsamanāṁthakalahanipuṣamiśracak-
śṇāh/ 31/ padāni/ pūrva} \]

vṛttih / pūrvādīni vibhaṣā jasi sarvanāmasaṁjñānīni
bhavanti vyavasthāyamasyān−jñāyām/II.1.31:

\[ \text{pūrvāsadāśamasamāṁthakalahanipuṣamiśracak-
śṇāh/ 31/ padāni/ pūrva} \]

vṛttih / pūrva sadāśa sama ānārtha kalaha nipūṇa miśra
ślakṣṇāh (sa o vi o tṛtiyasa° )/

vṛttikam/ pūrvādiṣvavarasyopasaṁkhyānam/

We learn fortunately that the words *pūrva* and the
like govern the instrumental case. VII. 1.16:

\[ \text{pūrvādibhyo navabhyo vā} / 16 / \text{padāni} / \text{pūrva ādibhyah navabhyah vā} (\text{sarvanāmnaḥ nasīṇayah smāt sminau})/ \]

\[ \text{vṛttih} / \text{pūrvādibhyo navabhyah sarvanāmna uttarayor nasīṇayah smāt smin ityetavāḍēśau vā bhavathā}/ \]

So we can have: pūrvasmāt, pūrvāt, pūrvasmin, pūrve, parasmāt, parāt, parasmin, pare; (affixes : –smāt, –smin.

\[ \text{Ardha} : \text{adj. “half, halved, forming a half, one part, the other part, the half part of anything”, this word is shown by two Pāṇini’s sūtras,} \]

\[ \text{See I.1.33 and II. 2.2, in the analysis of the strophe 9;} \]

\[ \text{kāya} : \text{s.m. “body”, it is explained by a Pāṇini’s sūtra, II.3.41:} \]

\[ \text{nivāṣacitiśarīropasamādhāṇeśvādeśca kaḥ} / 41 / \text{padāni / nivāsa citi śarīra upasamādhāṇeṣu ādeḥ (ghañ)}/ \]

\[ \text{vṛttih/} \text{nivāsa citi śarīra upasamādhāṇa eteśvartheṣu cinoṭegaṅ pratyayo bhavati dhātorādeś ca} \]

\[ \text{kkāra ādeśo bhavati/} \]

\[ ci+ghañ = ki + ghaṅ = kāya (cikhalli–ni–kāya, ā–kāya, a–nitya–kāya); \]

\[ \text{sampannam : sampanna–adj. “endowed with, furnished by”, Ac. sg.m.;} \]

\[ \text{itareṇa : itara, (i–tara–), “the other (of two), another , the rest (apara), another , different from (with Ab.); see two pāṇini’s sūtras : VII. 1.25:} \]

\[ \text{add datarādibyah paṅcabhyah/ 25/ padāni/ add datarā dibhyah paṅcabyah/} \]

\[ \text{vṛttih/ datarādibyah parayoh svamoradd ityayaādeśo} \]
bhavati/

kārikā : aprktaścedamo dōṣo nivṛtte ṇatarādiṣu addītvadṛtarādināṁ na lopo nāpi dirghatā/ VII.
1.26:

netarācchandasi/ 26 / padāni / na itarāt chandasi/

vṛtṛṭīḥ / itaraśabdāduttarayoh svamośchandasi viśaye adādeśo naṁ bhavati/

a–prakāśatā : may be understood as a pres. Participle of pra+KĀŚ–, with a privative a, a–prakāśat, I. sg.m., “not visible, hidden”, “secret” (gūḍha), “not self – illūminated”;

sa : coming from the stem tad–, N.sg.m., sas (in pause), sandhi: the final dental sibilant s must be dropped down before any consonant and before any vowel, except a), see the following pānini’s sūtra, VI. 1.132:

Etattadoḥ su lopo’ koranañ samāse hali /132 /
padāni / etat tadoḥ sulopaḥ akoḥ anañ samāse hali/

vṛtṛṭīḥ / etattadau yāvakārau nañ samāse na varttate
tayoryaḥ suśābdhaḥ kaś ca tayoḥ suśabdo yastadarthena sambaddhasya samhitāyāṁ viśaye hali parato lopo bhavati/

putro : putras (in pause), putra – s.m. “a son”, N.sg. , subject of ṣaṣāpa;

sampannah : sampanna– adj. “endowed with”, N. sg.m., related to putro; roṣa–s.m., “anger, rage, wrath”;

ṣaṣāpaināmiti : ṣaṣāpa+ enām–iti, ṣaṣāpa: coming from the root ṣAP–1st (or 4th cl.) “to curse, to swear an oath”; to blame, to abuse” (NIND–),

ṣa, reduplication (abhyāsa), ṣa–, root, (the vowel a must be lengthened at the 1st and the 3rd pers.sg. of Parasmai pada, but in certain case, this vowel a is unchanged),
a, personal flexional ending of perfect tense 3rd pers. Sg. Parasmai pada;
enäm: coming from the stem enad –Ac. sg.f.;
sandhi: a+e —ai, according to Pāṇini’s sūtra, VI. 1.88:

vṛddhireci / 88 / padāni / vṛddhiḥ eci/
vṛttiḥ / āditi vartate/ avarṇātparo ya eva eci ca pūrvo yo' varṇastayoḥ

pūrvaparayoravārṇāicoḥ sthāne vṛddhirekadeśo bhavati/
sṛutiḥ : sṛuti–s.f. “news” (vartā–s.f.), “a sound” (dhvani – s.m.), N.sg., it may be rendered as “ it is heard”(iti)

Yoḥamevaṁ kṛto mātas tvayā lobhaparītayā/
śarireṇasamgrhoḍya tasmāddāśi bhaviṣyasi/17/
“O Mother, it is I who am thus made half in body by you (who are) filled with longing; so, you will be a fe-

male slave”.

yoḥamevam: yas aham evam, yo: yas (in pause), coming from the stem yad –, N. sg.m, aham: coming fro the stem asmad–, N.sg., sandhi: the group as of yas changes into o before the vowel a of aham, and accordingly the vowel a must be dropped down. The fact is stated by some Pāṇini’s sūtras : VI. 1.113:

ato roraplutādaplute / 113 / padāni / ataḥ roḥ aplutā aplute /

vṛttiḥ / ati uditi varttate / akārāplutāduttarasya rorephasya ukārūnubandhaviś-ṣ-asya akāre’ plute parata ukārādeśo bavati / VI. 1.114:

haśi ca/ 114 / padāni / haśi ca/

vṛttiḥ / haśi ca parato’ta uttarasya rorukārādeśo
bhavati/

The case of the vowel a of aham can be understood through the sūtra VI. 1.109, shown in the analysis of the strophe 12.

Tvayā: coming from the stem yuṣmad – (tvad–), I. sg. ; about tvayā, there are some Pāṇini's sūtras, VII. 2.89:

Yoci / padāni / yah aci /

vṛttih / ajādau vibhaktāvanādeśe
yuṣmadasmadoryakārādeśo bhavati / VII.2.97:

tvamāvekacane / 97 / padāni / tvama
ekacane /

vṛttih / ekacane ityarthanirdesāḥ / ekacane ye
yuṣmadasmadī
ekārthābhidānaviśaye tayormaparyaṃtasya sthāne tvama
ityetāvādeśau bhavataḥ/

It can be set declension going as:

Yuṣmad+Tā = tvā–ad+ā = tvay–ay+ā = tvayā; by these two sūtras, we can obtain : mayā, mayi, tvayi, yuvayoh, tvām, mām, tvat, mat; see also sūtra VI. 1.97 and VII. 1.32.

kṛto : kṛtas (in pausa), kṛta – adj. “made, done”, N. sg.m., related to aham, sandhi: the group –as changes into o before the sonant m of mātās, cf. VI. 1.113; śandhi: śarīrena : śarīra– s.nt. “body”; this word is in Pāṇini’s sūtra, III. 3.41, the analysis of the strophe 16; śarīra is also used in Khmer language where śava, “dead body”, ; (Khmer spelling sārīra for sārīra, sab for śava);

evam : ind. “thus in this way, in such a manner, such”; mātās: (from mātā–), mātar (in pausa), Voc. Sg. f., sandhi; the final r of mātar must be changed into h (visarga) before any voiceless consonant, but in the present case, the final r becomes s (dental sibilant) which is maintained as it is followed by the voiceless dental t of tvayā.
The phenomena is stated by three Pāṇini’s sūtras:

VIII.3.15

\[ \text{kharavāsānayorvisarjaniyāḥ / 15/ padāni /} \]
\[ \text{khara avasānayoḥ visarjaniyāḥ /} \]

\[ \text{vṛttiḥ /} \]
\[ \text{rephāntasya padasya khari parato’ vasāne ca} \]
\[ \text{visarjanīyadeśo bhavati / VIII. 3.34:} \]
\[ \text{visarjanīyasya saḥ / 34 / padāni /} \]
\[ \text{visarjanīyasya saḥ/} \]

\[ \text{vṛttiḥ /} \]
\[ \text{visarjanīyasya sa kāra ādeśo bhavati khari} \]
\[ \text{parataḥ / VIII. 2.66:} \]
\[ \text{Sasajuṣo ruḥ / 66/ padāni / sa sajuṣoḥ ruḥ/} \]

\[ \text{vṛttiḥ /} \]
\[ \text{sakārāntasya padasya sajuṣ ityetasya ca} \]
\[ \text{rurbavati /} \]

lobha – s.m. “desire for, longing after” (icchā);

parītāyā : parīta – parītā – adj. f.), I.sg.f., “elaplshed” (atīta);

“departed”(pareta); “seized by filled with” (āviṣ-a);

tasmād : tasmāt, coming from the stem tad , Ab. Sg., sandhi:

final voiceless dental t changes into the sonant d before the letter d of dāṣī;

adya : aoda, now, at present”(adhunā, idānīm); aro.

dya: agras (in pausa), agra – adj. “best, prominent”

(pramukha), “the best of any kind”; sandhi: the group

− as changes into o before a, and consequently, this a must be dropped down, see the sūtras VI. 1.113, 114,

VI. 1.109; dāsi – s.f. “female slave”, N.sg.;

bhavisyasi : coming from the root BHŪ–, “to be”, BHŪ–+i–

ṣy–a–si, bho + i–ṣy–a–si, bhav—av+i–ṣy–a–si, s of

sva becomes s (cerebral as it follows a vowel which is

not a or ā, ṣya), infix indicating the future tense, si,

personal flexional ending of 2nd pers.sg., Parasmai pada;

about the future tense, we may consider some Pāṇini’s sūtras: III. 3.15:

\[ \text{anadyatane lu- / 15 / padāni / anadyatande lu-} \]
(bhaviṣyati)/

vṛttiḥ / bhaviṣyadanadyatane‘rtthe vārttamāddhātor lu-
pratyayo bhavati/

vārttikam/ paridevanesvastani bhaviṣyadarthe vaktavyā/III.
3.132:
āśamsāyaṁ bhūtavacca / 132 / padāni /
āśamsāyaṁ būtavat ca (bhaviṣyati vartamānavat)/

vṛttiḥ / bhaviṣyati kāle āśamsāyaṁ gamyamānyāṁ
dhātor vā bhūtavat pratyayā bhavanti cakārād
vartamānavacca/ III.1.135:
nānadyatanavat kriyāprabandhasāmīpyayoḥ /
135 / padāni / na anandyatanavat kriyā
prabandha samīpyayoḥ/

vṛttiḥ / anadyatanavat pratyayavidhirdhīna bhavati
kriyaprabandhe samīpye ca gamyamāne/

About the vowel it, we can appreciate the follow-
ing sūtra: VII. 2.58:
gameri- parasmaiipadeṣu / padāni / gameḥ i-
parasmipaideṣu /

vṛttiḥ / gamerddhātoḥ sakārāderārdhadhātukamya
parasmipaideṣvidēṣvidagamo bhavati /

iṣ-īḥ / ātm disapadena samānapadasthasya
gamerayamidagamonesyate /

āsam : coming from the root AS—“to be”, a –asam, imperfect
tense, 1st pers. Sg., Parasmai pada, a, augment
(bhūtakaraṇa), asa –, stem (aṅga)of the root AS–m,
personal flexional ending.

पञ्च वर्‌ष्णतान्याया यया विस्परधसे सह।
एष च त्वां सुतो मातदीयत्वामोक्षविष्यति॥१८॥

Pañcavarśaṣatānyasyā yaya vispardhase saha/
eṣa ca tvāṁ suto mātar dāsyatvān mokṣayiṣyati / 18/

“The five hundred years are of her whom you emulate with; O mother, this is the son who will set you free from slavery”.

yayā : coming from the stem yad – I.sg.f;
pañca : “five”;
varṣa : s.m. (or nt.), “a year”;
asyā : asyās (in pause), coming from the stem idam– G.(or Ab.) sg.f., sandhi: the dental sibilant s of the group – as must be dropped down before y of yayā; There are some Pāṇini’s sūtras related to this,
Pāṇ. VIII. 3.19: lopaḥ śākalyasya / 19 / padāni / lopaḥ śākalyasya /

vṛttiḥ / vakāra–yakārayoh padāntayoravārṇapārvayor lopo bhavati śākalyasyācāryasya matenāśi parataḥ/
Pāṇ. VIII. 3.22: hali sarveśām / 22 / padāni / hali sarveśām /

saha : ind. “with”, used along with the verb vi–spardhase;
vi–spardhase : vi – SPARDH–, “to emulate with” (Ac.I. with or without saha), 2nd pers. s. tense, Atmane pada; eṣa: esas (in pause), coming from the stem etad –, N.sg.m., sandhi: the final dental sibilant s must be dropped down before any consonant and before any vowel. Except a, see Pāṇini’s sūtra, VI. 1.132, (in analysis of strophe 16); varṣa –śatāni–asyā. Varṣa –“a year”. śatāni: śata–s.nt. “a hundred”, N.pl.;sandhi: the vowel i of śatāni changes into y before the vowel a of asyā, according to samprasāraṇa principle, which is stated by Pāṇini’s sūtras : VI. 1.77:
iko yanaci / 77 / padani / ikaḥ yan aci /
vṛttih / aci parata iko yanādśo bhavati /
vārttikam / ikaḥ plutapūrvasya savarṇadīrghabādhanaḥ-
nārtham yanādeśo vaktavyah/ VI. 1.127:
Iko’ savarne śākalyasya hrasvaḥ ca / 127 /
padāni / ikaḥ / ikaḥ asavarne śākalyasya
hrasvasch vṛttih / iko’savarnē’ci parataḥ
śākalyasyācār-yasya matena prakṛtyā bhavanti
hrasvaḥ ca tasyakah sthāne bhavati /
vārttika/ sinnityasamāsasyoḥ śākalapraṭisedho vaktavyah /
vā / īṣā aksādiṣu chandasi prakṛtibhāvamātra
vaktavyam /
suto : sutas (in pausa), suta –s.. “a son” (putra) ; “a child”,
N.sg., sandhi: the group –as changes into o before the
sonant m of mātar, see Pāṇini’s sūtra shown in analy-
sis of the st. 17, Pān. VI. 1.113;
mātar: coming from mār-, Voc. Sg.f., sandhi: the letter r is
maintained before the sonant d of dāsyatvān; some
Sanskrit, grammatical books written by Western schol-
ars state that the s and the r become r when they fol-
low any vowel, except a or ā, i.e. avis mama — avir
mama, dhenus iva — dhenur iva. By considering mātar
dāsyatvān, we are at the presence of the letter r follow-
ing the vowel a; I think this r is maintained though it
follows the vowel a. The fact is also seen in the
Gītagovinda (5,10) “(.....svayamidametya punar jagada
rādhām”, but it deals with punar, and anyhow we
have the letter r following the vowel a, this r is main-
tained before the sonant j of jagāda. So, the Pāṇini’s
sūtras VIII. 3.15 and VIII. 3.34 cannot be applied (see
them in the analysis of the strophe 17);
dāsyatvān : dāsyatvāt (in pausa), dāsyā – tvā–s.nt., dāsyā –
s.nt. “servitude, slavery, service”; the suffix tvā shows
the condition, the fact of something; it is generally at
the end of a compound; tvāt, Ab. Sg. sandhi: the voice-
less final dental $t$ changes into the nasal $n$ of its class before the nasal $m$ of mokṣayisyati; the phenomena is explained by Pāṇini’s two sūtras, II.1.39:

Stokāntikadūrārthakṛcchṛāṇi ktena / 39 / padāṇi / stoka antika dūra artha kṛcchṛāṇi ktena (sa $t$ ta $t$ su pañcamai saha)/

vṛttih / stoka antika dūra ityevamarthāḥ śabdāḥ kṛcchṛāśabdaś ca pañcayantāḥ ktāntena saha samasyante tatpuruśaś ca samāśo bhavati/

vārttikam/ satasahasrau pareneti vaktavyam / VI.3.2:

Pañcamyāḥ stokādibyaḥ / 2 / padāni / pañcamyāḥ stokādibyaḥ (aluk) /

vṛttih / stokāntikadūrārthakṛcchṛāṇi stokādini tebhyaḥ parasyāḥ pañcamyā uttarapade’ lubghavati /

tvāṃ : coming from the stem yuṣmad – (or tvad–), Ac.sg., Pāṇini’s sūtra: VII: 2.87:

Dvitiyāyāṃ ca / 87 / padāni / dvitiyāyāṃ ca /

vṛttih / dvitiyāyāṃ ca parato yuṣmadasmador ākārādeśo bhavati/

mokṣyaisyati : coming from the root MOKŚ – 10th cl., future tense, mokś –ay–isya–ti, mokś–, root, ay, infix indicating the 10th cl. of verb, I, vowel joining the root and its vikarmā to the infix of future tense (ṣya), ti, personal flexional ending 3rd pers. Sg., Parasmai pada, see Pāṇini’s sūtras

III.3.15; III3.132; III.1.135; VII.2.58 (for the vowel it), in the analysis of st. 17.

Yadyenamapi mātastvaṃ māmivāṇḍavibhedanāt/
na kariṣyasyadehaṁ vā
yāṅgaṁ vāpi tapasvinam/19/

“If, like to breaking out the egg for me, you are this
indeed, you won’t do make him a handicap or bodyless
who is under penance (in the eggs).

Yadi : ind. “if”; enam: coming from the stem enad –Ac.sg.,
Yadyenam, sandhi : the vowel i of yadi changes into y, ac-
cording to samprasāraṇa principle, (Pāṇini’s sūtras VI.
1.77, VI. 1.127, see in analysis of the st. 18);
Api : ind., it is explained by the following Pāṇini’s sūtra, I.4.96 :

\[
\text{Apiḥ padārtha saṁbhāvanānvavasargagarhā-
\text{samuccayeu}} \quad / \quad \text{padāni} / \quad \text{apiḥ}
\]

Padārta saṁbāvana anvavasarga garhā
saṁuccayeu (karma)/

\text{vṛttih} / 
\text{padārthe saṁbḥāvane’ nvavasarge garhāyaṁ}
\text{samuccaye ca vartamānaḥ apiḥ}
karmapravacanīyasamjñō bhavati/

mātas: from mātar (in pausa), Voc.sg., sandhi: the final r
must be changed into ḥ(visarga) before any voiceless
consonant, but in the present case, it is followed by
the voiceless dental t of tvam, (Pāṇini’s sūtras, VIII.3.15,
tvam: coming from the stem yuṣmad – (or tvad–), N.sg.,
Pāṇini’s sūtra, VII. 2.94:

\[
tvāhau sau / \quad / \quad \text{padāni} / \quad \text{tva ahau sau} /
\]

\text{vṛttih} / 
\text{yuṣmadasmadormaparyantasya sau pare tva}
\text{aha ityetāvadesau bhavataḥ} /

(“in the Nominative sg. case, tva is substained for yuṣm–
and aha for asm);

see also the sūtr VI. 1.107;
yuṣ–ad+su = tva–ad+a = tvam,
asm–ad+su= aha–ad–am= aham;
mām : coming from the stem asmad–, Ac. sg., (Pāṇ. VII. 2.87, see in analysis of st. 18); asmad + am = ma – aã+am = ma, (see Pāṇ. VI. 1.107);
iwa : ind. “like” ; “nearly, about, as if on a path”;
anḍa : s.nt, “an egg”;

Some Pāṇini’s sūtras are connected with yu and yuc, VII. 1.1:

Yovoranākau / 1 / yu voḥ ana akau /

vṛttih / yu vi ityetalorutsṛs-aviśeṣaṇayorunanśiṣikayṇoḥ pratyayayor grahanam tayoḥ sthāne yathāsaṅkhyā mana aka iyetāvādeśau bhavataḥ/

kārika: yuvośced dvitvanirdeśo dvitve yaṇṭu prasajyate atha cedekavaddbhāvah katha puṃvadbhavedayam / dvitye naigamiko lopa ekatve numanityatā āśiśvatvāddhi lingasya pumstvaṃ veti samāśritam /

This sūtra VII. 1.1 can be appreciated as a governing rule dealing wit yu, nvul and yuc. III.1.134:

nandigrahamapacādhibhyo lyuṇinyacaḥ / 134 / padāni / ninda grahi pacādhibhyah lyu niṇi acaḥ/ III. 2.150:

jucaṅkramyadandramyasṛgrdhijvalaśucala-ṣapatapadaḥ / 150 / padāni/ ju caṅkramya dandramya sr grdhī jvala śuca laṣa pata padaḥ (yuc, tachilādiṣu) /

vṛttih / ju prabhṛtibhyo dhāṭubhypo yuc pratyayo bhavati tachillādiṣu kartṛṣu /

(see also VII. 3.84, VI. 1.78,II. 3.46);

vibhedanāt : Ab. Sg.;
na: negative particle;

kariṣyasyadeham: kariṣyasi –adeham, kariṣyasi: coming from the root KR–kar–iṣya –si, 2nd pers.sg., future tense, parasmai pada, (see Pāṇini’s sūtras III.3.15; III.3.132; III.1.135; VIII.2.58, in analysis of st. 17);

sandhi: the vowel i of si, personal flexional ending, changes into y before the vowel a of adeham, according to samprasāraṇa principle, see Pāṇini’s sūtras VI. 1.77, VI. 1.127, in analysis of st. 18;

adeham: it may be understood as ade–aham, the vowel a of aham is dropped down, according to Pāṇini’s sūtra VI.1.109, see in analysis of st. 12;

ade: coming from the root AD–2nd cl., “to eat” (BHAKṣ–), 1st pers. Sg. pres. Tense, ātmane pada; the condition of the conjugation of the root AD–is stated by the Pāṇini’s sūtra II. 4.72:

adi:prabhṛtibhyāḥ ṣapaḥ / 72 / padāṇi / adi
prabhṛtibhyāḥ ṣapaḥ (1ug) /

vṛttiḥ / adi:prabhṛtibhya uttarasya ṣaṇo lug bhavati / (for atti(AD–+TI), see VIII.4.55);

vā:ind. “or, on the other side, neither, wether”; two Pāṇini’s sūtras use Vā, I.2.13

vā:gamaḥ / 13 / padāṇi / vā gamaḥ
(l inśicau ātmanepadeśu jhal kit)/

vṛttiḥ / gamerdhātoḥ parau liṃśicāvātmanepadeśu
jhalādi vā kitau bhavataḥ/

sam–gamaḥ+LIŅ= sam–gamaḥ+ta= sam–gamaḥ+sīyuT+ta= sa Sic+ ta= sam-gam-sī-s+a or sam-ga-sī-s-a;


Uccaistārāṃ vā vaṣa-kāraḥ / 35 / padāṇi /
uccaistārāṃ vā vaṣa-kāraḥ (yajñakarmanī
ekāśrutih /
vṛttih / yajñakarani vaṣa-kāraḥ uccaistarāṁ vā bhavati ekaśrutir vā/

api : ind., see Pāṇini’s sūtra I. 4.96;
tapasvinam: tapasvin–s.m. “an ascetic”, Ac.sg.m.;
Vyaṅgam : vi–aṅga–adj. “multilated (being)”, Ac.sg.m.

Pratipālayitavyas te janmakālo’sya dhīrayā/ Vīśiṣ-ābalaipsantā pañcavarśaśatāt paraḥ /20/

“By desiring (this) strong (son), you must wait for his birth with patience for more than five hundred years”.

Pratipālayitavyas : ⁰pālayitavya– verb. adj., coming from the root prati–PĀL–“to be guarded or watched or waited for”, N.sg.m.;
sandhi : the letter s (dental sibilant) of the group–as may change into ḥ (visarga), but at the present case, it is followed by the voiceless dental t or te, so this letter s is maintained, according to Pāṇini’s sūtras: VIII.3.15; VIII. 2.66, and especially VIII. 3.34, see in analysis of st. 17;
te : coming from the stem yuṣmad –(or tvad–), short form of tūḥyam, D.SG. or of tava, G.sg.;
Janman–s.nt. “existence, life”; bahūni me vyatītāni janmāṇi tava cārjuna( . . . ) in – The Bhagavadgītā, IV, 5;
⁰kālo: ⁰kāla–, ⁰kālas (in pausa), N.sg.m.;
asya : coming from the stem idam–, G.sg.m., see pāṇini’s sūtras VII.2.113; VII. 3.114; VII.1.12, shown in analysis of st. 18;
sandhi: ⁰kālo’sya, the group –as becomes o before the vowel a of asya, and consequently this vowel must be dropped down, according to Pāṇini’s sūtras VI. 1.113; VI. 1.114; VI.1.109, see in analysis of st. 12 and st. 17;
dhīrayā : I.sg.f. of dhīra–adj., “wise, intelligent (matimat–)”; brave, steady, calm (śūra’), (svastha, nirbhaya); “strong”, (prabala); “deep, loud” (gambhīra), “gentle” (saumya); “resolute” (drḍhniścaya–s.m.); “bold” (pragalbha);

viśīṣ-a : adj. “distinguished” (viśruta);

balam: bala–s.m. “force, strength”, Ac.sg.;

īpsantyā : (from the root IPS–, “to want, to desire”), īpsantī (ipsant–), pres. Participle, I.sg.f;

paṅca : “five”;

varṣ : “a year”;

śatāt: śata–s.nt. “a hundred”, Ab.sg., for saying the case of comparison. N.B. Here dhīrayā may mean “with patience”.

parah: para–adj. “different, another(anya); “distant” (anantaram, ind.); “higher, superior” (śreyas, uccaistara); “best” (śreṣ-ha);

Evaṁ śaptbā Tataḥ putro
viatāmantarikṣagah/
Aruṇo druṣya brahman
prabhātasamaye sadā/21/

“Hence, thereafter having cursed Vinatā, the son moves in the air; Aruṇa is ever seen at the moment of day–break, o Supreme spirit”.

Tataḥ : tatas (in pause), (= tasmāt), see Pāṇini’s sūtra V.3.7 in analysis of st. 14;

Putro : putras (in pause), putra –s.m. “a son”, N.sg., sandhi: the group – as changes into o before the sonant v of vinatām ő, see Pāṇini’s sūtras VI. 1.113; VI.1.114, in analysis of st. 17;

Evaṁ : ind. “thus, in this way, in such a manner’;

vinatām: vinatā, proper name of Garuda’s mother, Ac.sg., object of śaptvā; śaptvā:abs. of śap–, “to kill, to hurt,
SAMUDRAMANTHANA

“to injure”; “to curse”,

Antariksaga : antariksaga–adj. “passing through the atmosphere, who moves in the air”, N.sg.m.;

Sadā : ind. Always, ever

Prabhāta : s.nt.” dawn, day –break” (uṣas);

aruṇo : aruṇas (in pause), aruṇa, proper name of Garuḍa’s brother; he becomes the charioteer of the Sun, N.sg.m.;

sandhi: the group – as changes into o before the sonant d of drṣyate, (see Pāṇini’s sūtras VI. 113, 114 in analysis of st. 17); aruṇa means also the dawn, the sun,

ṛṇprāśaṁsatyajasram yo ghan-ātādo’ runodayo /
X, 3, Manuśrīti;

dṛṣyate : coming from the root DRŚ–“to see”, ya – infix of passive form, te, personal flexional ending, 3rd pers. Sg. ātmane pada, pres. Tense;

Brahman: Voc. Sg.;

samaye: sam–aya–s.m.”appointed or proper time, right moment for doing anything, in good time, at the time of”, L.sg.; another meaning may be known through Amarakoṣa:

samayāḥ śapatācārakālasaddhantasamvidāḥ
vyasanānyaśubhaṃ daivaṃ vīpadityanāyāstrayaḥ / 149 /

About śaptvā it may have a sense of speaking sharply; Vinatām must be the object of śaptvā. Another comprehension could be possible as : “thereafter injuring like that the son moves in the air (from) Vinatā”. But it is still rare that an Ac.sg. which is used in the place of an Ab. (or G.?). Owing to a fundamental and moral conduct, does anyone dare to injure his mother? I wonder how best to understand the first line.

गरूडोपि यथाकालं ज्ञे पश्चाद्वृद्धनः।
स जातमात्रो विनतं परित्यज्य खमाविशतः।22||
“Indeed, destroyer of serpents, Garuḍa was born at the right moment; just after being born, leaving Vinatā, he entred the sky”.

Garuḍa: garudas (in pause), garuḍa–, proper name of Vinatā’s son, N.sg., sandhi: the group –as changes into o before the vowel a of api, and consequently this vowel a must be dropped down, (see Pāṇini’s śūtras VI.1.109, in analysis of st. 12; VI. 1.113, 114, in analysis of st. 17);

api: ind., see Pāṇini’s sūtra in analysis of st. 19;

Yathākālam: “at the right moment”;

sūdanaḥ: sūdana –adj. “killing, destroying” (at the end of cpds.), N.sg.m.;panna–ga–s.m. “a serpent”;

Jajñe: coming from the root JAN –“to be born”, ja–jñe 3rd pers. Sg., perfect tense, ātmane pada; the vowel (as being interconsonantic) is elided, and the phenomena is explained by a Pāṇini’s sūtra, VI. 4.98:

\[\text{gamaḥañjanakhanaghasām lopah knityanañl /} 98 / \text{padāñi / gama hana jana khana ghasām lopah kniti anañi /}\]

vṛttih/ gama hana jana khana ghasa ityetesāmaṁupadhāyā lopo bhavatyajādau prataye keṇatyanañl paratah /

(HAN + Li = han + atus = ja – gam + atuḥ = ja –gm–atuḥ, ja-gm-uḥ, a-gam-a-t (!) VI. 1.8; VII. 4.60, 62)

ja, reduplicaation (abhyāsa), see Pāṇini’s sūtra VI. 1.8, in analysis of st. 15; sa: sas (in pause), coming from the stem tad –, N.sg.m.; sandhi: the final dental sibilant s is
dropped down before any consonant and any vowel, except a see Pāṇini’s sūtra VI. 1.132, in analysis of st. 16;

vinatāṃ : vinatā, proper of Garuda’s mother, Ac. sg.f., object of parityajya;

jāta : adj., (coming from the root JAN–), “born, produced, brought into existence, grown, arisen”; there are some Pāṇini’s sūtras connected with jāta, VI. 2.170:

\[
\text{jātikālasukhādibhyo' nācchādanāt kto'} \\
\text{krītamapratipannāh}/ 170/ \text{padānī}/ \\
\text{jātikāla sukha\-dibhyah anācchādanāt ktaḥ} \\
\text{akrītamapratipannāh}/
\]

vṛttih / jātivācina ācchādanavarjītāt kālāvacīnāḥ sukha\-dibhyāḥ ca paraṃ kta\-āntām kṛītamapratipannānvarjītāvā bahurūhau samāsentodātāṃ bhavati/ VI.2.171:

Vā jāte / 171 / padānī / vā jāte (antodātaḥ) /

vṛttih / jātasabdā uttaarapade vā'nta udatto bhavati bahurūhau samāse jātikālasukhādibhyāḥ/II. 2.36:

\[
niṣ-\text{hā} / 36 / \text{padānī} / niṣ-\text{hā} \ (sa} ^{0} \text{ bahurūhau pūrvam) / \\
\]

vṛttih / niṣ-\text{hāntam ca bahurūhisamāse pūrvam prayoktavyam} /

vārtikam/ niṣ-\text{hāyaḥ pūrvanipātā jātikālasukhādibhyāḥ paravacanam} /

vārttikam / praharana\-nārthebhayaḥ ca pare niṣ-\text{hāsaptamyaau bhavata iti vaktavyam} /

(see also sūtra II. 2.5);

jātamātro : mātras(in pause), mātra- adj. “just or merely born”, N.m.sg;

sandhi : the group -as changes into o before the sonant v of vinatāṃ, VI. 1.113,
pāṇini’s sūtra, see in analysis of st. 17;
mātra is seen in Manusmrīti:
jyeṣ-ḥena jātamātreṇa putṛ bhavati manavaḥ (…), IX, 106;
parityajya : abs., (coming from pari+TYAJ - ), “having left,
or abandoned, renounced” ;
khamāviṣat : kham + ā–viṣa–t, ā+a–viṣa–t, ā, prefix,a,
augment(bhūtakaraṇa)
VIŚ–, “to enter”, root, a vowel indicating the stem (aṅga) of
system of present conjunction, t, personal flexional end-
ing, 3rd pers. Sg. imperfect tense, Parasmai pada; see also
st. 11, vanamāviṣat.

आतन्त्यात्मन्यो भोज्यमत्रम्या विहितवस्य यत्
विधात्रा भ्रमुष्ठ्वदूल्ल श्रुतिस्वय बुद्धक्षतः॥२३॥

Ādāsyannātmano bojyam-
annam vihitam asya yat/
vidātrā bhṛguśādūla
kṣudhitasya bhuhukṣataḥ/23/
“For himself, he would not have taken food for en-
joyment, as for him who, when being hungry and having
envy to eat, had been fixed by God Brahma, O best of
Bhrugu”.
bhojyamannam : bhojyam+annam, bhojyam: bhojya–s.nt.
“food” (anna); “a dainty” (bhajanaviśeṣa); “enjoyment”
(bhoja); “profit” (lābha), Ac.sg. ; annam: anna – s.nt.
“food, victuals, boiled rice”, Ac.sg.;
ādāsyat+na+ātmanas (in pause), ādāsyan: ā–dā–sy–a–t,
(coming from the root ā+DĀ–), ā(ā+a), prefix added
with augment a (būtakaraṇa), DĀ, root (ani-); sya in-
fix indicating the future tense, t, personal flexional
ending of conditional tense; the conditional tense is
still rare, it can be obtained by associating (with the
root) an augment, an infix –sy–, and the personal
flexional ending of imperfect tense; sandhi: the final
dental t, personal flexional ending, changes into the dental nasal n bore the same one of na, negative particle, (it can be referred to Pāṇini's sūtras, II.1.39; VI.3.2, see in analysis of st. 18); two possibilities can be considered:

a) without this negative particle na, the sandhi must be ādāsyat+ātmano ādāsyad + ātmano—ādāsyadātmano; in fact, it is a correct form, but the sense is not plausible. Garuda is born for undertaking something useful in regard to general interest. It is absurd to think Gaurḍa could have wished that enjoyment of eating food were his only care.

b) ādāsyan (ādāsyanātmano), 3rd pers. Pl. of conditional tense, is not possible as it is intended to be Garuḍa (sg.) who performs action. So viewed, the germination of the nasal n must be kept off.

A plausible comprehension may be ādāsyat + na +ātmanas; the group –as of ātmanas changes into o before the sonant bh of bhojyam, (Pāṇi. VI. 1.113, see in analysis of st. 17);

Asya : coming from the stem idam–, G.m.sg., “for him”;
Yat : coming from the stem yad–, nt. Sg.Ac. , related to annam;
vihitam : vihita – verb. adj. , (coming from the vi+ DHĀ–), “distributed, divided supplied, put in order, arranged, determined, fixed, ordained, ordered, prescribed” (syn. anuḥ-hita, kalpita, yukta), Ac.sg.m; vidhātrā: vidhātr–s.m. “God Brahma”, I.sg.;
bhruguśā rudula : Voc.sg.m., śārdula–adj. “any eminent person, best, excellent, preeminent”, bhrugu: s.m. proper name of one of the chief Brāhmaṇical families;
kṣudhitasya : kṣudhita–adj. , (coming from the root KṢUDH –4th cl.), “hungered”; hungry”; G.sg.m. ; there is a Pāṇini’s sūtra, VII.2.52:

Vasatikṣudhorī/-52/ padāni/vasati kṣudhoḥ i-/
vṛttih / vasateḥ kṣudheś ca ktavaniḥ-hayoriḍāgamo
bhavati /
kṣudh + i+ kta — kṣudhita;

bubuksataḥ : bhuksat–, a derivative form of the root BHUJ — 7th cl. “to eat” (AD–); the desiderative conjugation is bhuksati (3rd pers. Sg.); bubuksataḥ can be considered as a pers. Particle of desiderative form of BHUJ–, G.sg.m, bu, reduplication (abhyaśa), bhuk,, root, the final sonant palatal j changes into k, according to anta principle, sa, infix indicating the desiderative conjugation, the dental sibilant s becomes cerebral š with the letter k (like the case of didṛksati (DṛŚ–), jighṛksati of (GRAH –).

Iti śrimahābārate ādiparvani caturdaśo, dhyāyā / 14 /
“Here is the 14th chapter of Ādiparvan, in the famous Mahaābhārta”.

Adhyā 15

Sūta uvāca (Sūta said)

Etasminneva kāle tu bhaginyau te tapodhana/
apaśyatāṃ samāyantumuccaiḥravasa antikāt /1/
“Thus, indeed, at that time, O wealth of penance, these two sisters saw (the horse) Uccaiḥrava lifting up from nearby / the churning of the Ocean of Milk/”.

te : coming from the stem tad–, N.f. dual ; tapodhana: tapas + dhana, (sandhi: as –o before dh), Voc.sg.m., used for pointing out ascetics, the present case is Śaunaka;
bhagiyau : bhajni–s.g., N.dual, “sister”, bhaginyau te “these two sisters”, subject of the apaśyatāṃ;
etasmin neva kāle: kāla: s.m. “time, moment”, L.sg.,
etasmin: coming from the stem tad, –, L.sg., sandhi: etasmin+eva, the dental nasal n must be geminated
after a short vowel and it is followed by a vowel; the
phenomena is explained by a Pāṇini sūtra, VIII.3.32:

\[
namo hrasvādaci nāmunnityam /32/ padāni /
\]
\[
Namaḥ hrasvāt aci nāmu- nityam /
\]

vṛttiḥ /
hrasvāt paro yo yam tadantātpadāduttarasyāco
nāmudāgamo bhavati ityam / nāṇanebhyo
yathāsāṅkhyaṁ nāṇacā bhavati/ (nām = ṇ, ṇ, n);
(aci= vowel);
tu: ind. Introducing another situation in the narrative knot;
Pāṇini’s sūtra: Rci tunughamakṣu taṁ kutorousyānām
/ 133 / padāni / rci tu nu gha makṣu taṁ ku tra
urusyānām (dirghaḥ) /, VI. 3.133, see in analysis of
strope 14, adh. 14.
apśyatā: coming from the root Dṛś– “to see”, wich is substi-
tuted by paśya, stem for conjugation in the system of
present conjugation; a, augment (bhūtakaraṇa),
paśya–stem of conjugation, tām, personal flexional
ending of dual 3rd pers., Imperfect tense, Parasmai
pada; there is a Pāṇini’s sūtra stating about paśya: VII.3.78:

\[
pāgharādhmāsthāmnādāṇaḥ drṣyartisarti-
sadasadāṃ pibajīghrādhamatiś-hamana–
\]
\[
yacchapaśyarcaḥdhausīyasiddāḥ/78/ padāni/ pā
ghrā dhmā sthā mnā dāṇḍrśi arti sarti
sadasadāṃ piba jighra dhama tiś-ha mana
yaccha paśya rcca dhau śīya siddāḥ /
\]

vṛttiḥ /
pāghrā dhmā sthā mnā dāṇḍrśi arti sarti ṣada
sada ityeteśāṃ piba jighra dhama tiś-ha mana
yaccha paśya rcca dhau śīya siddā ityete ādesā
śiti parataḥ /

samāyantu : sam–āyantum, infinitive form of sam–ā–YAM,
“to draw together, contract”; “to pull, to stretch”; YAM–
1st cl. “to rise, to lift up” (up-DHR-); “to show”, (DRŚ-);
samantikāt: sam-antika, antika –adj. (comp. nedi-ḥa), “near, proximate” (samānihita-adj.); s.nt. “nearness, vicinity” (sannidhi), adv. “near” (with Ab.or G.); samipe, “from” (with Ab.g. or Ac.), skāt;
uccaihśrava: uccaihśravas–s.m., proper name of the horse of Indra, (indrāśva).

Yamān tam devagānāḥ sarve
hrṣ-arūpā apūjayan/
mathyamāne ‘mrte jātam
aśvaratnam anuttaram / 2/

“When the amṛta being churned, there was born an excellent horse who is the best; all of the groups of gods, (endowed with) beautiful appearance and rejoiced, worshipped him”.

Mathyamāne: mrte may be considered as an absolutive locative.

rūpā: rūpas (in pause), rūpa–s.nt. “for, appearance” (ākāra); “a beautiful form” (sobhā–s.f.); “resemblance” (sādṛśya); sandhi: the final sibilant dental of the group –as must be dropped down before any sonant, and consequently the hiatus is maintained before any vowel;

hrṣ-a – verb.adj. of the root HRŚ –4th cl. “to rejoice” (MUD-); “to be pleased” (TUŚ–4th cl.);

ganāḥ: gaṇa –s.m. “a flock, a group, a multitude” (samūha), N.pl. , subject of apūjayan;

sarve: sarva–, “all, whole “(akhila, sakala, pūrṇa), N.pl.M.;
apūjayan: coming from the root PŪJ–10th cl., “to worship, to honour”, a, augment(bhūtakaraṇa), pūj–, root, –aya, infix of the 10th cl., n, personal flexional ending of
3rd pers. Pl., Imperfect tense, Parasmai pada;

*yaṁ* : coming from the stem *yad–*, Ac.sg.m.;

*taṁ* : coming from the stem *tad–*, Ac.sg.m;


*mṛte* : a–mṛte: a–mṛta–adj. “immortal sanḍhi: the vowel a of amṛta must be dropped down after the vowel e of mane; Pāṇini’s sūtra VI. 1.109: eṇāḥ padāntādía / 109 / padānī / eṇah padāntā ati/ (see also in analysis of adhyāya 14, st.12)

*anuttaram* : anuttara–adj. “best” (anuttama), Ac.sg.m.; aśva–s.m “horse”;

*jātam* : jāta– verb. adj., coming from the root *JAN–*, “to rise, to be born”, Ac.sg.m. ; (see Pāṇini’s sūtras VI. 2.170; VI. 2.171; II. 2.36 in analysis of st. 22, adhyāya 14).

"(The horse Uccaiḥśrava) is beautiful, undecaying, supernatural, defined by all of lucky marks on his body, (endowed with) a mass of force, excellent (and) better than the swift steeds”.

This strophe 3 deals with the qualities and the characteristics of the horse Uccaiḥśrava; the pāda d of the strophe 2 begins with what it is continued in the present information related to the animal.
Mahaugha: mahā+ogha, sandhi: a+o—au, Paññ. VI. 1.88
 vrddhireci / 88 / padāni / vrddhiḥ eci /

 vrṭṭih /  aditi vartate / avarṇat paro ya ec eci ca pūrvo
 yo' varṇastayoḥ pūrvaparayoravarṇair coḥ
 sthāne vrddairekādeśo bhavati/
 (eC= e, o, ai, au), a+e—ai.; a+o—au;
 a+ai—ai: a+au—au.

ogha: s.m. “current (pravāha), “mass. multitude” (vṛnda);
 balam: bala–s.nt. “force”, Ac. sg.;
 aśvānām: aśva–s.m. “a horse”, G.pl.;
 javatāṃ: javat –adj., G.pl.m., “speedy, rapid, swift”, G.pl.m.;
 varam: vara–adj.”excellent”(uttama); better than
 “(śreyam);
 (yaśaśvin);
 (avināsin–, jarāhīna); Ac.sg.;
 divyaṃ: divya–adj. “divine, heavenly” (svargiya–adj.); “super-
 natural. Wonderful” (amānuṣa adj., alaukika); “a
 celestial being” (atimānuṣa);lakṣaṇa – s.nt. “a mark,
 characteristic” (avacchedaka), “a quality;
 attribute”(guṇa); “a lucky mark on the body” (anka);
 uttamam: uttama –adj. excellent. Highest”;
 varam: vara–adj.”excellent”(uttama); “better than”(śreyam);
 lakṣitaṃ: laksita–adj. (from the root LAKŚ –, “to define, to
 mark” (ava–CHID).
 Sarva:adj. “ al, whole”.

श्रौऽक उवाच
कर्थ तद्मुत्त देवैष्वितं कव च शास्म मेः।
यत्र ज्ञे महाबीर्यं सोऽस्वराजो महाभुति: ॥३॥
Śaunaka uvāca (Śaunaka said)

Kathāṁ tad amṛtaṁ devair
mathiṁ kva ca śaṁsa me/
yatra jajñe mahāvīryaṁ
sośvarājo mahādyutiṁ / 4 /

“Tell me where and whence that amṛta has been churned by the gods and where that king of horse bore a majesty and the great strength was produced”.

Kva: ind. “whither, where”(kutra); two Pāṇiniṣ’s sūtras may be quoted: V.3.12:

Kimo’t / 12 / padāni / kimaḥ at/

vṛttih / kimaḥ saptamantādampratyayo bhavati/ ki+at=
kva+ a(which is dropped down)=kva; VII. 2.105:

Kvātī / 105 / padāni / kva āti /

vṛttih / atyetasyāṁ vibhaktau parataḥ kimityetasya kva ityayamādeśo bhavati/

Kva is substituted for kim before the personal desinence at. About the Mahābhārata, the following sentence where kva cit is used, has been declared that-yad ihasti tad anyatra yan neḥasti na tat kva cit/ “Whatever is found here may be found elsewhere also. What is not here will be found no where else”.

In the first part of the strope 5 of the Meṣhadūta, kva...

. . kva is used by Kālidāsa for an oratorical question; this kind of style is preferred by him. In Sanskrit prose, using kva in that way is still rare, but in poem, kva . . . kva is known since the time of Aśvaghoṣa, and it is met in Rāmāyana.

Dhūmajyotihsalilamarutāṁ sannipātaḥ kva meghah
Samdeśārthāḥ kva pa-ukaraṇāṁ prāṇibhiḥ
prāpaṇiyāḥ/ (st.5), Kalidāsa

5. “Where (on one hand) his (i.e. what congruity is
there between) a cloud, a mixture of smoke, light, water and wind, and where the import of messages (on the other), fit to (which can only) be conveyed by beings with organs of sense capable of discharging their functions (i.e. men) !"

(Translated by M.R. Kale)

\(amrtam\) : a –mṛta –s.nt. (or adj.), “nectar” (of immortality), Ac. sg. ; it obtains by preceding a privative vowel a with mṛta; it is stated by Pāṇini’s sūtra, VI. 2.116:

\[nañño jaramaramitramṛṭāh/ 116 / padāni / nana jara mara mitra mṛṭāḥ (ādyudāṭāḥ)/\]

\(vṛttih\) / nāna uttare jaramaramitramṛṭā bahuvṛihau samāse ādyudāṭā bhavanti/

\(śaṃsa\) : coming fro the root ŚAMS–1st cl., “to tell” (KATH–), “to say, to report, to indicate, to show”, 2nd pers. Sg. imperative tense, Parasmai pada; kathāṃ: ind. “how, whence” (katharikāram);

devair : deva–s.m. “god”, devais (in pause), sandhi: the final dental sibilant s of devais changes into r before the sonant m of mathitam, Pāṇi. VIII. 3.15; VIII. 3/3.15; 2.66, see in analysis of adhyāya 14, st. 17;

tad : coming from the stem tad–, tat( in pause), Ac. sg.nt., sandhi : the final voiceless dental t changes into the sonant dental d before the vowel a of a–mṛtam; the case is explained by a Pāṇini’s sūtra, II. 1.39:

\[stokāntikadūrthakṛcchānāktena / 39 / padāni / stoka antika dūra artha kṛcchānāktena (sa° ta° vi° su° pañcamī saha)/\]

(see in analysis of st.18, adhāya 14 ; VI. 3.2);

\(mathitam\) : mathita –verb. adj., coming from the root MATH–, (or MANTH–), “churned”, Ac.sg.nt.;\n
\(yatra\) : ind. “in or to which place, where, wherin, wherever, whither” ;
jajñe : coming from the root JAN-, “to be born”, ja, reduplication(abhyāsa), e, personal flexional ending of perfect tense, 3rd pers.sg. Ātmane pada ;

*the vowel a of JAN-, (as being interconsonantic), is elided ; we may consider Pāṇ. VI. 4.98 :

Gamahanajanakhanaghasām lopāh knityanañī / 98 / gama hana jana khānā ghasām lopāh kniti anañī /
(see in analysis of st. 22, adhyāya 14)

About reduplication, we see the following Pāṇini’s sūtra, VI. 1.8: li-i dhātoranabhyāsasya / 8 / li-i dhātoḥ ababhyaāsasya / (see in analysis of st. 15, adhyāya 14)

So śvarājo: sas aśvarājo,

Sas : coming from the stem tad–, N.sg.m., sandhi: the group –as changes into o before the vowel a of aśva e and consequently this vowel a must be dropped down; see Pāṇ. VI. 1.113; Pāṇ. VI.1.109;
Pāṇ. VI. 1.109: eṇāh padāntādati / 109/ padāni / eṇāḥ padāntā ati/ (see in analysis of st. 12, adhyāya 14)

rājo : rājas (in pause), rāja–s.m. “king”, sandhi: the group –as changes into o before the sonant m of mahādyutih;dyutih:

dyuti–s.f. “splendour, beauty” (śobha); “light” (tejas–s.nt. ); majesty”, “dignity”(śrī–); N.sg.f.viryaḥ: virya–s.m. “strength” (bala); “herois” (śaurya–s.nt.), “luster”(tejas).

श्रीनक उवाच

ज्वलनमचलं मेंत तेज्यराशिमन्त्यम्
आक्षिष्प्तं प्रभां भानोः स्वशृङ्खः काल्यनोऽन्यंसे॥५॥
sūta uvāca (sūta said)

Jvalatam acalam merūṃ
tejorāśim anuttaam/
āksipantaṃ prabhāṃ bhānoḥ
svaśrīgaiḥ kāñcanaōjvalaiḥ / 5 /

“(This great strength) shining on the mountain Meru, being unsurpassed with a mass of light, throwing off the splendour (like) of the sun by the golden blows (and) by its own highest points”.

A series of Ac. cases is related to “the great strength” (mahāvīryah) of the strophe 4, i.e. the Ac. being in the first line and āksipantaṃ of the pāda c. Only prabhāṃ must be related to āksipantaṃ; what is throwing off? The splendour is throwing off. So, prabhāṃ may be understood as an object of āksipantaṃ. Bhānoḥ indicated the origin or an effect of comparison, as it is in Abl. Case. The pāda d deals with the agent of mahāvīryah.

acalam : a-cala-adj. “not moving, steady, immoveable”, s.m. “a mountain”, Ac.sg. ;
merūṃ : meru-s.m. proper name of a fabulous mountain, ac.sg. ;
tejorāśim anuttamam : tejas+rāśim+anuttamam, tejas-s.nt. “glare, splendour, light, brilliance”;
rāśim : rasi-s.m. “a heap, a mass, a collection” ; “a sign of the zodiac”, this meaning is well known in actual khmer language ; besides, people have the expressions: loeñ rāsi, “a luck is growing”, rāsi -āk’, “a luck goes down”; rāsi cakr (ā) “the zodiac”;
tejorāśim : “mass of splendour, all splendour”, sandhi: the group –as of tejas changes into o before the sonant r of rāśim, Pāñ. VI 1.113 ;
anuttamam : anuttamā- adj. “the best”, “unsurpassed”, Ac.sg. ;
uijvalaiḥ : uj-jvala, (coming from ud-JVAL-), adj. “blazing
up, luminous, splendid, light, bright, clean, clear, pure, beautiful”(diptimat-, cetohara-, manohara, vikasita, śuddha-), 1.pl.;

kāñcana- s.nt. “gold”; adj. “golden, made or consisting of gold”, kāñcana,
sandhi : a+u—>o, Pāñini`s sūtra, VI. 1.87:

ādguñah/87/padāni/āt guñah/, (see also in analysis of st. 12, adhy. 14);

The word kāñcana (or kāñcani) is seen in Meghadūta:
Tanmadhye ca spha-ikaphalakā kāñcanī vāsayaś-ir (...) st. 76;

Sva : following the declension of sarva, “own, one`s own”,
(having all three persons, according to context); it can be seen in Manusmr̥ti, tam hi svayambhūh svādāsāttrapastapavādito, śrjat (...), I.94;

śrīgaśi : śrīga-s.nt. “highest point, height or perfection of anything, any peak or projection”; in Sanskrit, the end, the highest point and the horn is expressed by the same word;

adreḥ śrīgaṁ harati pavanaḥ kim svid ity unmukhibhir, Meghadūta, st.14;
vakṣasya adhvaśramavinayane tasya śrīge niṣaṇṇañ, Meghadūta, st. 52

bhānoḥ : bhānu–s.m. “appearance, brightness, light or a ray of light, luster, the sun”, G. Ab. Sg.; it is seen in Meghadūta, śāntim neyam pranayibhir ato vartma-bhānos tyajāśu, st.39.

काज्ञनानभरण चित्रं देवगन्धर्वसेवितम।
अप्रमेयमनाधर्मवधर्महुःलैण्डे:॥५॥

Kāñcanābhāraṇaṃ citraṇ
devagandharvasevitam/
aprameyam anādhrṣyam-
adharmabahulair janaīḥ/6/
“(As being) immeasurable (and) invincible to many wicked living beings, (the great strength enlightens) the bright, golden ornament used by the gods and the Gandharvas”.

I have translated mahāvīryah(of the st.4) by using “the great strength”; Viryaḥ means also “heroism” (śāurya) and “luster” (tejas); it is intended to be the force and in the same time a mass of mighty light. The latter makes an action that is expresse by jvalantam(st.5 and āṣipantam. The great strength or the great luster shines also on what is brone by the gods and the Gandharvas. The idea of the effect of “the luster” (tejas) is reinforced by the 2nd line of the st.6 where we see a–prameyam and an–ādhṛṣyam. The coming of the horse Ucchāśrava is one of the first results of the churning. I am obliged to take the idea of “the luster” (tejas) which shines all over the space into account.

Sevitam : sevita–adj. “served’ (upacarita); “inhabited by” (adhyi¬ita); “followed, practiced” (ācarita); “enjoyed, used “(bhukta); Ac.sg.m.;
citram : citra–adj. “bright, clear”, (svaccha, śubhra); “variegattd”(karbura); “amusing, agreeable”(priya, cittahara); “various” (vividha); “strange, surprising” (āścaryakara); “excellent, distinguished” (šeṣ-ha); “clear, loud (as sound)” (tāra); s.nt. “a picture, a painting” (alekhya);

In Manusmrṭi: hanyānçitrair vadho-payair udvejanakarair nṛpaḥ / IX, 248.

ābhāraṇam : ābhāraṇa – s.nt. “an ornament” (alaṅkāra–s.m.), “nourishing” (poṣaṇa) bahulair: bahulais (in pausa) l.pl., bahula–adj., (comp. bamaṁhiyas, sup. bamaḥsiṣ-a); “thick, dense”(ghana), wide, spaciours” (vistīrṇa); “abundant” (prabhūta); “accompanied, abounding in” (yukta, pracura);
sandhi : the final dental sibilant s changes into r before the sonant j of janaiḥ and also this s follows a vowel which is not a or ā, see Pāṇ. VIII.3.15:
kharavasānayor visarjanīyah / 15 / padāni /
khora avasānayoh visarjanīyah/

(see also in analysis of st.1, adhyāya16)

janaiḥ : janais(in pause), jana–s.m. “a living being” (prāṇin);
“a man, an individual” (manuṣya); “people” (loka),
I.Pl. ; jana is a well–known word in Khmer language
(jan(a));

anādhrṣya, anādhrṣya–adj. “invincible, not to be
meddled with”; a–prameya–adj. “immeasurable, unlimited,”
the privative a is explained by a Pāṇini’s sūtra, VI. 2.116, see
in analysis of st.4); the word a–prameya is also seen in
Manusmṛti:

acintyasyāprameyasya kāryatattvārthāvaprabhā
/ (I.3)

aśākyam cāprameyaṃ ca vedaśāstrāmiti sthitiḥ /
(XII.94).

‘The ferocious serpents are there, The divine me-
dicinal plants make the mountain shining. The mountain
with its own length covers the firmament”.

In this strophe, the poet describes the fantastic ex-
pansion of the mass of fire which rises up and takes fire
on the great mountain; medicinal plants are consumed.
The pāda a shows an interesting image dealing with the
fast progression that the flame goes on like the keen snakes
pursueing their prey. The case of the foresaid image can
be observed in a realistic aspect in summertime. It would
be very difficult for anyone who is surrounded by fire poked by the wind; even running stubbles to avoiding it is not sure to be safe.

Vyālair: vyālais (in pause), vyāla –s.m. “a snake” (śarpa); “a tiger” (vyāghra); “a hunting leopard”; I.pl.;

ghorair: ghorais (in pause), ghora–adj.”terrific, awful” (bhitiprada); violent, vehement” (tīvra); “heinous” (atinśamsa); s.m. “horror” (bhaya); ā–caritam: ā–carita–adj. “passed through”; “observed, exercised”; –am s.nt. “approaching, arrival, conduct, behaviour”; (ā-CAR.”to practise, to behave towards, to treat (with L.); “to follow”; in Manusmrī, we see:

Dharmena vyavahārena chalena caritena ca, (VIII.49)

Sandhi of vyālair and ghorair: the final dental sibilant s of each word changes into r before the sonant; see Pāṇ. VIII. 3.15 in analysis of st. 6.)

ośadhī –s.f (ośadhī –s.f.), “a herb, plant” (vanaspati); “a medicinal plant, durg” (auśadhā – s.nt., auśadhī–s.f.);

Divyaśādhi: divya + ośadhī, sandhi: a + o - au, pāṇ. VI. 1.88

Vṛddhireci / 88 / padāni / vṛddhi eci / (see in analysis of st.3)

Divyauśādhi also means “red arsenic”,

Divya –adj. “divine, heavenly” (svargīya), “supernatural, wonderful” (amānaṣa, alaukika); “splendid, beautiful “(tejasvin, cāru); khmer language takes this word by spelling dibb, according to Pāli from dibba; divya is stated by a Pāṇini’s sūtra, VI.2.101:

Dyuparāgapāgudakpratīcato yat / 101/ padāni / dyu prāg udak pratīcato yat/

Vṛttih / div prāc apāc udac pratyač ityebhyo yatpratyayo bhavati śaisikah/

The case of the word div, prāc, apāc, udac, pratyač can be added by the affix yat; div + ya — divya;
Nāka: (na+aka?), s.m. “vault of heaven, heaven (svarga); firmament, sky” (antarikṣa); Pāṇ. VI. 375:
Nabhrāṇnapānnavedānāsatyā
namucinākulanakhanapūṃsakanakṣatranakranākeṣu
Prakṛtyā / 75 / padāni / nabhrā- napāt navedā nāsatyā
namuci nakula nakha napuṃsaka nakṣatra
nakra nākeṣu prakṛtyā /
vṛttih / nabhrā- napāt navedāḥ nāsatyā namuci nakula
nakha napuṃsaka nakṣatra nakha nakra nāka
ityetesu naṁ prakṛtyā bhavati /

Nāka means “painless, bliss” in Ch.Up. II. 10.5:
(. . .) paramādiyāijayati tannākaṁ tadviśokaṁ /
nākam: kam having its opposite akam,
aka, na akam—nākam.

ā-vṛtya: abs. Of ā-Vṛt – 1st cl. “to be, to proceed, to happen, to do, to tend to, to turn or draw round, to go towards, to revolve, to move quickly or repeatedly”; uchchrayena:
uchchraya–s.m. “rising, elevation” (udaya); height” (aunnatya); growth, increase” (vrddhi, samrddhi);
tis-hantum: inf. of STHA–, “to stand, to stand firmly, to get upon, to take up a position”; mahāgirīm: mahāgiri –s.m. “a great mountain”; Ac.sg.

Agamayaṁ manasāpyanyair
nadiṛṣṭasamanvitam
nānāpatagasāṅghais ca
nāditaṁ sumanoharaiḥ/8/

The great mountain, full of rivers and trees ,was unfit to be approached by others even mentally and it was made of resound by flocks of various charming birds”.
A–gamya–adj., with a privative a, “unfit to be walked in or to be approached; inaccessible, unattainable, un unintelligible, unsuitable”.

Manasā: manasa–s.nt, “mind, intellect”; the faculty through which thoughts enter; i.pl.

About a. privative, see pāṇ. 2. 116 (see in analysis of st. 4);

Apyanyair: api+aniar, sandhi: i–y, according to samprasārana principle,

Pāṇ.VI.1.77: iko yañaci/padāni/ikah yan aci/

Pāṇ.VI. 1.127: iko ’savarne śākalyasya harasvaś ca / 127/ padāni/ikehr asavarte śākalyasya/ (see in analysis of st. 18, adhy. 14);

see Pāṇ. I. 1.45 and Pāṇ. VI. 4.131, in analysis of st. 9, adhy. 14; for api, Pāṇ. I.4.96 :apiḥ padārtha
sambhāvanānvavasvargagarhāsamuccayesu /96/ padaāni / apaḥ padaārtha sambhāvana
anvavasarga garhā samuccyesu (karama) / (see in analysis of st. 19 adhy. 14)

anair: anayais (in pause), sandhi: the final dental sibilant s changes into r before the nasal n of nadi, pāṇ.VIII.3.15, see in analysis of st. 6)

(comp.anatara, sup.anyatama), i.pl. “other, different” (para);

“other than” (itara); ko mūḍhaḥ sevakādanyāḥ, Hitopadeśa, 2.27;

“strange (alaukika)” any one, ordinary” (prthak): “one, another”;

Sam-anvitam: sam-antivita-past partic., “being related with, associated with, entirely endowed with”; connected with connected in natural order, followed, possessing, full of; ; Ac.sg.;

vrkṣa- s.m. “a tree”, in manusmriti. 47, we see:
apuspāḥ phalavanto ye te vanaspatayaḥ smṛtaḥ
puspiṇaḥ phalinaś caiva vrksāstūḥhayataḥ smṛtaḥ/47/
nadi– s.f. “a river “, in amarakoṣa, p.104) we see:
adharastvambhasāṁ yatra dhāraṇam
Syādālavālamvāyaḥ atha nadi sarit /29/edition of Bombay.1915;

Nānā; ind : variously (bhuvīdham) ; “manifold ,
various “ (vividha):
Amarakoṣa says :

mañgalānantarārambhapraśnakārtsnayeṣvatho
atha

vrthā nirarathakāvidhyoh
nānānekobhayārthayoḥ/247/


Pāṇi.2.27:
vinañbhyaṁ nānānu nasaha/ 27 / padāni/ vinañ bhyaṁ nā
nānau nasaha/

vrittyḥ / vi nañ ityetābhyaṁ nā nāñ ityetau bhavataḥ /

nasaheti prakṛtiviseṣaṇam / asahārthe prthagbhāve
varttamānābhyaṁ

vinañbhyaṁ svārthe nānānu pratyayau bavataḥ/

(affixes nā and nāñ are added to the words vi and nañ: vi+nā = vinā; nañ +nāñ = nānā.)

The word nānā is used in Khmer language.

Pata–ga–s.m. “a winged or flying animal, bird”;

Saṁ–gha–, (coming from saṁ+HAN–), s.m. “assemblage,
heap, multitude,
Quantity, crowd”; “a society, association, commu-
nity, a clerical community”, (i.e. Buddhist monks); the form of word may be related to Pāṇ. III.3.19:

\[
\text{Akartari ca kārake sañjñāyāṃ / 19 / padāni / a–kartari ca kārake sañjñāyāṃ (gañ) /}
\]

\[
vṛttih / kartrvarjite kāraka sañjñāyāṃ viṣaye dhātor gañ pratyayo bhavati /
\]

sandhi: the final dental sibilant s changes into palatal sibilant š before the voiceless c of ca; it is stated by a Pāṇini’s sūtra, VIII.3.35:

\[
\text{śarpare visarjanīyāḥ / 35 / padāni / śarpare visarjanīyāḥ/}
\]

\[
vṛttih / śarpare khari parato visarjanīyasya visarjanīyādeśo bhavati /
\]

At the page 202 of Amarakośa, we read:

\[
\text{Sañghasārthau tu gantubhiḥ sajatiyaiḥ kula yūthaiḥ tiraścāṃ puṇnapuṇṣakam / 41 /}
\]

nāditam: nādī–adj. “made to resound”, Ac.sg.m.;


\[
\text{Tasya prṣ-hamupāruhyah}
\]

\[
\text{bahuratnācitaṃ śubham/}
\]

\[
\text{anantakalpamudvidhāṁ}
\]

\[
\text{surāḥ sarve mahaujasāḥ/9/}
\]

“Ascending the beautiful table –land of it (i.e. the great mountain), covered with many jewels, perforated by an inexhaustible, universal destruction (caused) by great physical strength, gods of all round”.

Anantakalpa is the mahāpralaya in Hindu belief.
Even in later religious faith (i.e. theravāda Buddhism), Khmer people know the idea of what this world and this universe will be ended. Khmer idea about that final destruction is caused by seven suns who will rise up at the sky; any ocean will be dried up, the Big fish will come out of its resort. This Big Fish (trī rāj, Royal fish of king fish) will reach the land and die; its fat will flow out of its corpse. With the very hot sunbeams, this fat will take fire, so the world and the universe will be set on an inexhaustible fire. I give roughly the narrative according to popular point of view.

Upāruhya: abs. of upā–RUH–, “to ascend, to go up to, to mount”; prṣ-ham: prṣṭha–s.nt., Ac.sg., “the back, the rear” (prṣ-haka); “the hinder part or rear of anything”;
by seeing the word and as being indicated a surface of mountain, it can be thought that in Khmer language we have the word khnaṅ bham. It is a “table-round” or “plateau” of a mountain; prṣ-ha may be intended to express a table round. In khmer music, people know a famous song called pad(a) khnaṅ bham describing a scenery of a plateau;
śubham: śubha–adj. “bright, beautiful, auspicious” (rucira);
“good, virtuous” (sādhu), Ac.sg., related to prṣ-ham;
ratna –s.nt. “jewel”;
bahu: adj. “much, many, frequent, abundant, numerous, very, greatly”; ā- citaṃ: ā- cita- adj. “filled, covered with (pūrṇa, saṃvṛta); “overspread, larded with”, Ac.sg., related to prṣ-ham;
viddhā- partic. Of past form of the root VYADH-, “pierce, perforated, struck, stabbed, beaten, torn, hurt”, ud-viddha may mean “struck” (and rising up), it is still doubtful;
an- anta- adj. “eternal, inexhaustible’ (śāsvata); “endless, infinite”;
kalpam: kalpa-s.m. “universal destruction” (mahāpralaya);
mahaujasah: mahā+ojasas, oajs-s.nt. “bodily strength, vigour, energy, ability, power”; “light, splendour, luster”; g.Ab.sg.;
Mahā: “great, mighty”, sandhi: a+o —au, according to Pāṇ Vi.1.88,
(see in analysis of st.3);
surāḥ sarve may be understood as a Voc. Or exclamative way of saying; it can be rendered as “O gods in all round”; it can also take a meaning of “sage, learned man”?

ते मन्त्रयितुमारबधास दिवाकसः।
अमृतायं समागम्य तपोनियमस्विनिता:॥१०॥

Te mantrayitumārabdhās
tatrasinā divaukasāḥ/
amṛtarthe samāgamya
taponiyama-saṃstītāḥ/10/
“Meeting together on account of Amṛta, they were conformed to the rule of penance; they were sitting and beginning to resolve upon (the means):
te: coming from the stem tad–, N.pl.m., related to divaukasāḥ;
divaukasāḥ: divaukasas(in pause), it may be considered as N.pl.m., following the decalension of sumanas–; it is obtained by adding diva +okas –s.m.
“sky–dweller”, a deity, i.e. god ; sandhi: a + o— au, according to pāṇini’s sūtra, pāṇ. Vi. 1.88, (see in analysis of st.3);
tatra: ind. “there”, pāṇ. V.3.10: sapramyās tral/10/padāni/
saptabhyāḥ
trl/ (see in analysis of st.15, adhy.14) ;
äsinā: äsinās (in pausa), äsina–adj. “sitting, seated” (upāsiṣṭa, adhiṣṭita),

N.pl.m., related to divaukāś; sandhi: the final dental sibilant s of the

        group -ās must be dropped down before the sonant
dental d of divaukasāḥ,

pāṇ. VIII. 3.19: lopāḥ śākalyasya/19/padāṇi/ lopāḥ śākalyasya/

pāṇ. VIII. 3.22: hali sarveśām/ 22/ padāṇi/ hali sarveśām/ (see in analysis of adhy.14,st.18)

ä–rabdhās: coming from ä–RABH– + ta, sandhi: after the
sonant bh, the letter ta becomes the sonant d(dental class) ; afterward, this d takes the h of the sonant la-
bial bh, the latter becomes b and the letter d changes
into dh,

pāṇ. VIII. 2.40: jhaśatathordho’ dhaḥ/40/padāṇi/jhaśaḥ ta
thoḥ dhaḥ adhaḥ/

vṛttiḥ/ jhaṣa uttarayostakārathakārtho sthāne dhakāra
ādeśo bhavati/

        labh + kta — lab + dha — labdha ;
duh + kta — duk+ dha — dugdha ;

pāṇ. VIII. 4.53: jhalāṃ jaś jhaśi/ 53/ padāṇi/ jhalam jaś jhaśi/

vṛttiḥ/ jhalāṃ sthāne jaśādeśo bhavati jhaśi parataḥ/

        labh + tumuN = labh + tum =labh +dhum — labdhum ;
dugh +te = sugh + dhe = dugdhe ;

The final dental sibilant s of the group –ās is main-
tained before the voiceless dental t of tatra; there are some
pāṇini’s sūtra related directly to the phenomena.
VI. 3.15:
Kharavasānayorvisarjanīyah/15/ padāni/ khara
   avasānayoḥ visarjanīyah/

VI. 3.34:
Visarjanīyasya saḥ/34/padāni/visarjanīyasya saḥ/

VI. 2.66:
Sasajuśo ruḥ/ 66/ padāni/ sa sajušoḥ ruḥ/
   (see in analysis of st. 17, adhy.14):

mantrayitum: infinitive form of MANTR-, “to speak, to say,
to talk, to deliberate, to take counsel, to consult with (or about),
to resolve upon (secretly), to determine to, to advise, to propose any measure”;
amṛtārthe: amṛta + arthe: arthe: artha s.m. “object, aim,
desire” (hetu, icchā); “for the sake of, on account of”;
“cause, means”; “subject matter” (viṣaya); “advantage;
need; L.sg.;
amṛta– s.m. “nectar” (of immortality), see pān. VI. 2.116, in
analysis of st. 4);
saṃmathitāḥ: sam-śthita-, (coming from saṃ + STHĀ-), adj.
“to be conformed to”; “adjacent” (sannidha); N.pl.m.;
samāgama: sam-ā-gamya: abs. of sam + ā-GAM- “to come”;
sam-ā-GAM- “to meet together”; Khmer neologism rendered
samāgam(a) as “association”;
taponiyama: tapas + niyama, sandhi: the group as changes
into o before the sonant n of niyama;
tapas- “penance”; “religious observance” (vrata);
niyama- s.m. “restraint, rule” (vidhi, niyati); the word niyama
is used in khmer artificial neologism for rendering the
French or English word having -isme or -ism in termin-
ation.
“While thinking of the gods and talking entirely, then the God Nārāyaṇa spoke this to Brahma”.

Tatra: ind. “there” (tasmin sthāne, tasmin prasaṅge); “then” (tada); even then” ; pāṇ. V.3.10, (see in analysis of st.15, adhy.14);
nārāyaṇa: nārāyanas (in pausa), nārāyana – s.m. the god wo is identified with Brahma, with Viṣṇu or Kṛṣṇa. It is said in Manusmṛiti,
I.10 : Apo nārā iti praktā apo vai narasūnavah
   tā yadasyāyanam pūrvaḥ teṇa nārāyaṇah śmrthih/
I.11 : yattatkāraṇamavyaktaṇaḥ nityaṃ sabdadātmakam
   tadvisṛṣ-haḥ sa puruṣo loke Brahmeti kīryate/
sandhi: the group – as changes into o before the sonant d of devo, pāṇ. VI. 1.113 (see in analysis of st. 17, adhy. 14) ;
devo: devas (in pausa), deva – s.m. “a god”; sandhi: the group – as changes into o before the sonant b of brahmā (same rule related to nārāyaṇo) ;
idam: N.Ac.sg.nt., “this”, pāṇ. I. 1.27 :
sarvādini sarvanāmāṇī/27/padāṇi/ sarva ādīṇi sarvanāmāṇī/
vṛttih/ sarvasābda ādiryeśaṃ tānimāṇi sarvādini sarvanāmāsaṇįñāṇī bhavanti/
(this is the definition of sarvanāma, it includes visva, ubha, ubhaya, katara, anya, nema, idam, etc...) ;
V.3.11 : idamo haḥ/ 11/padāṇi/ idamaḥ hah/
vṛttih/ idamah saptamyantāddhāḥ prayayo bhavati/ tralo’
pavādah/

abravīt: coming from the BRÜ-, (se- root), a, augment
(bhūtakaraṇa), brav (BRŪ — bro—brav+i +t), t, per-
sonal flexional ending of 3rd pers. Sg. imperfect tense,
Parasmai pada;

cintayatsu: pres. Particle, coming from the stem cintayant–/
cintayat–, root: CINT– 10th cl.), L.pl.m.(nt.);
sureśvevam: sureṣu + evam, sureṣu:sura–s.m. “god”, L.pl.;
sandhi: the vowel u changes into v before the vowel e
of evaṃ, Pān.VI.1.77; VI.1.127; I.1.45; VI.4.131, (see
in analysis of st.18, st.9, adhy.14);
evaṃ: ind. “though, while” (with nuance in absolute loca-
tive case);

mantrayatsu: coming from the stem mantrayant–/
mantrayat–, (root: MANTR–), L.pl.m.(nt.);
Sarvaṣas (in pausa)= sarvatas, ind. “every where” (sarvatra,
ind.); “all round” (paritah); “entirely” (sarvātha, ind.);
Brahmānaṃ: Brahman–s.nt., (Brahman–s.nt) “God
Brahma”, Ac.sg.;

Logico–grammatical analysis– we can see the abso-
lute locative case which is expressed in 2nd line. Talking
and discussing the matter of churning are announced in
the st. 10 (1st line). The actions in the meeting are
cintayatsu and mantrayatsu. Among who does the assem-
bly hold on? Among the gods (suresu). It may seem to be
supposed the Nārāyanadeva, feeling some essential con-
ditions, began to speak firstly for giving an issue to the
situation that it will be heard in the following strophe.

Devair asurasamghaiś ca
mathyatāṃ kalaśodadhīḥ/

Devair asurasamghaiś ca
mathyatāṃ kalaśodadhīḥ/
bhavisyatyanāṁ tatra
mathyamāne mahodadhau /12/

“For (the sake of )being churned by the gods and the
groups of demons, the ocean (becomes) a water –
pot; while having been churned, the great (ocean) of co-
agulated milk is (produced), then the nectar (of immor-
tality) will be (gained)”.

Devair: devais (in pausa) deva– s.m. “god”, I.pl. sandhi: the
final dental sibilant s changes into r before the vowel a
of asura; Pañ VIII. 3.15;
Asura–s.m. “demon”; samghaiś, samghais (in pausa),
samgha–s.m. “group”,
sandhi: the final dental sibilant s changes into palatal sibi-
lant s before the voiceless palatal c of ca Pañ. VIII. 3.35:
śarpape visarjanīyāḥ / 35 / padāni / śarpape
visarjanīyāḥ/
vṛttiḥ / śarpape khari parato visarjanīyasya visarjanīyādeśo
bhavati / VIII. 4.40:
Stoḥ ścunā ścuḥ / 40 / padāni / stoḥ ścunā ścuḥ/
vṛttiḥ / śakāracavargābhyaṃ sannipāte
śakāracavargādeśau bhavataḥ/
mathyatāṁ: G.Ab.pl.m. (or nt. ), mathyat–, coming form
the root MATH– (or MANTH–), “to churn”, part. Pres.;
mathyamāne: math–ya+māne, pres. Participle, passive from,
L.sg.m.;
kalaśo: kalaśa: (in pausa), kalaśa– s.m. (nt.), “a water –pot,
a jar, a dish, a pitcer”;
udaḍhiḥ: uḍadhi –s.m. “ocean” (jaladhī), N.sg.; sandhi: a+u
— o, Pañ. VI. 1.87: āḍgunah / 87 / padāni / āṭ gunah/
(see in analysis of st.12, adhy.14)
tatra: ind. “then, there”, see Pañ.V. 3.10 in analysis of st. 15,
adhy. 14);
amṛtaṇi: a–mṛta–s.nt. “nectar”, Ac.sg., (about privative a,
see Pāṇ. VI. 2.116 in analysis of st.4); otherwise, amṛtam can be considered as in nominative case;

bhavisyati: coming from the root BHU—"to be , BHŪ—bho + i-ṣy-a-ti, u—o (guna), o—av+i, (i being a joining vowel of se- root), –ṣy–(or-ṣy–), infix indicating the future tense is stated by Pāṇini's sūtra: III.3.15; III.3.132; III.1.135; VIII. 2.58, see in analysis of st. 17, adhy. 14;

mahādadhau: mahā+ dadhau, mahā coming from the stem mahant–/ mahat–, mahā is used in compound;

dadhau : dadhi–s.nt. “milk, coagulated milk, sour, thick milk”; in regular way dadhan – is used, i.e. dadhnā, dadhne, dadhnas, dadhni, in the weakest forms. If it were a locative case we might see dadhni, instead of dadhau. One wishes dadhni were in the pāda c. Otherwise, the form of dadhi suggested that it come from the root DAH– a reduplicated form of DHĀ–; it is not absurd to think the case could have connected with what I say. Three Pāṇini’s sūtra are worth while to be know;

VII. 1.75: asthidadhishakthyakṣṇāmanāṇudāttah /75 / padāṇi / asthi dadhi sakthi akṣṇām anān udāttah /

vṛttih / asthi dadhi sakthi aṣṭi ityeteṣām napumṣakānām

ṛṣṭyāḍivajādiṣu vibaktisu parato‘ naṁityayamādeo
bhavati / sa codātto bhavati / VII. 1.76:
Chandasyapi dṛṣyate / 76 / padāṇi / chandasi api dṛṣyate /

vṛttih / astidadhishakthyakṣṇāmnāḥ chandasyapi dṛṣyate /
yatra vihitastatonyatāpi dṛṣyate / VII. 1.77:
ī ca dvivacane / 77 / padāṇi / Ī ca dvivacane /

vṛttih / dvivacane paraṭaṣ chandasi viṣayeṣṭhyādīnāmikār-ādeśo bhavati / sacodāttah/

We can hardly have what it is dealt with dadhau, do we? I sort of feel that dadhau is the form of dadhi – s.m., in locative case sg. ; it looks to me as though I am going to
grasp a right sense. The 2nd line could be rendered as “while having been churned in the great (ocean) of coagulated milk, then the nectar . . . “

N.B. About the sandhi of devair, Pān. VIII. 3.15, see in analysis of st. 17, adhy, 14.

Sarvaṇaṃsthī: समावष्ट्य सर्वरत्नानि चेव हि।
सर्वश्वमुदधिं देवा वेत्यश्ववपूर्त ततः।१९।

Sarvaṇaṃsthī: समावष्ट्य सर्वरत्नानि चेव हि।
सर्वश्वमुदधिं देवा वेत्यश्ववपूर्त ततः।१९।

Sarvaṇaṃsthī: समावष्ट्य सर्वरत्नानि चेव हि।
सर्वश्वमुदधिं देवा वेत्यश्ववपूर्त ततः।१९।

Sarvaṇaṃsthī: समावष्ट्य सर्वरत्नानि चेव हि।
सर्वश्वमुदधिं देवा वेत्यश्ववपूर्त ततः।१९।

Sarvaṇaṃsthī: समावष्ट्य सर्वरत्नानि चेव हि।
सर्वश्वमुदधिं देवा वेत्यश्ववपूर्त ततः।१९।

Sarvaṇaṃsthī: समावष्ट्य सर्वरत्नानि चेव हि।
सर्वश्वमुदधिं देवा वेत्यश्ववपूर्त ततः।१९।

First logico–grammatical analysis. – in deva–avetsyadhvam, we can see an effect of sandhi (a+a—ā, praśliṣ–asandhi); according to the narrative, there were many gods who churned the ocean, and devās (Voc. Pl.m.) should be written, but the case is not possible at the present place as devās avetsyadhvam shall lead to devā avetsyadhvam; in that way, the hiatus (ā a) has to be maintained and consequently the pāda d shows more than 8 syllables; it is wrong facing the chanda (anuḥ-ubh scheme). In its ensemble, the case of the augment a must be considered as we have dhvam, termination of 2nd pers. Pl. Ātmane nada. The presence of –sya–is determinant for all we can say about that; avetsyadhvam is in conditional tense. Anyhow, deva may be understood as it is used by Nārāyanadeva in his speech to numerous gods being at the place of churning, although deva is in Voc.sg., grammatically speaking.

Case of vet, stem of conjugation: the sonant dental d of VID–(OR VED– with guna) changes into the voiceless dental t as it is followed by the dental sibilant s of the infix –sya–; it can be explained by a pāṇini’s sūtra:

PāṇVIII. 4.55: khari ca/ 55 / padāni / khari ca/

vrṭṭih / khari ca parato jhalāṁ  carādeśo bhavati /

The words jhalāṁ and caraḥ have been seen in the former sūtra; the present vrṭṭih points out the condition of the substitution (ādeśa).

About the voc. Sg. deva: we may see it through a Pāṇini’s sūtra, VI. 1.69: eḥrasvāt saṃbuddheḥ / 69 /
It deals with Voc. Sg. affix; see also sūtra VII. 3.108, the short vowel of the stem is replaced by a guṇa (in Voc.sg):

Agni—agne, vāyu—vāyo;

sūtra VII. 3.107, the long vowel of the stem is substituted by a short vowel (in Voc.sg.), nadi—nadi; vadhū—vadhu;

see also sūtra VII. 1.24; VI. 1.107; VI. 1.85, for the Voc. Sg. of neuter noun.

We can say that deva of the present strophe is in Voc. Sg.

Second logico-grammatical analysis. – About manthadhva, we may consider the root MANTH– 9th cl., and in regular way, it should have been manthnīdhvam as nī is the infix of the 9th cl. of verb, for the weak stem. Relating to nā, nī or n, we can learn from Pāṇini’s sūtra, III.1.81:

Krayādibhyāḥ śnā / 81 / padāni / kṛī ādibhyāḥ śnā /

vṛttiḥ / ( . . . ) kṛnī dravthavinimaye ityevamādibhyo
dhātubhyāḥ śnāpratayayo bhavati/

See also VIII. 4.2 for nā (nā), ana (Lyu-), ina (Ṭā);

See also VI. 4.113 for KRĪ + La—KRĪ + śnā + terminations —kṛṇītās, kṛṇīthah, vah, mah;

See VI. 4.112 for n(or n) before the terminations beginning with a vowel.
One seeing *manthadhvam*, one is inclined to consider the root *MATH*–, 1st cl., its imperative conjugation (2nd pers. Pl. Ātmane pada) must be *mathadhvam*.

Iti śrīmahābhārāte ādiparvāṇaḥ pañcadaśo dhyāyaḥ.

“Here ends the 15th chapter of Ādiparvan, in the famous *Mahābhārata*”.

**Adhyāya 16**

ततोऽभ्रशिखराकरीगिरिश्रृंखललंकृतम्।
मन्दरं पर्वतवरं लताजलसमावृतम्।।

_Tato'bhraśikharākārair_
_giriśringair alaṅkṛtam/
_mandaram parvatavaraṇa_
_latājālasamāvṛtam /1/

“Hence, there was the best of mountain (called) Mandara, adorned with rocky peaks and (having) an appearance of overcast top, covered all over by a net of creepers.”

_Tato:_ tatas (in pausa) = tasmāt, “hence, therefore, thereupon”, sandhi: the group –as changes into o before the vowel a of abhraśikharā, Pāṇ. VI. 1.109, see in analysis of st. 12, adhyāya 14; consequently the vowel a of abhra must be dropped down;

_Abhra:_ s.m.(or nt., or ab bhra according to derivation, “water bearer” “cloud, thunder cloud, rainy weather”;

_Abhrāṇi_ samplavante sa hiṅkāro megho (...), _Chāndo. Upaniṣad_, II. 15.1;

_śikhara:_ s.m. (or nt.), “a point, peak (of a mountain)”;

“top or summit” (of a tree); _abhraśikhara_ can be rendered as “overcast top”;

_ākārair:_ ākārais (in pausa), ākāra–s.m. ifc. “form, figure, shape, stature appearance, external gesture, expression of face”, I.pl.,
sandhi: the final dental sibilant s of –ais changes into r before the sonant g of giri, Pāṇ. VIII. 3.15:

kharavasānayor visarjanīyah / 15 / padāni / khara
avasānayoh visarjanīyah /

vṛttih / rephantasya padasya khari parato' vasāne ca
visarjanīyādeṣo bhavati/

giri–s.m. “a mountain, hill, rock”; for its using at the end of compound, there is a Pāṇini’s sūtra VI. 2.94:

sañjñāyāṁ girinikāyayoh / 94 / padāni / sañjñāyāṁ giri
nikāyayoh/

vṛttih / sañjñāyāṁ visāye giri nikāya
ityetayoruttarapadayoh pūrvapadamantodāttaṁ
bhavati/ (see also sūtra VI. 3.117)

śṛṅgair: śṛṅgaś (in pause), śṛṅga–s.nt. “a top or summit of a mountain, a peak, crag”; “elevation, point, end, extremity”, I.pl.,
sandhi: the final dental sibilant s becomes r before the vowel a of alamākṛtam, Pāṇ. VIII.3.15;

alamākṛtam: alaṁ krṛta–adj. “adorned, decorated”, AC. Sg., related to mandaram;

mandaram: mandara–s.m. name of a sacred mountain (the residence of various deities; it served as the churning stick at churning of the ocean;

parvatavaraṇaḥ: parvata –vara–, “the best of mountain”,
Ac.sg., related to mandaram; surroundor or beset with”,
Ac.sg., related to mandara;

latā–s.f.”creeper”;

jāla–s.nt. “a net”, “collection, group”;

नानादृष्टिसमाकुलम्
किन्नरपरविधिसंवैरि च सेवितम्॥२॥
Nānāvithagasaṃ
nānādaṃṣ-risamākulum/
Kinnarair asparobhiś ca
devair api ca sevitam /2/

“There (the mountain) is crowded by various wild boars and sounded by different birds; also frequently by gods, celestial nymphs and kinnara”.

Nānā: ind. “various, different , distinct”, see in Amarakośa, st. 247; Pāṇ. V.2.27, see in analysis of st.8, adhyāya 15;

Vihaga–s.m., (or vihaṅga), “a bird”(pākṣin); “a cloud” (megha); vihaga may relate to vi+HĀ–, “to become expanded, to open , to fly open”; viha (in 1st member of a compound), viha–ga– “sky–goer”, a bird;

The word mandaram of the former strophe may be understood in this present one. Samghuṣ-am: samm+ghuṣ-a–, (coming from the root GHU–10th or 1st according to the use; ghuṣ-a– past partic., “sounded, resonant, announced”; related to mandaram.

There is a Pāṇini’s sūtra VII.2.28 directly related to samghuṣa:

ruṣyamatvarasamghuṣāvanām / 28 / padāni / ruṣi am
tvra samghuṣa āsvanam/

vṛttih / veti varttate / ruṣi ama tvara samghuṣa āsvana
ityeteśām niṣ-hāyāṃ vā idāgamo na bhavati/

daṃṣ-ri: daṃṣ-rin–s.m.”a wild boar” (varāha); “a snake” (nāga); “a hyena” (tarakṣu); “a biter”;

samākulum–: samākula–adj. “crowded, agitated, full of “(saṅkula); Ac.m.sg., related to mandaram;

kinnarair: kinnarais (in pause), kinnara–s.m. “what sort of man”; according to Hindu conception, this is a mythi-
cal being with human figure and the head of a horse; this kind of being is also known in khmer culture; the very popular is kinnara(and Kinnārī, its female) has a human face and body endowed with a pair of wings,
so he can move through the air; in sculpture, he has a long garland. Certain kinnaras have a pair of legs like a bird. Sandhi: the final dental sibilant s changes into r before the vowel a of apsaro, Pāṇī VIII.3.15, see in analysis of st.1;

apsarobhi: apsaras+bhis (in pausa), apsaras –s.f. (or apsarā-), “a celestial nymph(surāṅganā), I.pl; internal sandhi: the group – as of apsaras changes into o before the sonant bh of bhis, Pāṇī VI.1.113; VI.1.114, see in analysis of st.17, adhyāya 14; external sandhi: the final dental sibilant s of bhis changes into the palatal sibilant s before the voiceless palatal c of ca, Pāṇī. VIII. 3.35; VIII. 4.40, see in analysis of st.12, adhyāya 15;

Devair: devais (in pausa), deva–s.m. “god, deity”, sandhi: the final dental sibilant s changes into r before the vowel a of api, Pāṇī. VIII. 3.15, see in analysis of st.1;

Api: ind. “also, besides, too”; though, even if” (yadyapi); “however” (thathāpi), Pāṇī I. 4.96, see in analysis of st. 19, adhyaya 14 ;

sevitam: sevita–adj. “dwelt in , frequented, served, followed,”, Ac.sg.m., related to mandaram of st.1.

एकादश सहस्वाणि योजनानां समुच्छितम्।
अधो भूमे: सहस्मेष्य तावत्येव प्रतिष्ठितम्।॥३॥

Ekādaśasaharsāṇī
yojanaānāṁ samucchiritam/
adho bhūmeḥ sahasareṣu
tāvatsveva pratiṣṭhitam /3/

“(the mountain mandara) has eleven thousand of yojana in height and is established firmly on many thousand (yojana) below the ground”,

Samucchritam: sam–ucchrita– (sam-uc-chri of ud+ ŚRI ) ,adj, well raised or elevated ,suring ,high”,ac.sg.m, related to mandaram;
Ekādaśa: “eleven”,
Sahasarāṇī: sahasra— s.nt, “thousand”, ac, pl.; dental n—
ṇ cerebral, Two pāṇini’s śūtra may be considered,
VIII.4.1: raśābhāṁ no ṇaḥ samānapade /1/ padāṇi /
raśābhyaṁ ṇaḥ ṇaḥ Samānapade /
vṛttih / repha-śakārābhyaṁ uttarasya nakārasaya
ṇakārādeśo bhavati samānapadasthau
cennimittianimittināu bhavath/
vārttikam/vṛṣṇadeyeti vakatayam/

the dental nasal ṇ is substituted by the cerebral nasal ṇ after the r or ś as the component letters of the same word.

VIII.4.2: a-kupvānumvyavāyepi /2/ padāṇi/a- ku pu āṅ
num vyavāye api /
vṛttih / a- ku pu āṅ nim ityetair vyavāyepi repha
śakārābhyaṁ uttarasya nakārasya ṇa ādeśo
bhavati/

the dental nasal ṇ is substituted by the cerebral nasal ṇ when separated by a vowel, a semi-vowel and h, guttural, labial, a preposition a the augment num;
a- = letter ya, ra, va and h, and the vowels,
ku = all the gutturals, (murkheṇa arγheṇa).
pu = all the labials, (darpeṇa, carmaṇā),
āṅ = the prepositions ā (paryāṇaddham, from NAH –
VIII.2.34; nirāṇaddham,
VIII.4.14)

Yojanaṁ: yojana— s.nt. “measure of distance”, being equal
to 9 english miles or 4 kroṣas; according to some, a
yojana has 8 kroṣas, g.pl.;
Adho: adhas ind. “below, down, beneath” (adhastat); as —
o, pān. VI,1,113; VI..1.114;
bhūmeḥ: būmi, s.f, “the earth” (kṣiti): “soil, ground” (kṣetra, mahī)

“country land place “ (deśa , sthāna) ; Ab.G.sg. ;-
pratiś-hitam: pratiś-hita- (coming from prati+STHĀ), “to stand firmly , to established”, Ac.sg.m, related to mandaram;

Sahasresu; Sahasra,L .Pl ,sandhi:the dental sibilant s chages
in to the celebral sibilant ś; it can be explained by some pāṇini’s sūtra;

Pāṇ, VIII, 3.16. : roḥ supi /16/padāni /roḥ supi/

vṛttin/ruitetasya supi parato visarajanīyādeśo bhavati/

PāṇVIII, 3,41, idudupadhasya cāpratayasya/41/padāni /id
ud Upadhasya ca a-pratyayasya/

vṛttiḥ/ ikāropadhasaya ukāropadhasya capratayasya
visarjanīyasya śakāra ādeśo bhavati kupvoḥ
parataḥ/

Vārttikam / pummuhusoḥ paraśedho vaktavyah/

PāṇVIII.3.59 : ādeśapratyayah/59/padāni/
ādeśapratyayah/

vṛttiḥ/ ādeśoyah sakāraḥ pratyayahsa ca yah sakāra
in koruttarastasya mūrddhanyo bhavati /

Pāṇ, VIII . 3, 65: upasagātsunottisuvatisyatistautistobhatisthā-
 senayasedhasicaSañjasvaṇjām/65/ padāni/
upasargāt sunoti suvati syati Stauti stobhati sthā
senaya sedha sica Sañja svaṇjā/

vṛttiḥ/upasargasthānimmittāduttarasya sunoti suvati stauti
stobhati sthā senaya sedha sica sañja svaṇjā /
ityeteśāṃ sakārasya mūrddhanyādeśo bhavati /

Pāṇ, VIII . 3,70 : paranivibhyah sevasitasayavivusahasu-
stusvaṇjām/70/ padāni/pati ni vi bhayaḥ seva
sita saya sibu sakh su- stu svaṇjām/
vṛttih/ pari ni vi ityebhya upasargabhya uttareśāṁ seva sita
saya sivu saha su- svañjā ityetyebhyāḥ sakāramya
mūddhanya ādeaō bhavati /

tāvatseva: tāvatsu + eva,tāvat-adj, “so much , many
(tatsaṅkhya) ; “so great” (tat parimāna); “all” (akhila);
Eva; ind, “just, exactly”, there is Pāṇini’s sūtra VIII. 1.62:
cāhalopa evetvavadhāraṇam /62/ pāṇini/ca aha lope eve iti
ava dhāraṇam /

vṛttih/ calope ahalope ca prathamā tīṁ vibhaktir nānudattā
bhavati evetvahyedavadhāraṇartham
prayujyate nānudattā /

vātatsu + eva , sandhi; u becomes v , according to
samprasāraṇa principle; some pāṇini’s sūtras related to this ;

I, 1.45 : igyaṇaḥ samprasāraṇam/45/padāni/ik yanāḥ
samprasāraṇam /

vṛttih/ igyo yanāḥ sthāne bhūto bhāvi vā tasya
samprarsāṇamityeyē sañjñā bhavati /

VI , 4.131: vasoḥ/ samprasāraṇam/131/pandāni/ vasoḥ
samprasāraṇam /

vṛttih/ vasvantasya bhasya samprasāraṇam bhavati /

(see also the sūtras VI, .1,13; VI.1.15);

VI ,1.77: iко yanaci /77/padāni/īkāya yan aci

vṛttih /aci parata iko yanādeo bhavati /

vārttikam /īkā yaṁputapūrvasya savarṇadīrghādhabhānārtham yanādeo vaktavyah /

VI.1.127: ikośavarte śakalyasya hrasvaś ca /127/
padāni/ ikoḥ asavarte śakalyasya hrasvaḥ ca /

vṛttih/ ikośavarṇe’ ci parataḥ śakalalyasyacāryasya
metena prakṛtyā bhavati harvasvaḥ ca tasyakaḥ
sthāne bhavati /

vārttikam/ sinityasamāsayoḥ śakalapratiśedho
the word tāvat can be understood through two Pāṇini’s sūtras:

V.2.39 : yattadetebhyaḥ parimāṇe vatup/ padāni/yat
tad etebhyaḥ primāṇ e vatup/

vṛttih /tadasatyeyeva / yattadetebhyaḥ prathamāsamarth-
ebyaḥ primānopādhihītyoti șașthaparthe
vatup pratyañyo bhavati/

kārikā : dāvatāvarthavaiśeṣyātirideśaḥ prthugucyate
mātrāyapratīghātāya bhāvaḥ Siddhaś ca dāvatoḥ/

vārttikam/ vatupraKarane yuṣmadasmadbhyāṃ chandasi
sādṛśya upasaṅkhyānam/

VI .3.91 : ā sarvāṁnah/ sadā/ padāni/ā sarvāṁnah
(dṛgdrśavatuṣu)

vṛttih / sarvāmnā ākāradeśo bhavati dṛg dṛśavatuṣu/

vārttikam/drkṣe ceti vaktavyam/

Then, all of the groups of gods being not capable
to carry (mountain Mandara); approaching Viṣṇu (who
was) sitting and Brahmā they spoke this”.

Gaṇās: gaṇ- s.m. “a flock, group, multitude” (samūha),
N.pl., sandhi: the final dental sibilant s of the group –
ās is maintained as it is followed by the voiceless den-
tal t of tadā, Pāṇ. VIII. 3.34; VIII. 2.66, see in analysis
of st. 17, adhyāya 14;

tadā: “then” (tasmin samaye, tasmin prasaṅge);

śakta: śakta-adj. “able, competent, capable” (with G.L. or inf.), (samartha); “strong” (balavat-); “significant” (arthavat-); śaktās (in pause), related to gaṅās; sandhi: the final dental sibilant s must be dropped down before the sonant v of vai, Pāṇ. VIII. 3.19; VIII. 3.22, see in analysis of st. 10, adhyāya 15;

vai: a particle of emphasis and affirmation, generally seen in Brahmāṇas, but less frequent in the sūtras;

sarve: sarva-pron. N.pl., “all, all of”;

tamuddhartum: tam-ud-dartum, tam: coming from the stem tad-, Ac.sgm, used for the mountain Mandara;

ud-dhartum: ud HR-, “to take out” (ā+DĀ-), “to carry (DHR-), inf. With the suffix tum; sandhi: ud+h—uddh, the first real form is ut+h, and it can be explained by a Pāṇini’s sūtra, VIII.4.62:

jhayo honyatarasyāṁ / 62 / padāṇi / jhayah hah anyatarasyām /

vṛttiḥ / jhaya uttarasya hakārasya pūrvasavarnādeśo bhavati ayatarasyāṁ / jhay means all mutes;

HR— har, (guna), har+tum, the vowel r—ar, there is a Pāṇini’s sūtra

Pāṇ.I. 1.51: uṇaŋ raparāḥ / 51 / padāṇi / uḥ an ra parah/

vṛttiḥ / uḥ (ṅkārasya) sthāne’ṇ prasaṣyamāṇa eva raparavo veditavyah/

We have three words; uḥ is a genitive sg. of r (“of r, in the place of r”, as is it can be rendered); an means a, r,u (long and short); raparāḥ qualifies an meaning a r after. Having these elements, we can see clearly r—ar. The guna or the three guṇas have a, e and o. By obeying to the sūtra, a is the guṇa of r, and this a, must have r after
it. So, we have ṛ—ar; see also the sūtra VII.1.1 100; IV. 1.115; IV.1.97);

viṣṇum: viṣṇu-s.m. “All perverder”, proper name of the principal Hindu deity; he is the 2nd god of the Trimurti; the Viṣṇu Purāṇa says:

Yasmād viṣ-ām idaṃ sarvaṃ tasya śaktyā mahātmanah

_Tasmād evocayte viṣ-ṇur viṣer dhātoḥ praverṣanāt /
(III.1.45)_

“Because the whole world has been perverded by the power of that Supreme Being, he is entitled Viṣṇu, as the root Viṣ means “to perverde”.

There is a Ṛgvedic mantra:

_Tau stotāḥ pūrvyam yathāvida
ṛtasya garbham januṣā pipartana
āṣya jānanto nāma cīdvivaktana
mahas te viṣṇo sumatim bhajāmahe / II. 2.26_

āśinam: āśina-verb. adj. (coming from the root ĀŚ-), sitting, seated’ (upaviṣ-ā, adhiṣ-hita), related to viṣṇu, Ac.sg.;

abhhyetaya: abhy-etya, abhi, prefix, etya, abs form of te root I-, “to go near, to approach” the vowel I of abhi changes into y before the vowel e of etya, according to samprāsārana principle, Pāṇ. I.1.45; VI.4.131; VI. 1.77; VI. 1.127, see in analysis of st. 3;

About etya, the vowel e may be understood as the guṇa of i; the absolutive form of I is generally seen as itya;

Brahmāṇaṃ: brahma – s.m. “the God Brahma”;

Cedam: ca+ idam : _sandhi_: a+i—e, Pāṇ VI. 1.87, see in analysis of st.12, adhyāya 14; idam: Ac.sg.nt., Pāṇ. VII. 2.108;
VII.2.111; VII.2.113; V.3.11, (see in analysis of st.11, adhyāya 15);

VII. 2.113: hali lopaḥ / 113 / padāni / hali lopaḥ /

vṛttiḥ / halādau vibhaktau parata idamo' kakrārasya
idpasya lopo bhavati /

The id of idam is elided before the desinence beginning with a consonant. The rule I.1.52 does not apply here.

VII. 2.108: idamo maḥ / 108 / padāni / idamaḥ maḥ/

vṛttiḥ / idamaḥ sau parato makārontādeśo bhavati / (for the case of ayam, N.sg.)

VII. 2.111: ido'y puṃsi / 111 / padāni / idaḥ ay puṃsi

vṛttiḥ / idaa idpasya puṃsi sau parato'y ityeyamādeśo
bhavati /

It deals also with N.sg.m. (see sūtra VII. 2.102; VI. 1.68; VII. 2.110; I. 1.27)

Abruvan: coming from the BRŪ- 2nd cl., a, augment (bhūtakaraṇa), bruv- the vowel u changes into o or au, but ū— uv before the vowel of an, personal flexional ending of Imperfect tense 3rd pers. Pl. Parasmai pada; the case of brū—bruv may be related toPāṇini's sūtraVI. 4.77:

aci śnudhātu bhruvām yvoriyaṅuvaṅau / 77 / padāni / aci śnu dhātu bhruvā yvo iyaṅ uvaṅau/

vṛttiḥ / śnupratyayantasyāṅgasya dhātorivarṇovarnā
ntasya bhru ityetasya iyaṅ uvaṅ ityeyādeśau
bhavato'ci parataḥ /

vārttikam / iyaṅuvaṅ prakaraṇetāṅvādīnāṁ chandasi
bahulaupasaṅkhyānaṁ karttavyam /

The sūtra VII. 3.84 does not apply here.
I know very well that the personal flexional ending of imperfect tense, 3rd pers. Pl. (a-bruv-an) can not be explained by an adequate Pāṇini’s sūtra, but one can consider three sūtras. I am quoting these and one is supposed to appreciate by holding up an analogical way.

III. 4.100: ita\textsuperscript{\textdegree} ca/100/padāni/itaḥ ca (ṅitaḥ nityaṁ lopaḥ lasya)/

vr̥ttiḥ/ṇillakārasamhandhina ikārasya nityaṁ lopo bhavati/

III. 4.111: laṅhaḥ śāka-āyanasya/111/padāni/laṅhaḥ śāka-āyanasya (jheḥ jus ātaḥ)/

vr̥ttiḥ/ākārantāduttarasya aṅādeśasya jher jusādeśo bavati śāka-āyanasyā- cāryasya matena/

VIII. 2.23: samyogantasya lopaḥ/23/padāni/samyogantasya lopaḥ/

vr̥ttiḥ/samyogantasya padasya lopo bhavati/

(see also sūtra: VII. 1.70; VI. 1.68; VIII. 2.66; VI. 4.8)

In this matter, both of you have to exercise auspicious and better intellect; an effort may be made at lifting up (the mountain) Mandara for our welfare”.

Bhavantāvatra: bhavantau+atra, atra: ind. “in this place, in this matter” (iha); sandhi: au+ā—āv+ā, pān. VI. 1.78:

eco’yavāyābaḥ/78/padāni/ecaḥ āy av āy āvah/
vr̥ttiḥ / ecaḥ sthāne’ ci parato’ y av āy āv ityete ādesā
yathāsāṅkhyamḥ bhavanti/

e—āy; ai—āy; o—av; au—āv;
bhavantau: coming from bhavant-, N.A.C.V. dual, “you, Sir”,
there are two Pāṇini’s sūtra related to this: VI. 1.68:
hal āyabhyo dirghātsutisyaprktam hal / 68 / padāṇi / hal
nayāp bhyaḥ dirghāt su ti si aprktam hal/

vr̥ttiḥ/ lopa iti varttate/ tadiha
laukikenaṛthenārthavatākarmasādhanāṃ

Draṣṭ avyam / lupyaitai lopah / halantān īnapantādāyantaś
da dirghāt paraṇ su ti si ityetaprktam hal
lupyate /

Kārikā: samyogāntasya lope hi nalopādirna siddhayati
rāttau ternaiva lopah syāddhalastasmād vidhiyate /

VII. 1.70: ugidamāṃ sarvanāmsthāne’ dhātoḥ / 70 /
padāṇi / ugiḥ acāṃ sarvanāmsthāne a dhātoḥ /

vr̥ttiḥ / ugitamaṅgānāṃ dhātuvargitānāmaṇaṃ cateṣ ca
sarvanāmsthāne parato namagamo bhavati /

buddhiḥ; buddi: s.f. “perception” (jñāṇa, ākalana); “intel-
lect” (mati), Ac.sg.; parām: para–adj. “highest, higher,
next to”, Ac.sg.f.; “mind” (manas); “belief, idea”;

mandaroddharaṇe : mandara– ud–dharane, sandhi : a+ u—
o, PāṇVI. 1.87, see in analysis of st.12, adhyāya 14;
ut+haraṇa–, sandhi : ut+h—uddh, VIII. 4.62, see in
analysis of st. 4; haraṇa, coming from the root HR—
har– (guṇa, Pāṇ.1.1.51)+ana (ana), see in analysis
of st.4; har+ana (haraṇa), two Pāṇini’s sūtra may be
considered , III. 1.134:

nandigrahapacād ibhyo luyānīyacah / 134 / padāṇi / ninda
grahi pacādibhyah luy niṣṇācaḥ /

HR— har+ luy—har – aṇa, n—ṇ, Pāṇ. VIII. 4.1; VIII. 4.2,
see in analysis of st. 3;
III. 2.150: jucaṅkramyadandramyargṛdhiḍivalaśucalaśapatapadaḥ / 150 / padāni / ju caṅkraya
dandramya sr grṛdhi jvala śuca laṣa pata padaḥ
(yuc tacchilādiṣu) /

vṛttih / ju prahṛṭibyo dhāṭubhyo yuc prayayo bhavati
tacchilādiṣu kartṛṣu /

yatnāḥ: yatna–s.m. “an effort” (udyama); “diligence”
(dākṣinya); “care, viginalnce” (jāgarūkatva), N.sg.
subject of kriyatāṃ;
naiḥśreyasīṁ: f. form of word niḥśreyasa, meaning “auspi-
ciousness”, Ac.sg.f., related to buddhiṃ;
sandhi: the dental sibilant s changes into visarga before ay
voiceless consonant, even before the sibilant itself.;
three Pāṇini’s sūtras may be known:
VIII.3.34: visarjanīyasya saḥ /34 / padāni / visarjanīyasya
saḥ /

vṛttih / visarjanīyasya sakāra ādeśo bhavati khari parataḥ /

VIII. 3.35: śarppare visarjanīyāḥ / 35 / padāni / śarppare
visarjanīyāḥ /

vṛttih / śarapre khari parato visarjanīyasya visarjanīyādeśo
bhavati /

VIII. 3.36: vā śari / 36 / padāni / vā śari/

vṛttih / visarjanīyasya visarjanīyādeśo vā bhavati śari pare /
vāṛttikam / kharpareśari vā lopo vaktavyah /

The visarga can be optionally maintained or substi-
tuted before a sibilant;

Ah+s or s +ś, aḥ +ṣ +ṣ ; aḥ +s or s+s;
(see also sūtra VIII. 4.40; VIII . 4.41);

kriyatāṃ: coming from the root KR – ṛ—ṛi, Pāṇ. VII. 4.28:
riṅ śayagliṅksu / 28 / padāni riṅ ša yak liṅ kṣu /
vṛttiḥ / rkaṅṭasyāṅgasya śa yak ityeyor liṅī ca
yakārādau aśārvadhātuṣa parato
riniyamādeṣo bhavati /

liṅī = yakārādau aśārvadhātuṣa; the rule does not apply to
potential; śa means the vowel a added to the root of
the verb of VIth class, a stem of conjugation is obtained,
the guṇa is blocked here (III. 1.77); yak is used with a
root for indicating a passive from (bhāva, the action
itself or karman, the object, III. 1.67):

–ya– = yak, see above;

III. 1.67: sārvadhātuṣa yak / 67 / padāni /
sārvadhātuṣa yak (bhāva karmanoḥ)

vṛttiḥ / bhāvakarmavācini sārvadhātuṣa parato dhātor yak
pratyayo bhavati /

–tām, personal flexional ending, 3rd pers. Sg. of Imperfect
mood, Pāṇ. III. 4.85: lo-o laṅvat / 85 / padāni /
lo-āḥ laṅ vat /

vṛttiḥ / lo-o laṅ vat kāryaṃ bhavati /

The sūtra gives an abalogical view with the personal
endings of Imperfect (laṅ); One may reed III. 4.83 where
vā is in it, and this analogy is really a limited one.

III. 4.90: āmetaḥ / 90 / padāni / ām etaḥ (lo-āḥ) /

vṛttiḥ / lo- sambandhina ekārasya āmityayamādeṣo bhavati /

We can have, viz.:

3rd sg. bharatām, 3rd dual bharetām; 3rd pl.
bharantām 3rd sg. pacatām; 3rd dual pacetām; 3rd plu-
ral pacantām.

These two sūtras deal with Ātmane pada, (see also
sūtra III. 4.79);

About imperative conjugation, there are three
Pāṇini’s sūtras;

III. 4.2: kriyāsambhāre lo- lo-o hisvau ca tadhvamoḥ / 2 / padānī / kriyā samābhihāre lo- lo-o hi svau vā ta dvamoḥ (dhātusambandhe) /

vṛttiḥ / samābhāraviśis-akriyāddhāto lo- pratayayo bhavati sarvesu kālesu sarvāyānāmāmpadāh tasya ca lo-o hi sva ityeta deśau bhavatāḥ tadhvam bhāvinastu vā bhavatāḥ /

III. 4.3: samuccaye'nyatarasyām / 3 / padānī / samuccaye anyatarasyām (lo- lo-o hisvau vā tadhvamoḥ) /

vṛttiḥ / samucciyamāna kriyāvacanāddhātoranyatarasyāṃ lo-o pratayayo bhavati tasya lo-o hisvāvadeśau bhavatāḥ /

III. 4.4: yathāvidhyānyuprayogayogah pūrvasmin / 4 / padānī / yathā vidhi anu prayogah pūrvasmin /

vṛttiḥ / pūrvasmin loḍ vidhāne yathāvidhyānyuprayogo bhavati /

kurutām : coming from the root KR- 8th class, r — ru, Pāṇ. VI. 4.110: ata utsārvardhātukey/ 110 / padānī / atāḥ ut sārvardhātukey knīti /

vṛttiḥ / ukārapratayāntasya karoterakārasya sthāne ukāra ādesā bhavati sārvardhātukey knīti parataḥ/

A short u is substituted for the a of KR-, karu—kuru; for the personal flexional ending tām, Pāṇ. III. 4.85; III. 4.90, see in analysis of this st.5; kurutāṃ can be the 3rd pers. Dual, Imperative mood, Parasmai pada or the 3rd pers. Sg., Imperative, of Ātmane pada; I think kurutāṃ is in 3rd pers. Dual as we have bhavantau (dual).

Hitāya: hita— adj. “put, placed” (nihita); “fit, suitable” (yogya); “useful, beneficial”(pathya); s.nt. “benefit, advantage”, D.sg., Pāṇ. VII. 3.102:
supi ca / 102 / padānī / supi ca/vṛttiḥ / ato dirgho
yañityanuvartate / supi ca yañādau parato’
kārāntasyaṅgasya bhavati/

Yañ= ya, hita+ñe, ita+ya—hitāya; Ñe means dative, see also VII. 1.13;

nah: nas (in pause), coming from the stem asmad- nas can be the short form of asmān (Ac.pl.), or asmāhyam (D.pl.), or asmākam (G.pl.), PañVIII. 1.21:
bahuvacanasya vasnasau / 21 / padāni / bahuvacanasya
vas nasau /

vṛttiḥ / bahuvacanāntayor yuṣmadasmadoḥ
śaṣ-ḥicaturhīdvitiyāsthayor yathāsaṅkhyaṃ vas
nas ityetāvādesau bhavataḥ /

तथेति चाब्रवीषिणुष्माणाः सह भार्गवाः
ततोज्जनः समुखवाय ब्रह्मणं परिचोदितः
नारायणेन चायुक्तस्तरम्यमणिर वीर्यवान्।

Tatheti cābravīd viṣṇur
brahmaṇā saha bhārgava/
tato’ nantāḥ samutthāya
brahmaṇā paricoditaḥ /
Nārāyaṇena cāpyuktas
tasmin karmacya viryavān / 6/

“So, Viṣṇu with Brahmi called: “O Preceptor of the demons”; thereupon, Viṣṇu is impelled by Brahmi for rising (the mountain Mandāra); and besides, is it addressed towards Nārāyaṇa – the one endowed with heroic lusture – in that work”.

tathā: “so, thus, so also”, thatā is shown by a Pañini’s sūtra V. 3.26: thā hetau cacchandasi / 26 / padāni / thā hetau ca chandasi /
vṛttiḥ / kim śabdādhdetau vart tamātthā prayayo bhavati
cakārāt prakāravacane / chandasi viṣaye /

The word kathā (kim+thā+ka+thā), is explained
by the same sūtra, See also the same kind of sūtra in Pāṇ. V. 3.2; V.3.11; V.3.23, 24;

iti: ind. “as for, as follows”; “according to”; sandhi: a+i—e, Pāṇ. VI. 1. 87, see in analysis of st.12, adhyāya 14;

Abravīd: abravīt (in pausa), coming from the root BRŪ-, (se-root), a, augment (bhūtakarana), brav- (BRŪ) —bro, ü—o, guṇa, Pāṇ. I. 1.2, see in anal of adhyāya 17. st.14;

about the vowel ĩ, one may read Pāṇ. VII. 3.93:

bruva ĩ- / 93 / padāni / bruvaḥ ĩ-

vṛttiḥ / bru ityetasmāduttarasya halādeḥ pita
sārvadhātukasya īāgamo bhavati/

t, personal flexional ending of 3rd pers. Sg., imperfect tense, Parasmai pada; sandhi: the voiceless dental t changes into d before the sonant v of Viśnur,

Pāṇ II. 1.38: apetāpodhamuktapaticāpatrastairalpaśaḥ / 38
/ padāni / apeta apodha mukta patita
apartastaiḥ alpaśaḥ (sa- vi- ta- su- pañcamisa-)

vṛttiḥ / apeta apodha mukta patita apatrasa ityetaiḥ saha
pañcamyantam samasyate tapuruśaḥ ca
samāso bhavati / alpaṣa iti samāsasyālpavisa-
yatāmaçaś-e /

Pāṇ II. 1.39: stokāntikadūrărthakṛcchṛṇaḥ ktena / 39
/ padāni / stoka antika dūra artha kṛcchrāṇi
ktena (sa- vi- su- pañcamisaha)/

vṛttiḥ / stoka antika dūra ityevamarthāḥ śahdāḥ
kṛcchrāsābdaḥ ca pañcamyantāḥ ktāntena saha
samasyante tapuruṣaḥ samāso bhavati /

vārīttikam / śatasahastraū pariṇeti vaktavyam /

Pāṇ. VI. 3.2: pañcamyāḥ stokādibhyāḥ / 2 / padāni /
pañcamyāḥ stokādibhyāḥ (aluk)
vṛttīḥ / stokāntikadūrārthakṛcchrāṇi stokādīni tebhyāḥ
parasyāḥ pañcamyā uttarapade’lug bhavati /
cābravīt : ca+abравīt, sandhi: a+a—ā, Pāṇ. VI. 1.101:
akaḥ savarne dirghaḥ / 101 / padāni / akaḥ savarne
dirghaḥ /
vṛttīḥ / akaḥ savarne’ ci parataḥ pūrvaparayoh sthāne
dirgha ekādeśo bhavati /
vārūttikam / savarnadīrghatve ṛti ṛvā vacanam / vā / Iu.11
vā vacanam /
vīryavān: vīryavant–adj. “endowed with heroic luster, hav-
ing energy”, N.sg.m., sandhi: the final dental nasal n,
being at the end of word, is said by some Pāṇini’s sūtra;
VIII. 3.30: naśca / 30 / padāni / naḥ ca/
vṛttīḥ / nakārāntāpadāduttarasya sakārasya vā
dhuḍāgamo bhavati /
VIII. 3.7: naśchavyapraśān / 7 / padāni / naḥ chavi
aprasān /
vṛttīḥ / na kārāntasya padasya praśānvarjītasya
rurbavatyampare cha vi parataḥ/
VI. 1.68: hal īyabbhyo dirghātsutisyaprktam hal / 68 /
padāni / hal īnāyāp bhyāḥ dirghāt su ti si
aprktam hal /
vṛttīḥ / lopo iti varttate / taiha la ukikennārthnārtha va ta
karmasādhanāṃ draṣ-avyam / lupyata iti lopah
/ halantān nayantādāvantāś ca dirghāt param
su ti si ityetadaprktan hal lupyate /
kārīkā: samyogāntasya lope hi nalopādirna siddhayati
rāttu terinaiva lopah syāddhalastasmād vidhīyate /
VI. 4.8: sarvanāmasthāne cāsambuddhau / padāni /
sarvanāmasthāne ca asambuddhau
(nopadhāyāḥ dirghaḥ) /
vṛttīḥ / sarvanāmāsthāne ca parato ' sambuddhau
nopadhāyā dirgha bhavati /

VIII. 2.7: nalopāḥ prātipadikāntasya / 7 / padāni / na
lopaḥ prātipadikāntasya/

vṛttīḥ / prātipadikāsyā padasya yontyo nakārastasya lopo
bhavati /

vārttikam / ahno nalopapraśedho vaktavyaḥ/

VIII.2.23: saṃyogāntasya lopaḥ / 23 / padāni / atu
saṃyogāntasya lopaḥ / vṛttīḥ saṃyogāntasya
padasya lopo bhavati /

VI. 4.14: atvasantasya cādhātoḥ / 14 / padāni / atu
asantasya ca adhātoḥ/

vṛttīḥ/ atu as ityevamantasya adhātor upadhāyah
sāvasambuddhau parato dirghe bhavati /

VIII. 1.70: see in 5 adhy.16

Viṣṇur: viṣṇus (in pausa), proper name of the most popular
Hindu god and the 2nd of the Trimurti: sandhi: the fi-
al dental sibilant s changes into r before the sonant b
of brahmanā, Pāṇ. VIII. 3.15, see in analysis of st. 1;2ān.
VIII. 2.66; saha: ind. “with”;

Brahmanā: Brahman –s.nt. “the supreme spirit”
(paramātman); s.m. “the creator” (kamalāsana); I.sg.;
sandhi: the dental nasal n —n, Pāṇ. VIII. 4.1; VIII. 4.2,
see in analysis of st.3

Tato' nantāḥ: tatas anantāḥ, tatas: “therefore, thereupon”,
Pāṇ. V. 3.7; VI. 3.35, see in analysis of st. 14, adhyāya 14;

Tato: sandhi: the group – as changes into o before the vowel
a of anantāḥ, and consequently, this vowel a must be
dropped down, PāṇVI. 1.109, see in analysis of st. 12,
adhyāya 14;

an –antāḥ: an–aṁtā-adj. “eternal, inexhaustible” (śāsvata,
asaṅkhaya, amaryāda); s.m. kṛṣṇa, Viṣṇu, Śeṣa ; an is
substituted for a privative, Pañ. VI. 2. 116:

\[ \text{nār} + \text{jaramaramitramṛtāḥ} / 116 / \text{padānī} / \text{nānā jara mara} \]
\[ \text{mṛtāḥ} \ (āduyāttāḥ) / \]
\[ \text{vṛttih} / \text{nānā uttare jaramaramitramṛtā bahuvrihau samāse} \]
\[ \text{āduyāttā bhavanti} / \]

bhārgava: “preceptor of the Daityas, regent of the planet Venus”, i.e. Śukra;

Pañ. II. 4.65: \[ \text{attribṛgukutsavāḥ-hagotamāṅgirobhyā} \ ca / \]
\[ 65 / \text{padānī} / \text{atri bṛgṛ kuṭsā vāsiḥ-ḥa gotama} \]
\[ \text{āṅgirobhyāḥ ca (lug) /} \]
\[ \text{vṛttih} / \text{atriyādibhyāḥ parasya gotraprayayasya bahuṣu} \]
\[ \text{lug bhavati /} \]

bhārgava can be rendered as “the descendent of Bṛṛgṛ”; it may be considered as a vocative, Pañ. VI. 1.69, see in analysis of st. 13, adhyāya 15;

sanyēthāya: sam-uttha- adj. “rising, occasioned, born”, D.sg., Pañ. VII. 3.102, see in analysis of st.5;

paricoditaḥ: (pari+CLUD-), pari-cod-tia, (u—o, guṇa, Pañ.I. 1.51, see in analysis of st. 4); adj. “set in motion”; “incited, impelled”, N.sg.m., related to an–antaḥ, viṣṇur, in Manusmṛti, III, annād yenāsakṛccaitān guṇaiś ca paricodayet / 233 / 2nd line;

nārāyanena: nārāyaṇa-s.m., viṣṇu or Krisṇa, I.sg.; according to Manusmṛti, I, he is the son of the original Man and likely identified with brahmā:

\[ \text{āpo nārā iti proktā āpo vai narasūnavaḥ} \]
\[ \text{tā yadasyāyanaṃ pūrvam tena nārāyaṇah smṛtāḥ} / 10 / \]
\[ \text{chap. I.} \]

cāpyuktas: ca+api + uktas, api: ind. Pañ. I. 4.96, see in analysis of st. 19, adhyāya 14; sandhi: the vowel I of api changes into ū before the vowel u of uktas, I according to saṃprasāraṇa principle, Pañ. I.1.45; VI. 4.131; VI.
1.77; vi. 1.127, see in analysis of st. 3; a+a—ā, Pān. VI. 1.101, see under analysis of cábrvīt;

_uktas:_ ukta– (coming from the root _VAC–_), verb/adj. “said, spoken” (bhāśita); “expressed in words” (abhiha); addressed” (prerita, prārthita), N.sg.m., related to _vīyavān_; _sandhi:_ the final dental sibilant s is maintained as it is followed by the voiceless dental t of _tasmin_, Pān. VIII. 3.34; VIII. 2.66, see in analysis of st. 17, adhyāya 14;

tasmin karmani : tasmin coming from the stem _tad–_, L.sg.m. (or nt.); karmāni : karman-s.nt. action, work, performance” (karanā), L.sg., _sandhi:_ the dental nasal n changes into cerebral nasal ṇ, Pān. VIII. 4.1; VIII. 4.2., see in analysis of st.3.

अथ पर्वतराजानं तमन्नभो महाबलः।
उज्जहार बलावः ब्रह्मस्बनं सवनाकसमः॥

_Atha paravatārājānaṁ_
_tamananto mahābalaḥ/
_ujjahāra balāḥ barhman_
_savannām savannaukasam/॥

“Then , the great great-forced viṣṇu uprooted the best of mountain by force , o barahman, along with the forest and the dwellers of the forest”.

_Atha:_”now, hence , moreover ,if”,(atas,yadi,kiñ ca);
						
tam: coming fro the stem _tad–_,Ac s.m”related to _parvata”;
							ananto : an –antas (in pusa) ,an –ananta –s.m .”Viṣṇu”, “one who is eternal,all –pervading and intermediable by space and time “,
							ananto huta–bhug bhoktā sukhado naikijo, grajaḥ/
							(1st line ) Strpoe 95 _viṣṇusahasranām;

_Mahābalaḥ:_ mahābala–adj. “great–forced” , it is also name of Viṣṇu,meaning “the strongest among all who have great strength”,
Atînriyo mahâmâo mahotsâbalah/(2nd line)

strope 18 of visûnasahasrañâm;

Savanukasam: savanna=okasam: savanna+okas–,
Savanna: sa-va-s.nt. “with forest”;
About savanaukasam, we can set up as:
1)savanna+okas–am,
2)sav–nau–kas–am;
the first may not be possible, though the sandhi a+o—au as
one is expected to be;
the second case can be plausible,
sava-s.m coming from the root sū) “one who act in motion
or impeals” setting in motion”;
nau: coming from the stem asmad—dual,Ac,d,g;
kasa—adj.coming from the root kas –, “to go, to move”),we
may read the pâñini’s sûtra III .1.140:

jvalitisæantebhyo ñah/140/ padâni /jval iti kasantehayhñah
vr̥ttiḥ/jaladîptāvityevamâdibhyo dhâtubhyâh kasagâtâvit-
yevamantebhyo vibhâśā ṇaprâyayo bhavīt /

vârttikam /tanoterñâ upasaṅkhyānam/

iti in jvaliti of the sûtra means “beginning” the rule
concerns about fifty verbs of bhavâdiña . this rule can
be considered as an exeption of the rule III ,1.134, (deal-
ing with lyu,ñini and ac) .To be noticed that the com-
pound verbs take ac

At last ,vanaukasam may be understood and it can be renderd
as “dwellers of the forest”

Balād; balāt (in pausa) ,bala-s.m,“strength ,power, force”
(śakti),Ah.sg. sandhi;the final voiceless dental t changes
in to d befor the sonat b of of brahman,Pañ.
1,38,II,39:VI,32, see in analysis of st.6:

ujjahāra:uj– jahhâra, coming from ud +HR, “to take out” (a
–DA–); to rescue, to protect (with Ab), to raise, to lift up” (grah–9th cl.); to uproot, to pull out” (ud + MUL 10th cl.); to take up” (GRAH–9th cl.); “to remove” (ap+N1–); uj (ut or ud in pause), prefix up” JA, reduplication (abhyāsa), hār–stem of conjugation ,a personal flexional ending of perfect tense, 3rd pers.sg.parasamai pada, ujjahāra may be spelled as uj–jahara as well as dadarśa (DRS–), papaca (PAC–) ;DRS– is the root with – r–followed by a consonant, but HR ends with a vowel; the r becomes ar (guna), according to Paṇ, see in analysis of st.4; so HR—har is obtained . this har changes in to hār, the vowel a must be lengthened; a—ā can be seen in papāca, and the case is obeyed to Pāṇini’s sūtra VII.2.116:

ata upadhāyā/116/padāni/atah upadhāyā/

vṛttih/ aṅgopadāyā akāraṣya sthāne niṇi niṇi ca pratyaye vṛddhir bhavati/

About the sandhi of uj–we can have ut or ud – t or d changes in to j before the j of jahāra, Paṇ. II.1.38; II.1.39, VI.3.2, see in analysis of st.6; besides connected wth the matter, the sūtra VIII.4.40 is determinant:

stoḥ ścunā ścuḥ/40/ padāni/stoḥ ścunā ścuḥ/

vṛttih/sakāraavargābhyaṃ sannipāte sakaracavargādeśau bhavath/

तत्स्ते सुग: सार्थ समुद्रमुपपस्थिरे।
तमूच्छरमुत्तर्थाय निर्मातिस्याहे जलम्।८॥

tatas tena suraḥ sārdham
samudram upatasthire /
tamūcure amṛtārthāya
nirmathisyāmahe jalam/8/

“Then, the gods along with the mountain reached the ocean, (and) spoke to it (the ocean): “we will churn the water, for the sake of the nectar”,
tatas=tasmā, thereupon, hence, therefore”, for the word tatas, Pañ.V.3.7; VI.3.35, see in analysis of st.14, adhāya 14;
sandhi: the final dental sibilant s of the group –as of tatas is maintained before voiceless dental t of tena, Pañ.VIII. 2.66, see in analysis of, st.17, adhyāa 14;
tena: coming from the stem tad–I.sg.m.(or nt).
surāḥ: sura–sl.m, “a god” deva),n.pl.;
samundram: sam–udra–“gathering to gether of waters”, the sea, ocean, Ac.s.g, object of upatathire;
sārdham: sardha–adj, “increased by half, having a half over “ (adhyardha); ind, “with, I company with “ (with I), (saha);
Upatathire: upa-ta-sthire, coming from the root upa + STHĀ, “to stand near, to approach” (upa-GAM-); “to serve, to worship” (SEV-); “to oblige” (upa-KR-); “to lead to” (KLP-); “to unite, to join” (sam- YUY_); ta, reduplication (abhyāsa), sth, stem of conjugation without its initial vowel a that is substituted by an i as it is added by a personal flexional ending beginning with a consonant, re, personal flexional ending of 3rd pers. Pl. of perfect tense, Ātmane pada; sthi can be understood as a weak stem of STHĀ in perfect conjugation; the vowel i of sthire can be explained by a Pāṇini’s sūtra, VI. 4.64:
āto lopa i-i ca /64/padāni/ātaḥ lopaḥ i-i ca /

vṛttiḥ / idādāvarddhadhātuke knīti vākārāntasyāṅgasya lopo bhavati /

The personal flexional ending ire may be understood through the following Pāṇini’s sūtra, III. 4.81:

Li-astajhayoreśirec / 81 / padāni / li-āḥ ta jhayoh eś irec /
vṛttiḥ / lidādesayostajhayor yathāsaṃkhyameś irec ityetāpādesau bhavataḥ /

The letter ś of eś may be considered as it replaces the affix ta (see Pāṇ. I. 1.55); the letter c of irec shows the accent (see Pāṇ VI. 1.165).
According to Viṣṇu – Purāṇa, there is a description of seven oceans surrounding seven continents. The information extends about seventy strophes, II. 4.

*nirmathisyāmahe* : coming from the root nir + MATH - , “to churn”; nir-math-i-ṣya- mahe, nir, prefix (upasarga), math-, root, i, the vowel joining the root and the infix –ṣya - , mahe, personal flexional ending of future tense, 1st pers. Pl. Ātmame: pada, Pāṇ. III. 3.15; III. 3.132; III. 1.135, see in analysis of st. 17, adhyāya 14;

Two Pāṇini’s sūtras are related to the vowel i of i-ṣya.

VII. 2.38: vṛtto vā / 38 / padāni / vṛtaḥ vā/

vṛttiḥ / vṛ iti vṛiṇaṃ Ṛṣiḥ sāmāṇyena grahanam tasmāduttarasya ṛkārāntebhyaś ceto vā dīrhgā bhavati /

VII. 2.58: gameri- parasmaipadeśu / 58 / padāni / gameḥ i- parasmaipadeśu /

vṛttiḥ / gamerddḥātoḥ sakārāderārdhadhātukamya paramaipadeśvidāgamno bhavati /

iṣ-ṭḥ / ātmamepadena samānapadasthasya gamerayamidāgamonesyate /

The nature of the infix ṣya is explained by a Pāṇini’s sūtra I. 3.92:

vṛdbhyāḥ ṣyasanoḥ / 92 / padāni / vṛdbhyaḥ ṣya sanoḥ (vā parasmai pada) /

vṛttiḥ / vṛtu vṛdhu śādhu syand ktaṇḍ / etebhyo dhātubhyaḥ syesani ca parato vā parasmaipadam bhavati /

The affixes ṣya and san may be optionally used in Parasami pada in case of future and conditional, and also desiderative conjugation.

The dental sibilant s of ṣya becomes the cerebral, sibilant, Pāṇ. VIII. 3.16; VIII. 3.41; VIII. 3.59; VIII. 3.65;
VI. 8.3.70, see in analysis of st. 3; amṛta + arthāya, sandhi: a —ā, Pāṇ. VI. 1.101, see in analysis of st. 6; arthāya: artha- s.m. (or nt.), D.sg., Pāṇ. VII. 3.102, see in analysis of st. 5; the privative a of amṛta is stated by a Pāṇini's sūtra VI. 2.116, see in analysis of st. 4, adhyāyā 15;

ūc: coming from the root, VAC–, “to speak”, ūc, weak stem of conjugation of Perfect tense, ur, personal flexional ending of 3rd pers.pl., Parasmai pada (some spell –uḥ or us); the vibakti ur (or us) is stated by a Pāṇini's sūtra. III. 4.82

Parasmaipadānāṃ nañatusuthalathusanālvmāḥ / 82
padāṇi / parasmaipadānaṃ nañatus us thal
athus a naḥ va māḥ (li-uḥ) /

Vṛttiḥ / lidāsānāṃ parasmaipadāsaññākānāṃ
yathāsaṅkhyaṃ tivādinaṃ nañatdayo navadesā
bavanti /

Sandhi: about the letter s of us (or uḥ), the dental sibilant s changes into r before the vowel a amṛta, Pāṇ, VIII. 3.15. see in analysis of st.1; 1tam: coming from the stem tad-Ac. sg.m., object of the verb ūc;

jalā: jala – s.nt. “water”, Ac.sg., object of nirmathisyāmahe (*)
tātasya kupo’yamiti bruvānāḥ ksāram jalaṃ kāpurusāh
pibanti / (2nd line) st.325, Mitrabhedam of Pañcatantra

The vowel a becomes ā as it is followed by yañ (= all semivowels, nasals or bh), Pāṇ VII. 3.101: ato dīrgho yañ // 101// padāṇi // atā dīrgaḥ yañi //

vṛttiḥ // akāraṃtasāṅgasya dīrgho bhavati yañādau sarvadātuke paratah //

(see also VI. 4.1; I.1.72; III.1.1);
Then, the Lord of the waters said: “a fragment of share should be for me; I shall entirely toiler of violent pressure (emitted) of (the mountain) Mandara because of movement”.

**Patir**: patis (*in pause*), pati – s.m. “a Lord, a master”, N.sg.;

**Sandhi**: the final dental sibilant s changes into r before the vowel a (*athovaca*), Pāṇ VIII. 3.15, see in analysis of st. 1;

**Athovaca**: atha + uvāca, atha, ind. “then”, *sandhi*: a + u—o,

Pāṇ. VI. 1.87, see in analysis of st. 12, adhyāya 14;

**Uvāca**: coming from the root VAC-, “to speak, to say”, u, reduplication (*abhyāsa*): vāc, root with the vowel a that must be lengthened according to Pāṇ. VII. 2.116, see in analysis of st. 7, a, personal flexional ending of 3rd (or 1st) pers. Sg.of Perfect tense, Parasmī pada;

**Mamāpyaṃśo**: mama + api + amśas (*in pause*), mama: coming from the stem asmad- G.sg., mama + api, *sandhi*: a + a—ā, Pāṇ. VI. 1.101, see in analysis of st. 6; api: ind., Pāṇ.I. 4.96, see in analysis of st. 19, adhyāya 14;

**Api + Amśo**: sandhi: the vowel i changes into y before the vowel a of amśo pāṇ. I. 1.45; VI. 4.131; VI. 1.77; VI. 1.127, see in analysis of st.3;

**Amśo**: amśas (*in pause*), amśa- s.m. “a share, portion, member, fragment” (bhāga, kalā). Sandhi: the group – as changes into o before bh of bhavet, Pāṇ VI.1.113, see in analysis of st. 17, adhyāya 14; the word amśa is seen in the Bhagavadgītā:

mamaivāṃśo jīvaloke jīvabhūtaḥ sanātanah / XV, st. 7, first line;

**Bhavet**: coming from the root BHÛ-, the vowel ū changes into o, Pāṇ. I. 1.51 (see in analysis of st.4), o + a,
vowel indicating the system of conjugation, the vowel o changes into av, Pāṇ. VI. 1.78 (see in analysis of st.5), we have bhava being the stem (āṅga) of conjugation, bhava + i, (or i, suffix of potential tense),
bhava + ṭ: bhave (sndhi: a + ṭ, Pāṇ. VI. 1.87, see in analysis of st. 12, adhyāya 14), t, personal flexional ending of 3rd pers. Sg.of optative conjugation, Parasmāi pada;
tataḥ: tatas (in pausa) = tasmat , Pāṇ V. 3.7; VI. 3.35 see in analysis of st. 14, adhyāya 14; the final dental sibilant s changes into visarga, Pāṇ. VIII. 3.34; VIII. 3.35, see in analysis of st.5;
sōḍhāsmī: sōḍha + asmi, sōḍha- adj. "borne, endured" (sahita, viṣodha),
sandhi: a+a—ā , Pāṇ VI. 1.101, see in analysis of st. 6;
asmi: coming from the root AS -2nd cl., “to be”, 1st pers. Sg.pres. tense, Parasmāi pada, (for some personal flexional endings of AS-, see PāṇVI. 4.111; VII. 4.50; VII. 3.96; VI. 4.119; VIII.2.25);
apāṁ: ap-s.f., “water” (jala), G.pl.; “the intermediate region” (antakriśa, antarāla);
mardam: mardā-s.m. “violent pressure, friction”; “grinding, rubbing”, Ac. sg.; vipulaṁ: vipula –adj. “large, extensive, abundant, entire, wide, great”, Ac.sg., it may be understood as an adv.;
mandara, proper name of the mountain using as the churning – stick at the churning of the ocean for obtaining the Amṛta and recovering the thirteen other precious things lost during the deluge;
bhramaṇād: bhramaṇa – s.nt. “revolution, wavering, staggering”, Ab.sg., bhramaṇāt (in pausa), sandhi: the final voiceless dental t changes into d before the vowel i of iti, Pāṇ. II. 1.38; II. 1.39; VI. 3.2, see in analysis of st. 6.
The gods and the demons said to the tortoise in the ocean: please be seat for that mountain.

**ūcyś:** ucus (in pausa), coming from the root VAC– “to speak”, weak stem ुc, for conjugation of Perfect tense, 3rd pers. Pl., Parasmai pada, see in analysis of st. 8, sandhi: the final sibilant s of the personal flexional us (or ुh) changes into the palatal sibilant s before the voiceless c of ca, Pāṇ. VIII. 3.35; VIII. 4.40, see in analysis of st. 12, adhyāya 15.

**akūpāraṇaḥ:** akūpāra- s.m. “the mythical tortoise that upholds the world, Ac. sg. ;

**rājānam:** rājan- s.m. “king;,

Ac. sg; kūrma – s.m. “a tortoise”, kūrma can be understood as belonging to the royal family;

**surāsurāḥ:** N.pl.m., a dvandva compound, “the gods and the demons”, object of the verb ūcyś;

**asya:** G.sg.m. of idam- Pāṇ. VII. 2.108; VII. 2.111: VII.2.113, see in analysis of st. 4; (see also VII. 2.102; VI. 1.68; VII. 2.110; I. 1.27);

**adhi–s-hānam:** adhi - s-hāna- s.nt. “a seat, a position, an abode” (sthāna), Ac.sg.; girer: gires (in pausa), giri- s.m. “a mountain, an elevation” (naga); “a huge rock” (mahāśilā), G.sg.; sandhi: the final dental sibilant s changes into r before the vowel a of adhi Pāṇ VIII. 3.15 see in analysis of st. 17, adhyāya 14;

**bhavān:** bhavant-N.sg.m., “you, Sir”, for the case of the final dental nasal n, being at the end of the word, it is
said by some Pāṇini’s sūtra, VIII. 3.30; VIII. 3.7; VI. 1.68; VI. 4.8; VIII. 2.7; VIII. 2.23; VI. 4.14, see in analysis of st.6;

bhavitum: infinitive form of the root BHŪ-ū-o, guṇa (Pāṇ. I.1.2, see in analysis of st.14, bho+itum, bha—bav, o—av, Pāṇ. VI. 1.78, see in analysis of st.5;

arhati: coming from the root ARH – 1st cl. “to be required to do a thing“(with an infinitive form); “to be pleased to” (also with inf.); 3rd pers. Sg.pres.tense, Parasmai pada;

N.B. To be noticed that the case of using the word giri at the end of compound is stated by a Pāṇini’s sūtra VI. 2.94 (see in analysis of st.1).

कृमेना तु तथेयुक्तवा पृष्ठस्य समर्पितम्।
तत्स्य शैलस्य चाय वै यन्त्रेनाधृभयपिदयत्।/11/

Kūrmeṇa tu tathetyuktvā
pṛṣ-hamasya samarpitam/
tasya śailasya cāgraṁ vai
yantreṇendro bhyapiḍayat /11/

“But, having said “Let it be so” at this (mountain), the tortoise placed its back below the Mandara mountain, Then the Lord squeezed the summit of it by his weapon called Vajra”.

tu: ind., Pāṇ. V. 3.133, see in analysis of st. 1, adhyāya 15, and st.14, adhyā14; kūrmēṇa: kūrma – s.m. “a tortoise”, I.sg.; sandhi: the dental nasal n changes into the cerebral nasal ñ as it is preceded by the letter r of the word, Pāṇ. VIII 4.1; VIII. 4.2, see in analysis of st. 3,
tathetyuktvā : thatā + iti+ uktvā, tatha: ind. “so, thus, in the manner:

* Taṁ śailaṁ tasya pṛṣ-haṣṭhaṁ vaṇreṇendro nyapīdayat // This reading of the 2nd line of the strophe is preferable.
Pāṇ. V. 3.26, see in analysis of st. 6; be it so;

\textit{tatheti}: thatā + iti, \textit{sandhi}: ā + i—ē, Pāṇ. VI. 1.87, see in analysis of st. 12, adhyāya 14;

\textit{iti} + \textit{uktvā}: \textit{sandhi}: the vowel \textit{i} —\textit{y}, according to \textit{samprasāraṇa} principle, Pāṇ. I. 1.45; VI. 4.131; VI. 1.77; VI. 1.127, see in analysis of st. 3;

\textit{uktvā}: abs. form of the root \textit{VAC}-, \textit{uk}, weak stem (or stem) of the root \textit{VAC}-\textit{tvā}, suffix of abs., some Pāṇini’s sūtra are worth while reading:

- \textit{I. 1.40}: kvātosunkasunāḥ / 40 / padāni / kvā tosun kasunāḥ (avyayam) /

\textit{vṛttih} / kvā t osun ka sun ityevamantaṃ śabda rūpamasya a ya sañjñam bhavati /

- \textit{III. 4.16}: bhāvalakṣaṇe sthenkṛṇvadicari hutaṃjanibyastosun / 16 / padāni /

bhāvā lakṣaṇe sthā in krṇ vadi cari hu tami janibyaḥ tosun (kṛtyārthe chandasi) /

\textit{vṛttih} / bhāvo lakṣyate yena tasminnarthe varttamānebhya stādībhya dhātubyaś chandasi viṣaye tumarthe tosun pratayo bhavati /

- \textit{III. 4.18}: alaṃkhalvoḥ pratiśedhayaḥ prācāṃ ktvā / 18 / padāni / alaṃ khalvoḥ pratiśedhayaḥ prācāṃ ktvā /

\textit{vṛttih} / alaṃ khalu ityetayoḥ pratiśedhā vincinorupapadayor dhātoḥ ktvā pratayo bhavati /

- \textit{III. 4.21}: samānakartrkayoḥ pūrvakālo / 21 / padāni / samāna kartṛkayoḥ pūrvakālo (ktvā) /

\textit{vṛttih} / samānah karttā yayorddhātvarthhayos tatra pūrvakāledhātvartthe vartapranāddhātoḥ ktvāpratayo bhavati /

Vārttikam / āśya vyādāya svapiti sammilya hasatītyupasaṅkhyaṅnamapūrvakālatvāt /
tasya śailasya: G.sg.m., “of this mountain”, śaila-;
asya: coming from the stem idam-, G.sg.m., Pāṇ. VII. 2.108; VII. 2.111; VIII. 2.113, see in analysis of st. 4;
Cāgram : ca + agram, sandhi: a +a—ā, Pāṇ. VI. 1.101, see in analysis of st. 6,
agam: agra – s.m. foremost point or part; tip; front; upper-
most summit”; this word is used till nowadays in Khmer
language through Pāli from agga, i.e. agamahāsenā,
an uppermost rank in army aamahesī “a queen”;
aksaraaggarāj, a tittle of higher official;
prṣ-ham: prṣ-ja – s.nt. “the back, the rear” (prṣthaka); “the
upper side, surface, top”, N.sg.;
samarpitam : sam – arpta-, “inserted, fixed”, in connection
with this, two Pāṇini’s sūtra may be known :
VI. 1.209 : juś-ārpite ca chandasi / 209/ padāni / juś-ā
arpite ca chandasi /
vṛttiḥ / juś-a arpa ityete śabdarūpe chandasi viśaye
vibhāṣā dyudātte bhavataḥ /
VI. 1.210: nityaṃ mantre / 210/ padāni/nityaṃ mantre /
vṛttiḥ / juś-a arpa ityete śabdarūpe mantraviśaye
nityamādyudātte bavataḥ /

(see also Pāṇ. VI. 1.159; VI. 1.197)
yantreṇa + indras (in pause), sandhi: a+i—e, Pāṇ. VI. 1.87,
see in analysis of st. 12, adhyāya 14; yanta – s.nt. “a
prop, support, barrier, tie’; “any instrument or appa-
ratus mechanical contrivance, engine”; “mystical
digram supposed to possess occult power”;

In the sphere of Khmer magico – religious practice,
the word yantra, used through Pāli from yanta, is still
largely known among people; the sense of “engine” or
machine is also well known, i.e. rīn haṁs (α),
hamsayantra, “a mechanical apparatus” which can move
highly in the air as modern aircraft does; this is one of a
famous \textit{Jātaka} in Khmer Buddhism.

In colloquial speaking, the word \textit{yantra (yanta)} is added to Khmer word, i.e. \textit{yant (a) ter}, “a sewing-machine”, \textit{ter yant (a)}, “machine sewn”, \textit{lăn hoh}, “aircraft plane” or \textit{kapal’ hoh}; for “plane”.

This way became some years after the end of World War II. A small group called “cultural commission” had been created by Government supported by French Colonial authority\(^1\).

\textbf{Sandhi}: the dental nasal \(n\) of \textit{yantra} changes into the cerebral \(n\), Păn. VIII. 4., 1; VIII. 4.2, see in analysis of st. 3, \textit{kûrmeṇa};

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\(^1\) Being under Western influence (with its bad sides) especially with French oversea spirit, they created the new word by taking Sanskrit datum and laying out in queer and whimsical way, i.e. for cinema (or movie), they gave at first \textit{yant (a) bhāb (a) (yantrabhāva)}, and after a moment they changed it into \textit{bhāb (a) yant (a) (bhāvyantra)}; they authorized the use of this fancy word by official decree. But in popular way throughout the whole country, people use till nowadays the word \textit{kun}, being, as one can suppose, a corrupted form due to Siamese pronunciation of \textit{kala} (sk. Or Tamil?). After some years, the result of the act of the Cultural Commission had created an artificial word. They did not consider the Indo-Khmer heritage and turned down the popular feeling that continued to care of the linkage of Khmer culture. Now, some Khmer people see that the result is dangerous for Khmer language as its own structure can be destroyed by the act of some Buddhist monks. The official of the Cultural Commission along with these monks despised the living and popular language having its solid background in Khmer and Sanskrit as at the dawn of Khmer history Sanskrit is growing contribution to local language. The bad result has its source: setting aside the indo Khmer heritage, mistaking concept of value and incompetence. They wanted to create the new words for Khmer language with Western conception where they did not know the real elements of the question.
indro’ bhya: sandhi: the group – as —o before the vowel a that consequently must be dropped down, Pāṇ. VI. 1.109, see in analysis of st. 12, adhyāya 14;

abhyapīdayat: abhi + a- pīdayat, sandhi: the vowel I changes into v before the vowel ai of a-pīdayat, sandhi: the vowel I changes into v before the vowel a of a – pīdayat, according to samprasāraṇa principle, see Pāṇini’s sūtra in analysis of st.3;

abhyapīdayat: coming from the root abhi + PİD- 10th cl. “to press, to squeeze”, “to overpower” (abhi – BHŪ-); “to press out of”, a augment (bhūtakarana), pīd-, root, the interconsonantic vowel ī is maintained, -ay- suffix of the verb of 10th cl., a, vowel indicating the stem (aṅga)of system of conjugation, t, personal flexional ending of Imperfect tense, 3rd pers. Sg. Parasmai pada; that a-pīdayat is in Imperfect tense can be asserted; the Pāṇini’s sūtra VII. 4.3 speaks of the causative stem and the reduplicated aorist of PİD-; apipīdat (or apipīdat) is in this kind of aorist.

The verb PİD - is seen in Manusmrṭi, I, st.51:

ātmanyantardadhe bhūyaḥ kālaṁ kālena pīdayan / (2nd line);

About samarpitam, it must be rendered as “inserted”. “Inserted” may be fitted to the situation. The word “fixed” the Mandara mountain on is back does not satisfy the real fact that may be understood as following: the gods and the demons under te patronage of Hari (Viṣṇu) must give a friction through the body of the serpent Vāsuki; this body takes office of a rope which makes the mountain turning round and producing a great force; this force must make the Amṛta come from the bottom of ocean of Milk.
While imparting again and again a constant friction, the Mandara mountain goes down progressively. A way must be found out to granting the stability of the process of churning. Then, Viṣṇu divides himself and takes a form of mighty tortoise who goes down and reaches the bottom of the ocean; there, he inserted himself between the bottom and the low, large end of the mountain. By the way, the tortoise has a space to prop up the mountain by supporting it on his back all of the weight, then the churning can go on without difficulty. According to my own opinion, the st. 11 may take this possible sense and the process is likely suggested by the drawing herewith produced. This drawing is made according to what it is still seen on the huge bas-relief at Angkor Vat temple (bas-relief having 49 meters in length and almost 4 meters in height; this is the biggest bas relief devoted to the churning.

The word *kūrma* is seen in the *Bhagavadgītā*, II, st. 58:

\[\text{Yadā samharate cāyaṃ kūrmo' ērānīva sarvasaḥ} \]

*Indriyāṇīndriyārtheyas tasya prajñā pratiś-hitā / 58 /

\[\begin{align*}
\text{मन्थानं मन्तरं कुत्ता तथा नेत्रं च वासुकिम्।} \\
\text{सदा महितमार्बध: समुद्रं निदिष्ममयसाम्।} \\
\text{अमृतार्थिनस्तो ब्रह्मसहिता दैत्यदानवः।} \\
\end{align*}\]

*Manthāṇaṁ mandaraṁ kṛtvā
dhatā netraṁ ca vā sukīm/
devā mathitumārabdhāḥ
samudraṁ nidhimambhāsāṁ/
amṛtārthinas tato Brahman
sahītā daityādanavāḥ / 12/

“Setting up the (mountain) Mandara as a churning stick and Vāsuki as the rope (at the place); the gods desirous of Amṛta began to churn the ocean, the store of waters, O Brahman, along with the demnos, sons of Diti”.

Vāsukim: vāsuki – m., proper name of the king of serpents, Ac.sg.,

netram: netra – s.nt. “leading, conducting” (nayana – s.nt.), “the eye” (locana); "Rope";

mandaram : mandara, proper name of a mountain, Ac.sg.;

manthānam : manthāna - s.m. “a churning – stick”, Ac.sg.;

thatā : ind. “so, thus, so also”, Pāṇ. V. 3.26, see in analysis of st.6;

kṛtvā: abs. of KR-, abs. in – tvā, Pāṇ.I. 1.40; III.4.16; III.4.18; III.4.21, see in analysis of st. 11;

tato : tatas (in pause) = tasmāt, for the word tatas, Pāṇ. V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14; sandhi: the group – as changes into o before the sonant b of Brahman, Pāṇ. VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;

samudram : sam-udra-“the sea, ocean”, Ac.sg., object mathitumārabdhāḥ;

devā: devās (in pause), deva-s.m. “a god”, N.pl.; sandhi: the final dental sibilant s of the group - ās must be dropped before the sonant m of mathitum, Pāṇ. VIII. 3.19; VIII. 3.32, see in analysis of st.18, adhyāya 14;

nidhim: nidhi-s.m. “abode, receptacle” (pada, nivāsa), “a treasure” (koṣa); “the ocean: (sāgara); Ac.sg.;

ambhasām : ambhas – s.nt. “water” (jala); “the sky” (ākāsa, antarikṣa), G.sg.;

mathitum: infinitive from of MATH – 1st cl. or 9th cl. (strong form MANTH-), to churn, to agitate (with two Ac.); the infinitive form can be explained by three Pāṇini’s sūtras,

II. 3.15: tumarthāc ca bāvavacanāt / 15 / padāni / tum arthāt ca bhāva vacanāt (caturthi)

vṛttīḥ / tumarthabāvavacanāpratīyāntāt pratipadikāc caturthī vibaktir bhavati /

III. 3.10: tumun ṅvulau kriyāyāṃ kriyārthāyām / 10 / padāni / tumun ṅvulau kriyāyāṃ kriyārtāyām
(bhaviṣyati kāle) /

vṛttiḥ/ kriyārthaṁ kriyāyāmupapade dhātor bhaviṣyati
kāle tumun ṇvulau prayayo bhavataḥ/

sārttikala/ kriyārthāyām kriyāyāmupapade vāsarūpena
trādayo na bhavanti/

III, 4.9: tumarthe sesenase aṣeṇkaseṇaḍhyai
adhyainkadhyaikadhyaṁśadhyai śadhyaintav-
aitaventaveneḥ/ 9/ padāni/ tumarthe se sen ase
aṣe kṣe ksaṇ adhyai adhyain kadhyai kadhyain
śadhyai śadhyain tavaī tavaīn tavenaḥ (chandasi)
tumuno’ rthass tumarthaḥ, tatra chandasi viṣaye dhātoḥ
sayādayḥ prayayā bhavanti/

(see also III, 4.65)

ārvdhāḥ: ārabdhās (in pausa), coming ā+RABH- 1st cl., “to
being” (pra-KRAM-); ā-RABH-+ta :ā-rab-dha-, verb.
adj. with ta suffix,
sandhi: the sonant bh leaves its aspirated h that is assimili-
lated to t of ta sandhi : the sonant bh leaves its aspiri-
rated h that is assimilated to t of ta and tha changes
into the sonant of its class, hence dha is obtained; fi-
nally, we can spell ā+rab-dha-; Pāṇ. VIII. 2.40; VIII.
4.53, see in analysis of st. 10 adhyāya 15;
sahitā: sahitās (in pausa), sahita - adj. “joined, conjoined,
united; accopained or attended by, associated or con-
nected with”, N.pl.m.; ind. “together with” (saha); san-
dhi: the final dental sibilant s of the group -ās is dropped
down before the sonant d of daitya0, Panini’s sūtra,
see under deva;

abou t sahita, a Panini’s sūtra may be read:

VI. 1.144: apar asparāḥ kriyāsātaty e / 144 / padā ni /
aparasparāḥ kriyā sātaty e /

vṛttiḥ / apar asparāḥ iti su- nipātyate kriyāsūtaty e
gamyamāne /
kārikā : lumpedavaśyamaḥ kṛtye tumākamaanaśorasorapi
samo vā hitatatayor sāṁsasya paciyud ghañoḥ /

daiyadānāvāḥ : daiya – dānava - : “a demon” (rākṣasa, surāri), N.pl.;
amṛtārthinas: amṛta + arthinas, amṛta – s.m. “the nectar”,
sandhi: a+a —ā;
arthinas: athin – adj. “desirous of” (with I. or in compounds),
“longing for” (abilāsuka); “begging, requesting” (with G.); “possessed of desire” (spṛhāvat);
N.m.pl.; in the Bhagavadgītā, VII, st.16, one can see:
ārto jijñāsur arthārthi jñāni ca bharatarśabha/ (2nd line)
in Manusmṛti, VIII., st.62:
arthyuktāḥ sāksyamarhanti na ye ke cid anāyadi / (2nd line)
in Manusmṛti VIII, st. 79:
sabhāntaḥ sāksīnaḥ prāptān arthipratyarthisambudhau /
(1st line)
sandhi of arthinas: the final dental sibilant s of the group –as
is maintained before the voiceless dental t of tato, Pāṇ. VIII. 3.34; VIII. 2.66, see in analysis of st. 17, adhyāya 14;
The word nidhimabhaśam is related to samudraṃ (ocean),
the abode of waters. The gods are first engaged in the
action as they were very keen to have the nectar and its
energy. Their aim is pointed out clearly by the word amṛtārthinas.

Brahman, Voc. Sg., is out of the grammatical network; this
Voc. Informs us that Sūta spoke of the event to the
Brahman and his company in the Naimisha forest.
Ekamantam upāślis-ā
nāgarajño mahāsurāh/
vibudhāḥ sahitāḥ sarve
yataḥ pucchaṁ tataḥ sthitāḥ /13/

“At one end, the demons were clasped to the King of serpents; thereupon, all of the gods were stood up together at the tail of Vāsuki”.

Yataḥ : yatas (in pausa), ind. “whence, wherefore, as, since” (yasmāt); “ever since” (yadā prabhṛti, yataḥ prabhṛti), Pāṇ. V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14; same rule for tataḥ;

ekam-antam: Ac.sg. “at one end, on one side;”

upāślis-ā: upā-ślis-ās (in pausa), upā-ślis-a – adj. “one who had clasped”, N.pl. m., related to mahāsurāh; coming from the root ŚLIṣ- 1st cl. “to embrace” (KUS-); to cling to” (LAJ-) “to unite to” (YU-)

Sandhi: the final dental sibilant s of the group -ās must be dropped down before the sonant n of nāgarajño, Pāṇ. VIII. 3.19; VIII. 3.22, see in st.18, adhyāya 14;

mahāsurāh: mahā + asura-s.m. “the great or mighty demon: N.pl.m.;

rājño: rājñas (in pausa), rājan – s.m. “king”, G.sg., sandhi: the group –as changes into o before the sonant n of nāgarāj maha, Pāṇ. VI. 1.113; VI. 1.114, see in analysis of st. 17, adhyāya 14;

vibudhāḥ: vibudha –s.m. “a god” (deva), Npl.;

sahitāḥ: sahita-adj. “joined, united together”, related to vibudhāḥ;

sarve : sarva-, N.pl.m. “all, all of”,

pucchaṁ: puccha-s.m. (or nt.) “a tail” (lāṅgūla), “the end of anything” (anta), Ac.sg.;

sthitāḥ: sthita-adj. (from the root STHĀ-), “to be stood up”, N.pl.m., related to vibudhāḥ;

for the visarga of mahāsurāh, vibudhāḥ, sahitāḥ,
yataḥ, tataḥ and sthitāḥ, see Pāṇ. VIII. 3.34; VIII. 3.35:

VIII. 3.34: visarjanīyasya saḥ / 34 / padāni / visarjan-īyasya saḥ /
   Vyṛtīḥ / visarjanīyasya sakāra ādeśo bhavati
   khari parataḥ /

VIII. 3.35: śarppare visarjanīyaḥ / 35 / padāni / śarp-pare
   visarjanīyaḥ /
   vṛtīḥ / śarpare khari parato visarjanīyasya
   visarjanīyādeśo bhavati/

We learn that the demons were at the head of the king of serpents and the gods at the tail.

अन्तो भगवानेऽयतो नारायणस्ततः।
शिर उद्यम्य नागस्य पुनः पुनरबाक्षिप्तः।१४॥

Ananto bhagavān devo
yato nārāyaṇas tataḥ/
śira udyamya nāgasya
punah punar avākṣipat/14/

“Wherefore, Lord Nārāyaṇa, the eternal god, having lifted up the head of the serpent, had cast it down again and again”.

An-anto: an- antas (in pause), an –anta – s.m., an used for a privative before a word beginning with a vowel, Pāṇ VI. 2.116, see in analysis of st. 6; an-anta means also “kṛṣṇa, Viśṇu, Śesa”, “eternal”; N.sg.m., sandhi: the group –as changes into o before the sonant bh of bhagavān, Pāṇ. VI. 1.113. VI. 1.114, see in analysis of st. 17, adhyāya 14; see also in analysis of st.7 (of the present adhyāya) for the meaning of an-anta, according to Viṣṇusahasranāma;

ddeo: devas (in pause), deva – s.m., N.sg;
yato: yatas (in pause), see in alaysis of st. 13;
Devo and yato are under the same rule, Pāṇ. VI. 1.113; VI. 1.114;
bhagavān: bhagavant-, Lord, Supreme Spirit”, N.sg.m., sandhi: for the final dental nasal, Pāṇ. VIII. 3.30; VIII. 3.7; VI. 1.68; VI. 4.8; VIII. 2.23; VI. 4.14; see in analysis of st. 6; besides, we may also know:
VII. 1.70: ugidacām sarvanamasthāne’ dhātoḥ / 70 / padāṇī / ugit a cām sarvanāmasthāne a dhātoḥ /
vr̥ttih / ugitāmāṅganām dhātuvarjītānāmaṅcateś ca sarvanāmasthāne parato numāgamo bhavati /
Tataḥ: tatas (in pausa) = tasmāt, “then, therefore”, Pāṇ. V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14;
Nārāyaṇas: nārāyaṇa – s.m., “Viṣṇu or Kṛṣṇa”, Manusmṛti, I, st.10, see in analysis of st.6, under nārāyaṇa; N.sg., sandhi: the final dental sibilant s of the group – as is maintained before the voiceless dental t of tahāḥ, Pāṇ.VIII. 3.34; VIII. 2.66, see in analysis of st.17, adhyāya 14; the dental nasal n of nas changes into the cerebral nasal n, Pāṇ. VIII. 4.1; VIII. 4.2, see in analysis of st. 14, adhyāya 14;
udyamya: adj. “to be undertaken with exertion”; ind. “having lifted or taken up; having made exertion”;
śira: śiras (in pausa), s.nt. “the head” (mūrdhan); “the head” (mastaka, kapāla), Ac.sg.; sandhi: the final sibilant s must be dropped down before any vowel, except before the short a; Pāṇ. VIII. 3.17.
punah punah: “again and again” (asakṛt);
punarāvāksipat: punar – avāksipat, sandhi: the visarga (ḥ) (or the dental sibilant s) changes into r before the vowel a of avāksipat, Pāṇ. VIII. 3.15, see in analysis of st.1;
nāgasya: nāga – s.m. “a snake, serpent”, G.sg.;
avāksipat: coming from ava-akṣipat, root KṣIP- 6th cl. “to throw, to cast down”, avā, prefix (upasarga), kṣip-
root, a-, thematic vowel of present conjugation, t, personal flexional ending of 3rd pers. Sg. imperfect tense, Parasmai pada, the vowel i of the root is maintained; about the thematic vowel a, there is a pāṇini’s sūtra, III. 1.68:

\[ \text{kartari šap} / 68 / \text{padāni} / \text{kartari šap (sārvadhātuke dhātoḥ)} / \]

\[ \text{vṛttiḥ / kartṛ vācini sārvadhātuke parato dhātoḥ šap pratyayo bhavati} / \]

"Then, being forcibly cast down by the gods; the winds and the smokes along with the flames rushed out repeatedly from mouth of the serpent Vāsuki".

Atha : ind. “then”;

vāsuker: vāsukes (in pausa), proper name of the King of serpents”, G. sg.,
sandhi: the final dental sibilant s changes into r before the vowel a of atha, Pāṇ. VIII. 3.15, see in st.1;
nāgasya: G. sg. of nāga – s.m.;
suraiḥ : surais (in pausa), I. Pl.m. of sura – “god”;
sahasā: ind. “forcibly” (prasahya, ind.) ; “rashly” (avicāritam); “suddenly”(akasmāti), one may know the following sentence : sahasā vidadhītan na kriyām–avivekah paramāpadāṁ padam;
mukhāt: mukha- s.m. “a mouth”, Ab.sg.;
nispetur (or nispetus, according to some views), coming from nīṣ-PAT-, “to rush out, to fall out, to depart”, 3rd pers.
Pl. of Perfect tense, Parasmai pada;

sandhi: the final dental sibilant s changes into r before the vowel a of asakrn, Pāṇ. VIII. 3.15, see in analysis of st.1; the cerebral sibilant š must be spelt according to Pāṇ. VIII. 3.16; VIII. 3.59; VIII. 3.41; VIII. 3.65; VIII. 3.70, see in analysis of st.3;

niṣ-petru is appeared as following an irregular declension (a—e!);

a- sakṛn: a-sakt (in pausa), ind. “not once, repeatedly” (anekaśam, vāramvāram), sandhi: the final voiceless dental t changes into the dental nasal n before the labial nasal m of mukhāt, Pāṇ. VI. 3.2; II. 1.39, see in analysis of st.6;

sahasāksipyath: sahasā+ kṣip – ya – tah, KSIP-, root of 6th cl. of verb, -ya-, infix of pāssive form, Pāṇ. III. 1.67), tah ta suffix indicating a verbal adjective N.sg.m.;

sahasā+a – kṣip – ya – tah could be supposed as ā- KSIP- means “to hit” (ā- HAN), ‘ “to throw off” (prati +ā+KHYĀ); this case could be plausible, but sahasā+ Kṣip-ya- tah is fit enough for conveying the right sense; a Pāṇini’s śūtra is connected with –ya-, III. 1.67:

Śārvadhātuke yak / 67 / padāni / sārvadhātuke yak (bhāva karmanoḥ)
vṛttih / bhāvakarmāvācīni sārvadhātuke parato dhātor yak pratyayo bhavati /

vātā: vātās (in pausa), vāta-s.m. “wind” (pavana), N.pl.; used in Khmer language in the form vātā or braḥ vātā; sandhi: the final dental sibilant s of the group - ās must be dropped before the sonant n of nispetur, Pāṇ. VIII. 3.19; VIII. 3.22, see in analysis of st. 18, adhyāya 14;

sadhūmāḥ: sa – dhūma – adj. “enveloped in smokes”, N.pl.m., sa may be considered as a prefix;

sārciso : sa+arcīso, arcīs- s.nt. “a ray, flame” (arcī – s.f.); “light, luster” (dipti, tejas); “a ray” (raśmi); “fire”
(jvalan, agni); G.sg. sārcisás (in pausa), sandhi: the group – as changes into o before the sonant v of vātā, Pān. VI. 1.113;

VI. 1.114, see in st.17, adhyāya 14; it must be spelt as cerebral sibilant š for so, according to VIII, 3.16; VIII. 3.59; VIII 3.41; VIII. 3.65; VIII. 3.70, see in analysis of st.3.

ते धूमसंघा: संभूता मेघसंघा; सविद्युतः।
अभ्यवर्षनुगायाः श्रमसंतापकर्षितान्।।१६।।

Te dhūmasaṅghāḥ sambhūtā meghasaṅghāḥ savidyutaḥ/
abhyavarṣan suragaṇāṁ
śramasantāpakarṣitān /16/

“The combinations of smokes (and) the mass of clouds were produced with lightning and rained down on the groups of emaciated gods becoming very hot with weariness”.

Te: coming from the stem tad-, N.pl.m.;
dhūma – s.m. “smoke” (agnikeru); “mist” (dhūmamahiśi);
“a meteor” (ulkā); “a cloud” (toyada);
saṃbhūtā: sambhūtās (in pausa), sambhūta- adj. “produced, formed” (janita, krta), N.pl.m., related to saṅghā; san-
dhi: the final dental sibilant s of the group - ās must be dropped down before the sonant m of megha, Pān. VIII. 3.19; VIII. 3.22, see in analysis of st. 18, adhyāya 14;
megha-s.m. “a cloud” (vārīda); “a mass” (samūha);
vidyutaḥ: vidyut- adj. (or n.), “lightning” (saudamanī); “a thunderbolt: (vajra), G.sg. (or Ac. pl.);
saṅghāḥ: saṅgha- s.m. “a group” (gaṇa); “combination” (samavāya); (coming from saṃ+HAN-); “crowd, heap, multitude”, Pān. III. 3.19, see in analysis of st.8, adhyāya 15; on page 202 of Amarakosa st.41;
santāpa- s.m. “becoming very hot, great or burning heat”; “glow, fire, pain, sorrow, anguish”
karśitān : karśita – adj. “emaciated”, Ac.pl.m.;
śrama – s.m. “fatigue, weariness, exertion, labour, hard work of any kind”;
suragaṇāṇi : sura – gaṇā (in pause), gaṇa, “the group of gods”, Ac.pl.m.,
sandhi: the dental nasal n changes into the palatal nasal ŋ before the palatal sibilant š of śrama, and consequently, this š becomes ch as it must be in regular way, but in the strophe the š is left unchanged; there is a Pāṇini’s sūtra, VIII. 4.59:

vā padāntasya / 59 / padāni / vā padāntasya /

vṛttih / padāntasvānusyārasya yayi parato vā parasavārṇḍeṣo bhavati /

abhyaśarvan : abhi – a – varṣ- a-n, 3rd pers. Pl. Imperfect tense, Parasmai pada, a, augment (bhūtakaraṇa), varṣ, VRś—varṣ, R—ar, guṇa, Pāṇ. I. 1.51, see in analysis of st. 4, Pāṇ.VIII. 4.49, a, vowel indicating the stem of system of conjugation, Pāṇ. III. 1.68, see in st. 14, n personal flexional ending of 3rd pers. Pl.; sandhi: abhya- a-varṣ-a-n, the vowel i of abhi changes into ə before the augment a, according to samprasāraṇa principle, see in st.3; about a final dental nasal n, we have Pāṇ. VIII. 3.30; VIII. 3.7; VI. 1.68; VI. 4.8; VIII. 2.7; VIII. 2.23; VI. 4.14; see in analysis of st. 6;

for the personal flexional ending of Imperfect tense, one may read Pāṇ. III. 4.100; III. 4.111; VIII. 2.23, see in analysis of st. 4;

about the changing of the interconsonantic vowel Pāṇini’s sūtra:

VIII. 4.49: śaroc/49/padāni/ śaraḥ aci/
vṛttih / śaroc parato na dve bhavataḥ /
“The showers of flowers were dropped down from the top of this steady mountain from all sides on the groups of demons and gods”.

tasmāc : tasmāt (in pausa), coming from the stem tad–, Ab.sg., sandhi : the voiceless dental t changes into c before the voiceless palatal c of ca, Pañ.VIII.4.40, see in analysis of st.12, adhyāya 15, (see also Pañ.VIII. 4.63 for its principle);
giri-kū-a-ā-grāt : giri- s.m. “a mountain, an elevation”; kūta– adj. “steady” (sthira); “a peak” (śikhara);
agrāt : agra– s.nt., “summit”, top” (śikhara, as in parvata-agra, vṛkṣāgra), Ab.sg.
vṛṣ-ayāḥ : vṛṣ-i– s.f. “rain, shower”, N.pl.;
puspa : “flower”;
pracyutaḥ : pracyuta, (coming from the root CYU–) verb.adj., “to be dropped down fallen off” (nir–GAM–, pra–MAD), N.pl.f.;
surāṣuragaṇān : sura-asura-gaṇaṇa, gaṇa– s.m. “group multitude” Ac.pl.;
surāsura, dvandva compound, “demons and gods”; sandhi : kū-ā-grāt, surāsura being under the same rule, a + a → a, Pañ.VI. 1.101, see in st.6;
mālyaiḥ : mālya– s.nt. “a flower” (puspa); “a garland” (mālā), I.pl. ;
sarvataḥ : sarvatas (in pausa), ind. “everywhere” (sarvatra); “all round” (paritaḥ);
“entierely” (sarvathā); “from the sides” there is a Pañini’s sūtra (III. 3.2) related to this:
Karmani dvitiya/2/padani/karmanī dvitiya/
vṛttīḥ/ karmanī kārake yā saṅkhya tatra dvitiyā vibhaktir bhavati/
vārttikam/ ubhasarvatasoh kāryā dhiguparyādiṣu triṣu/
dvitiyā'mmeditānteṣu tato'nyatāpi drśyate/
vārttikam/ abhitaḥ paritaḥ samayā nikaṣā hā prati yogesu ca drśyate/

samavākiran : coming from the root VAH– (=V¸H–), 1st cl., “to bear, to carry” (BH›–, N½–); “to flow, to blow” (V¸–); “to press, to shampoo” (M›D–); defective in 3rd pers.pl; sam-a-vāk-iran, sam, prefix (upasarga), a, augment (bhØtakaraªa), vāk-defective stem of conjugation, -iran, personal flexional ending of 3rd pers.pl. Imperfect tense, Ātmane pada; the interconsonantic vowel a of root ending with a consonant must be substituted by a vṛddhi, Pān.VII. 2.116 :

ata upadhāyāḥ/116/padāni/ataḥ/upadhāyāḥ/
vṛttīḥ / angopadhāyā akārasya sthāne nīti nīti ca pratyaye vṛddhir bhavati/

The case takes place generally with the affix ghañ, nic (causative) and nyul, the vowel a and its penultimate (position are determinating)

gañān : gana– s.m. “group, multitude”, Ac.pl., object of samavākiran.
sarvān is better reading than mālyaiḥ.

बभूवात्र महाधोषो महामेघरवोपमः।
उद्धेम्न्यमानस्य मन्तरेण सुगुरुः।१८॥

Babhūvātra mahāghoṣo
mahāmegharavopamaḥ/
udadher mathyamānasya
mandareṇa surāsuriḥ/18/
“By the demons and the gods and by (the mountain) Mandara with the churned ocean, the great tumult in this matter started like a cry [bursting out] from the big cloud”.

atra: ind. “in this place, in this matter” (iha),
babhūva: ba, reduplication (abhyāsa) with the short a,
Pāṇ.VII. 4.73, bhūv–, the root maintains its initial vowel ū and is added by the consonant v, a, personal flexional ending of 3rd (or 1st) pers.sg. of Perfect tense, Parasmasi pada; the verb BHŪ– is an irregular one in Perfect conjugation;
VII. 4.73: bhavaterah/73/padāni/bhavateḥ ah/

vṛttih / bhavaterabhyāsasyākārādeśo bhavati li-i paratah/

Bhavateh of the sūtra must be understood in the active voice; then, the sūtra will not apply to the passive and reflexive forms. This idea is not supported by later Grammarians, though the sūtra is concerned the verb BHŪ;

ghoṣo: ghosas (in pausa), ghaṣa– s.m. “noise, tumult, sound in general” (dhvani, kolāhala, kalakala; “thundering of clouds” (stanita); “proclamation” (ghoṣaṇā),
sandhi: the group as changes into o before the sonant m of mahāmegha,
Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;
rava– s.m. “a cry, sound” (nāda, ṛkoṣa), (nāda and ṛkoṣa are used in Khmer language, spelling ṛkros for ṛkoṣa);
sandhi: a + u → o, Pāṇ.VI. 1.87, see in analysis of st.12, adhyāya 14;
upamah: upama– adj., ifc. “equal, similar, resembling, like”,
N.sg.m., related to ghoṣo; Khmer language uses upamā in any case;
megha– s.m. “a cloud”;
udadher: udadhi– s.m. “ocean” (jaladhi, s.m.); “a cloud” (jalada); “a bucket” (udañcana); G.sg., sandhi: the
final dental sibilant s changes into r before the sonant m of mathya, Pāṇ.VIII. 3.15, see in analysis of st.17, adhyāya 14;

mathyamānasya : mathya-māna-, participle with suffix māna in passive form added mathya as being the stem of system of present conjugation in passive form G.sg.;

madareṇa : mandara-, proper name of a mountain being considered as the churning stick, I.sg.m., sandhi : the dental nasal n changes into the cerebral nasal ň after the letter r, Pāṇ.VIII. 4.1.; VIII. 4.2, see in analysis of st.3;

surāsuraiḥ : sura + asuraiḥ, I.pl.m., “by the demons and the gods”, babhūvātra and surāsuraiḥ have the sandhi a + a = ā, Pāṇ.VI. 1.101, see in analysis of st.6.

तत्र नानाजलचरा विनिष्पिता महातिरिणा।
विलयं समुपाहिम्: शतशो लवणामभसिः॥१९॥

_Tatra nānājalacarā_ vinispiṣ-ā mahādriṇā/ vilayaṁ samupājagmuḥ ṣataśo lavanāṃbhasi/19/

“Then, smashed by the great mountain,” various fishes proceeded together by hundreds towards the destruction in the salt water (ocean”).

tatra : ind. “there, then” (tadā), Pāṇ.V. 3.10, see in analysis of st.15, adhyāya 14;

nānā : ind. “various, different”, see in Amarakoṣa, st.247; Pāṇ.V. 2.27, see in analysis of st.8, adhyāya 15;

jalacarā : jalacaras (in pause), jalacara- s.m. “water-goer”, an aquatic animal, a fish, sandhi : the final dental sibilant s of the group–ās must be dropped down before the sonant v of vinispiṣ-ā, Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of st.18, adhyāya 14; jalacāra is seen in
Rāmāyaṇa I, sarga 43, st.33 :

gāṅgāmanvagamnprīṭḥ sarve jalacarāḥ caye/ (2nd line)

Jalacara is used in Khmer literary language.

viniśpiṣ-ā : viniśpiṣ-ās (in pause), viniśpiṣ-ā – adj. “ground down, crushed into powder, smashed” N.pl.m., related to jalacarāḥ, sandhi : the final dental sibilant s must be dropped down, Pāṇ.VIII. 3.19; VIII. 3.22, see above;

mahādrīṇā : mahā+adriṇā, adri– s.m. “a mountain” (parvata); “a stone” (śilā),

sandhi : the dental nasal n changes into the cerebral nasal ŋ after the letter r, Pāṇ.VIII. 4.1; VIII. 4.2, see in analysis of st.3; sandhi of ā + a= ā, Pāṇ.VI. 1.101, see in analysis of st.6;

vilayam : vilaya– s.M. “dissolution, destruction, death, disappearance, end”, (coming from the root vi-Lī–), Ac.sg. ;

ambhasi : ambhas– s.nt. “water”, L.sg. ; lavaṣa+ambhasi, sandhi of a+a= ā, lavaṇa– adj. “saline” (kṣāra); “lovely, handsome” (cāru); s.nt. “salt” (kṣāra), fossil salt”; s.m. “the sea of salt water” (sāgara, kṣārāṃbudhi), esp. one of the seven seas surrounding the earth, in Viṣṇupurāṇa;

śataśo : śataśas (in pause), ind. “by or in hundreds, a hundred times”, sandhi : the group –as changes into o before the sonant l of lavaṇa6, Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;

samupājagmuḥ : sam-upa-a-ja-gmuḥ: (coming from sam-upa-GAM-), sam-upa, prefix (upasarga), a, augment (bhūtakarana), ja, reduplication (abhyaśa), gm–, weak stem of conjugation of aorist with reduplication (Pāṇ.VI. 4.98; see in analysis of st.22, adhyāya 14), uh (or us or ur), pers. flexional ending of Aorist tense, 3rd pers.pl. Parasmai pada; the others persons follow the declension of Imperfect tense of 1st cl. of verbs, Parasmai pada, except the 3rd pl. that is the present case for the reduplication ja of GAM–, Pāṇ.VII. 4.62 :
kuhoścuḥ/62/padāṇi/kuhoḥ cuḥ/

vṛttih/ abhyāsasya kavargahakārayoś cavargādeśo bhavati/

About reduplication, see also Pāṇ.VI.1.8, in analysis of st.15, adhyāya 14;

बारुणानि च भूतानि विविधानि महीधरः।
पातालतलवाचीनि विलयं समुपनयत्॥२०॥

Vāruṇāni ca bhūtāni
vividhāni mahīdharaḥ/
pātālatalavāsīni vilayaṃ
sampupānayat/20/

“The great mountain led together various aquatic living beings dwelling in the lower part of the Pātāla towards the destruction”.

vilayaṃ : vilaya– s.m., “destruction, death, end”, Ac.sg. ;
vāruṇāni : vārūna– adj. “relating to the sea or the water”, marine, oceanic, aquatic, Ac.pl.nt., related to bhūtāni;
vividhāni : vividha– adj., “various, diverse” (vicitra, bahuvidha), Ac.pl.nt. related to bhūtāni;
bhūtāni : bhūta– s.nt. “a creature” (prāṇin); “an element” (sattva); “a living being”, Ac.pl., object of samupānayat;

mahīdharaḥ : mahīdhara– s.m., (mahībhṛt), “a mountain” (bhūbhṛt), N.sg. ;
pātāla– s.nt. “the lower world” (adholoka); “a hole” (chidra); “submarine fire” (vaḍavānala); proper name of a hell, “one of the 7 regions under the earth and the abode of the Nāgas or serpents and demons”;
tala– s.m. (or nt.) “a surface” (prṣ-ḥa); “bottom, base, lower part”;
vāsīni : vāsin–, “who dwells in, who lives in”, Ac.pl.nt., related to bhūtāni;
Samupānayat: sam-upa-a-nay-a-t, sam-upa-Nī- “to bring together”; “to conduct, to lead together towards”, sam-upa, prefix (upasarga), a, augment (bhūtakaraṇa), nay-, stem of system of present conjugation, NI → ne, i → e, guṇa, Pān.I. 1.2. see in analysis of st.14, adhyāya 17, e → ay, Pān.VI. 1.78, see in st.5, a, thematic vowel Pān.III. 1.68, see in analysis of st.14, t, pers.flexional ending of Imperfect tense, 3rd pers.sg., Parasmai pada; connecting with Pān.III. 1.68, šap (=a) is employed in the conjugational tense; šap is called vikaraṇa and generally used by the verbs of bhavādigāṇa; the indicatory ś means sārvadhatukā affix (III. 4. Bhūta and pātāla are used in Khmer language.

Tasmiṣṭaḥ Bhāṣyamāneṣṭroḥ Sāṃśādūnaḥ: Pārśyamb.

Tasmiṣṭaḥ ca bhṛāmyamāne'drau saṅghṛṣyantah parasparam/
nyapatanpatagopetāḥ
parvatāgrān mahādrumāḥ/21/

“Being brought into collision each other and while moved round this mountain, the great trees having been approached by the birds fell down from the summit of it”.

tasmiṣṭaḥ tasmin ca (in pausa), coming from the stem tad–, L.sg.m. (nt.), sandhi: the final dental n changes into ṃs before the voiceless palatal c of ca, Pān.VIII. 3.7, see in analysis of st.6,
adrau: adri– s.m. “a mountain” (parvata); “a stone” (śilā); “a cloud” (mehga), L.sg.;
bhṛāmyamāne'drau: sandhi: the following vowel a must be dropped down after the vowel e (or o), this vowel e (or o) is maintained, Pān.VI. 1.109, see in analysis of st.12, adhyāya 14; bhṛāmyamāne: coming from the root BHRAM– 1st cl. or 4th cl., pres. bhramati, bhramyati, bhṛāmyati, “to wander, to roam about”; “to deviate, to
swerve” (byati + i, pra-MAD–); “to reel, to stagger” (MUH–); “to be mistaken” (MAD–); “to move to and fro, to move round, to wander through”, māna– suffix indicating a pres.participle, bhrāmya is the stem of present conjugation, L.sg.;

parasparam : paraspara– pron.sg. “one another, each other” (anyonya);

saṅgṛṣyaṇtah : saṅghṛ syant–, (coming from the root saṁ-GHRS–), pres. participle, N.pl.m., usually employed with parasparam, “to be brought or come into collision, vie or rival with”;

drumāḥ : druma– “a tree” (anokaha), N.pl., mahā “great trees”;

nyapatan : coming from ni-PAT– 1st cl., “to fall down, to descend”,
i-a-PAT-a-n, ni, prefix (upasarga), a, augment (bhūtakarana), pat–, root, a, vowel indicating the stem of system of pres.conjugation (Pāṇ.lli. 1.68, see in analysis of st.14), n, pers.flexional ending of 3rd pers.pl. Imperfect tense, Parasmai pada, the vowel i of ni changes into y before the augment a, according to samprasāraṇa principle, see four Pāṇini's sūtras in analysis of st.3;

upetāḥ : upeta– adj. (upe, upa + I–), “one who has come near or approached, one who has betaken himself to, approached (for protection), arrived at”, N.pl.m., related to mahādrumāḥ;

pata-ga : s.m. “a bird” (vihaga);

In patagopetāḥ, there is a sandhi a + u = o, Pāṇ.VI. 1.87, see in analysis of st.12, adhyāya 14;

parvata– s.m. “a mountain”;

agrān : agrāt (in pause), agra– s.nt. “summit, top” (śikhara), Ab.sg.,
sandhi : the final voiceless t changes into the nasal of dental
class before the nasal \textit{m} of \textit{mahādrumāḥ}, \textit{Pān.VI. 3.2}; II. 1.39, see in analysis of st.18, \textit{adhyaśa 14}; \textit{parvata} + \textit{agrān}, \textit{a + a → ā}, \textit{Pān.VI. 1.101}, see in analysis of st.6.

Through the present strophe, the situation was very difficult for the birds of all kind; the trees were torn up by the roots, they fell down in the ocean and were carried away by the waters being in strong whirling streams. This fact was caused by the churning of the ocean for the sake of the nectar. violent and ceaseless pressures were to be exerted on the body of \textit{Vāsuki} by the force of the demons and the gods. The birds had to escape, they flew from the danger happened to the low trees; they reached the big, high trees at the summit of the mountain Mandara. Many high trees began to fall down, the birds like others dwellers of the forest were caught in danger of death.

In the strophe, the word \textit{upetāḥ} is very important as the birds continue to find out protection.

\begin{verbatim}
	Teśāṁ saṅgharṣajas cāgnir-
	arcibhiḥ prayālanaṁ muhuṁ/
	vidyudbhir iva nīlabhras
	eṁ mandarasaṁ girīm/22/
\end{verbatim}

“Beginning to burn suddenly along with the flame, the fire is produced by flowing quickly through the flock of them; it concealed (covered) the mountain Mandara with black circular motion like lightning”.

\textit{teśām} : coming from the stem \textit{tad–}, G.pl.m. (nt.), “of them”, \textit{cāgnir} : \textit{ca + agnis} (in pause), \textit{agni– s.m. “fire”}, N.sg.; \textit{sandhi : a + a → ā}, \textit{arcibhiḥ} : \textit{arcis– s.nt. “a ray, flame” (arci s.f.) ; “light, lustre” (dīpti, tejas); “a ray” (raśmi); “fire” (jvalan, agni); I.pl.;
vidyudbhir : vidyudbhis, (in pause), vidyut—” flashing lightning shining glittering”, I.pl., sandhi : about the final r agnir, arcir and vidyudbhir follow the rule of the sūtra VIII. 3.15 see in analysis of st.1;

the voiceless dental t changes into d before the sonant bh of bhiś, Pān.II. 1. 39; VI. 3.2, see in analysis of st.6;

prajvalan : prajvalant–, coming from the root pra-JVAL–, “to begin to burn or blase, to gleam”, pres. participle, N.sg.m.;
muhuḥ : ind. “at every moment, constantly, incessantly”; “in a moment, suddenly”

samgharsajas : sam-gha-rṣa-jas (in pause), sam-gha- s.m. (coming from the root sam-HAN–), “society, association, heap, crowd, mass, multitude, flock”, Pān.III. 3.19, see in analysis of st.8, adhyāya 15; Amarakośa, st.41, p.202; rṣa may come from the root RṢ–1st cl. (or 6th cl.), “to flow, to flow quickly, to gase, to move with a quick motion”; “to bring near by flowing”;

jaś : ja– adj. (related to the root JI–, JAN– JU–, at the end of compound), “born from or in, produced or caused by, descended from, growing in, living or in”, N.sg.m., related to agnir; sandhi : sam-gha+rṣa, a + r → ar, Pān.VI. 1.87, see in analysis of st.12, adhyāya 14; the final dental sibilant s of jas changes into the palatal sibilant ś before the voiceless palatal c of ca, Pān.VIII.3.35; VIII.4.40, see in analysis of st.12, adhyāya 15;

mandarāṃ girim : giri– s.m. Ac.sg. “the mountain Mandara”, object of āvṛṇon; bhrama– s.m. “a whirl-pool” (bhrami); “rotation, circular motion” (bhranti); moving about”;

āvṛṇon : ā + a-vṛṇo-t (in pause), VR– is rightly correct; however much one can say, ā-VR– may be considered; it must, though; ā, prefix (upasarga), a, augment (bhūtākāraṇa), vṛ–, root, no, infix indicating the strong
stem of 5th cl., t, personal flexional ending of Imperfect tense, 3rd pers.sg. Parasmai pada;

sandhi : bhrama + ā + a-ва → bhramāvā-, Pān.VI. 1.101, see in analysis of st.6; the personal flexional ending t changes into the nasal dental n before the nasal labial m of mandaram, Pān.II. 1.39; VI. 3.2, see in analysis of st.6; nila– adj. “dark-blue, black”, there are two Pāṇini’s sūtra related to this:

IV. 1.42 : jānapadakunḍagoṇasthālabhājanāgakā lanilakusakāmukakakabarād

vṛttiamātravapanākrtrimāsrānasthauhvaryavarṇānacchā
danāyovikāra maithunechākesāvēṣu/42/
padānī/jānapadda kunḍa goṇa sthala bhāja
nāga kāla nila kuśa kāmukā kāvārāt vṛtti-
amatra avpana akṛtrimā śrānā sthāilya varṇa
anācchādāna ayovikāra maithunecchā
desāvēṣu (striyāṣṭhīnīs)/

vṛttiḥ/ jānapadāmādībhya ekādaśabhya prātipadīkēbhya
ekaphāśa
vṛtyādhśvarthesu yathāsaṅkhyaṁ nīṣ pratyaya
bhavati/
Pān.IV. 2.2 : lāksā rocanā śakala kardamāt -hak/2/padānī/
lāksā rocanā kardamāt -hak/

vṛttiḥ/ lāksādībhya rāgavacaketāṭṛīyāsamarthebhīyho
raktamityetasmānīrthe -hak pratyaya bhavati/
vṛṛttikam/ nilyā an vaktavyah/vā/pītāt kan vaktavyah/vā/
haridrāmahārājanābhyāmaṇ vaktavyah/

ददाह कुञ्जरांभेव सिंहांभेव विनिःसृतान।
विगतासूनि सन्यानि सत्वानि विभिन्नानि च।२३॥

Dadāha kuṇjarāṃbhī caiva
śīṃhāṃ bhī caiva viniḥṣṛtān/
vigatāsūni sārvāṇi
sattvāni vividhāṇī ca/23/
“(The fire) burnt the elephants and the lions that escaped from, and all of various beings were dead”.

dadāha: coming from the root DAH– 1st cl. “to burn, to consume, to destroy completely” the interconsonant vowel a becomes a long one (ā), Pāṇ.VII. 2.116, see in analysis of st.7; da, reduplication (abhyāsa), dāḥ–, root with the long ā, a, personal flexional ending, 3rd pers.sg. of Perfect tense, Parasmai pada;

kuñjaraṁś: kuñjaraṇ (in pause), kuñjara s.m. “an elephant”, Ac.pl.,
sandhi: the final dental n takes mś before the voiceless palatal c of caiva, Pāṇ.VIII. 3.7, see in analysis of st.6; before a chaV letter, the final n needs mś or mṣ as a chaV letter, that is an exception.

the word kuñjara is seen in Manusmṛti III:

pāyasam madhusarpibrhyāṃ prākchāye kuñjarasya ca/ st.274, (2nd line);

There is a Pāṇini’s sūtra connected with kuñjara:

II. 1.62: vṛṇḍārakanāgakauñjaraḥ pūjyamānam/62/ padānī/vṛṇḍāraka nāgā kuñjaraḥ pūjyamānam/
vṛttih/vṛṇḍāraka nāgā kuñjara ityetaḥ saha pūjyamāvāci subantaṃ samasyate tatpuruṣaḥ ca samāso bhavati/

cavia: ca + eva, sandhi: a + e → ai, Pāṇ.VI. 1.88, see in analysis of st.3, adhyāya 15;

simhāṁś: simhān (in pause), simha– s.m. “a lion”, Ac.pl.;
viniḥṣrāṇ: viniḥṣtra– adj. “gone forth or out, issued forth, sprung from escaped”, Ac.pl.m., related to kuñjaraṁś and simhāṁś;

vi-gata– adj. “gone asunder dispersed” “gone away, departed, disappeared” in Manusmṛti V, we read:

vigataṁ tu videśasthaṁ ṣṛṇuyādyo hyanirdaśam/st.75, (1st
line);

vigatāśāni : vi-gatāsu adj. “lifeless, dead” N.pl.nt.
sarvāṇi: sarva- "all, all of", (declined like a pronoun), N.pl.nt.
sandhi : the nasal dental n changes into nasal cerebral ū, as it follows the letter r of the word, Pāṇ.VIII. 4.1, VIII. 4.2, see in analysis of st.3;
sattvāni : sattva– s.nt. “being, existence, entity, reality, vital breath, energy life”, N.pl.nt.;

तमगितानु अग्रह: प्रवहन्त तत्स्रतः
वारिणा मेघजेनेन्द्र: शामयामास सर्वतः॥२४॥

Tam agnim amaraśreṣṭhaḥ
pradahantaḥ tatastataḥ/
vārṇā meghajenendraḥ
śamayāmāsa sarvataḥ/24/

“Then, Indra, the best of the immortal, put an end entirely of the burning fire by means of water arising out of the clouds”.

tam : coming from the stem tad– Ac.sg.m. ;
agnim : agni– s.m. “fire”, Ac.sg. ;
śreṣṭhaḥ : śreṣṭha– adj. “most splendid, beautiful, most beautiful of or among”, “best, first, chief”; “best of or among”; N.sg.m. ;
amara– adj. “undying, immortal, imperishable”; in Manusmyrī II, we see :
upādayati sāvitrīyā sā satyā sājarāmarā/st.148, 2nd line
pradahantaḥ : pradahant, (pra+DAH–), “burning”, “ consuming by fire” pres. participle, Ac.sg.m. ;
tatas = tasmāt, “hence, therefore”, Pāṇ.V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14; tatas tataḥ : “from that and that place, here and there, hither and hither, from all sides, to every place, everywhere”. 
sandhi : the dental sibilant s of tatas is maintained before the voiceless dental t of tataḥ, Pāṇ.VIII. 3.34; VIII. 2.66, see in analysis of st.17, adhyāya 14;
tatas tataḥ is seen in Rāmāyaṇa I, sarga 34:

naiśāni sarvabhūtāni praccaranti tatas tataḥ / st. 18, 1st line
vārīnā : vārī- s.nt. “water, rain, fluid”, I.sg., sandhi : the dental nasal n changes into the nasal cerebral ṇ, Pāṇ. VIII. 4.1; VIII. 4.2, see in analysis of st.3;

meghajenendraḥ : megha-jena + indraḥ, megha-ja– adj. “born from cloud, produced by cloud, caused by cloud”, “cloud-born”, I.sg.; Rgveda II. 12.2, we read:

Yo jāta eva prathamo manavān devo devān kratunā
paryabhūyat/

yasya śuṣmād rodasi abhyasetāṁ nṛṇāsya mahān sa
janāśa indraḥ/

sarvataḥ = sarvatas, ind. “everywhere, all round, entirely”;

śamayāmāsa : śamaya + ām + āsa, āsa, 3rd pers.sg.Perfect tense, Parasmai pada, coming from the root AS–; śam-aya-ām-āsa, periphrastic perfect, 3rd pers.sg. Parasmai pada, coming from the root ŚAM-” to stop, to finish, to come to an end”, “to put to an end” (caus.), root ŚAM– + āya– gives an idea of causative, ām, infix indicating a periphrastic perfect; about ām, there are three Pāṇini’s sūtras:

III.1. 35 : kāspratyāyādāmamantre li-i/35/padāni/kās
pratyayād ām amantre li-i (pratyayaḥ dḥātoḥ)/

vṛttiḥ/ kās śābda kutsāyāṁ tataḥ pratyayānte bhyaś ca
dhātubhya ām pratyayo bhavati li-i
parato’mantraśayaye/

vārttikam/ kāsyaṇekāca iti vaktavyam culumpādyartham/

III.1. 36 : ijadēś ca gurumato’ṛcchaḥ/36/padāni/ić ādeḥ ca
gurumataḥ anṛcchaḥ (li-i ām)/

vṛttiḥ/ ijadīryo dhātur gurumān ṛchati varjitās tasmāc ca
li-i parataḥ āṃ pratyayo bhavati/
vārttikam/ uṇor teṣ ca pratisedho vaktavyah/
ic = all of vowels except a and ā (or class a, VI.1. 104).

III.1. 37 : dayāyāsaś ca/37/padāni/daya ay āsaḥ ca (li-i ām)/

vṛttiḥ/ daya dānagatirakṣaṇeṣu aya gatau āsa upaveśane
etebhyaḥ ca li-i parataḥ āṃpratyayo bhavati/

(see also III.1. 38, 39, 40).

ततो नानाविधास्त्र सुमुदुः सागराभिः।
महाद्रमाणां निर्यासा बहव्यीष्ठीरसः।।२५।।

_Tato_ nānāvidhās _tatra_
susruvah sāgarāmbhasi/
Mahādramāṇāṃ niryaśā
bahavaś-cauṣadhirasāḥ/25/

“Then, the essences of medicinal herbs and many resins of great trees, various parts [of them] flowed in the water of the ocean”.

_Tato:_ Tatas (in pausa) = tasmāt, “hence, therefore”, _sandhi_ : the group –ās changes into o before the sonant n of nānā, Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14; for the word _tatas_, Pāṇ.V. 3.7; VI. 3.35, see in st.14, adhyāya 14;

_nānā_: ind. “various, diverse, manifold”, in Amarakośa, st.247; Pāṇ.V. 2.27; VI. 3.35, see in analysis of st.8, adhyāya 14;

_vidhās_: vidha– s.f. “division, part, portion”; “form, manner”;
sandhi: the final dental sibilant s of the group –ās is maintained before the voiceless dental t of _tatra_, Pāṇ.VIII. 3.34; VIII. 2.66, see in analysis of st.17, adhyāya 14;
*tatra* : ind. “there, then” (*tadā*), Pāṇ.V. 3.10; see in analysis of st.15, adhyaśa 14;

*sāgarāmbhasi* : sāgara + ambhasi, sandhi : *a + a → ā*, Pāṇ.VI. 1.101; see in analysis of st.6;

*sāgara*– s.m. “the ocean”; *sa-gara* became *sāgara* as named by Bhagiratha to the chasm dug by the 60,000 sons of the king Sagara; these numerous Sagara’s sons looked for the horse of Aśvamedha. They began digging with spades and others tools ceaselessly and reached the Pātāla, after killing the demons and the snakes which they met. They saw the horse in the Pātāla. Nearby the place, there was Kapila, showing a great mass of splendour. They did not honour Kapila who looked directly at them; after an instant, these 60,000 sons were reduced to ashes by the mighty flame darted from Kapila. Amśumat, son of Asamañjas, knew where the remain of the 60,000 sons was. (Asmañjas was the one of Sagara and the queen Keśini). Amśumat came to see Kapila and begged pardon from him. Kapila agreed with what Ansumat asked to be appeased. Kapila stated seriously that the grandson of Amśumat should be the unique person being able to accomplish a suit ceremony for the remain of the 60,000 sons. Kapila allowed Amśumat to take the sacrificial horse to Sagara; thus, the king was enabled to complete his sacrifice. After a moment, Amśumat had a son named Dilīpa; and then, Dilīpa obtained a son who was Bhagiratha. With Śiva’s boon and his own austerities Bhagiratha named Sāgara to the Gañga river, descending from heaven, and after leading it over the earth to the sea, he conducted it till the Pātāla, where the ashes of his ancestors were laved and purified with its waters. The story of king Saara is narrated in *Arañya Parvan* of Mahābhārata III adhyaśa 107, 108. The word sāgara is still connected with this story.

*ambhasi* : ambhas– s.nt. “water”, L.sg. ;

*niryāśā* : niryāśās (*in pause*), niryāśa– s.m., “plants, juice,
resin, extract, decoction”, N.pl., sandhi : the final sibilant dental s of the group –ās must be dropped down, Pāñ.VIII. 3.19; VIII. 3.22, see in analysis of st.18, adhyāya 14;

oṣadhī– s.f. (= ausadhī, is or ī), “a herb, plant, simple, any medicinal herb”;
sandhi : a + u → au, Pāñ.VI. 1.88, see in analysis of st.3, adhyāya 15;
rasāḥ : rasa– adj. “the sap or juice of plants, liquid, essence, water, liquor, drink, elexir, potion”, N.pl.m. ;
bahavaḥ : bahavas (in pause), bahu– adj. N.pl.m., “much, many, great or considerable in quantity”, sandhi : the dental sibilant s changes into the palatal sibilant ś before the voiceless palatal c of ca, Pāñ.VIII. 3.35; VIII. 4.40, see in analysis of st.12, adhyāya 15;
mahādrumānām : mahā-druma– s.m. “great tree”, G.pl. ;
susruvuḥ : coming from the root SRU– 1st cl., “to flow, to stream, to gush forth”; su, reduplication (abhyāsa), srū-v, stem of SRU–, (srū → sruv may be explained by Pāñ.VI. 4.77, see in analysis of st.4), uh (ur, us), pers.flexional ending of perfect tense, 3rd pers.sg.; about the vibhakti uh (us), Pāñ.III. 4.82, see in analysis of st.8.

“Exactly, by the sake of the juice, the gods with (their) golden (ornament) and their immortality, came on moreover for the drink and for this energy of the nectar”.

vīryāṇām : vīrya– s.nt. ifc. “manliness, valour, strength, power, energy”; G.pl. ;
rasānāṁ : rasa– s.m. “essence, water, liquor, drink, the best or the finest part of anything”, G.pl.;
teṣām : coming from the stem tad–, G.pl.nt. (or m.);
amṛta : “the nectar”;
payasaiva : payasā + eva, sandhi : ā + e → ai, Pāṇ.VI. 1.88, see in analysis of st.3, adhyāya 15; I. sg. of payas– s.nt., “vital spirit, power, strength”, juice”;
eva : ind. “just, exactly, already, immediately on, indeed”;
amaratvaṁ : amaratva– s.nt. “the condition of the gods”, i.e. immortality Ac.sg.;
kāñcanasya : kāñcana– s.nt. “gold”, G.sg.; adj. “golden, made or consisting of gold”;
niḥsravāt : niḥsrava– s.m., (related to the root niḥ-SRU–), “remainder, surplus, overplus, moreover”, Ab.sg., frequently used in this case,
surā : surās (in pausa), sura– s.m. “a god, divinity, deity”, N.pl., sandhi : the final dental sibilant s of the group ās must be dropped down before the sonant j of jagmuḥ, Pāṇ.VIII. 3.19; VIII. 3.22, see in st.18, adhyāya 14;
jagmuḥ : coming from the root GAM–, ja, reduplication (abhyāsa), –gm–, weak stem of conjugation of Perfect tense, uh, personal flexional ending of 3rd pers.pl. Perfect tense, Parasami pada, Pāṇ.VI. 4.98, see in analysis of st.22, adhyāya 14, and the st.19 of the present adhyāya;

The idea of “ornament” is expressed in the st.6, adhyāya 15.

अथ तस्य समुद्रस्य तन्जातपूर्वकं पयः।
रसोत्तमांविमीर्षा च तत्: क्षीराध्वस्तपूर्वा॥२७॥

Atha tasya samudrasya
tajjātamudakaṁ payaḥ
rasottamair vimiśraṁ ca
tataḥ kṣīrādabhūdghṛtam/27/
“Thus, the liquid was this water produced from this ocean; then, mixed with the best of essence, it was made the ghee (melted butter”).

tasya samudrasya : G.sg., “this ocean”, it seems that this G. has a function of Ab. ;
udakam : udaka– s.nt., “water”, Ac.sg. ;
payaḥ : payas (in pausa), “liquid, power, any fluid” N.sg. of nt. ;
jata– adj. “born, engendred by”; “produced, caused, appeared” Ac.sg., related to udakaṇṭ;
taj : tat (in pausa), Ac.sg.nt., related to udakam; sandhi : the final voiceless dental t changes into j before the sonant palatal j of jatam, Pāṇ.VIII. 4.40, see in analysis of st.11, adhyāya 15;
vimśram : vimiśra– adj. “mixed, mingled with”;
rasottamair : rasa + u ttamair sandhi : a + u → o, Pāṇ.VI. 1.87, see in analysis of st.12, adhyāya 14; rasa– s.m. “essence, water, drink”;
uttamair : uttamais (in pausa), uttama– superlative, from ud, “uppermost, highest, most elevated, best, excellent”, I.pl., sandhi : the final dental sibilant s changes into r before the sonant v of vimśram, Pāṇ.VIII. 3.15, see in analysis of st.1, adhyāya 16;
atha : ind. “now, then, moreover, certainly”;
tataḥ : (= tasmāt), “then, hence, therefore”, see in analysis of st.25;
kśirād : kṣīrā (in pausa), kṣīra– s.nt. “milk”, Ab.sg., in Meghadūta, one sees :

bhittvā sadyaḥ kisalayapu-ān devadārudrumānām ye tatkṣīrasrutisurabhayo dakṣiṇena pravṛttāḥ/

sandhi : the final voiceless dental t changes into d before the vowel a of abhūd Pāṇ.II. 1.38, 39; VI. 3.2, see in analy-
sis of st.6;

ghṛtam : ghṛta– s.nt. “ghee (melted butter)”;

abhūd : abhūt (in pausa), coming from the root BHŪ– a,
augment (bhūtakaraṇa) bhū– root (Pāṇī. II. 4.77; VI. 4.71), t, personal flexional ending of 3rd pers. s. Aorist tense, Parasmai pada, sandhi : the final voiceless dental t of abhūt → d before gh of ghṛtam;

There are some Pāṇīni’s sūtra connected with Aorist conjugation and also with abhūt;

III. 1.43 : cli luṇi/43/padāni/cli luṇi (ḍhātoḥ pratyayaḥ)/
vr̥t̥iḥ/ ḍhātoḥ cli pratyayo bhavati luṇi parataḥ/

III. 1.44 : cleḥ sic/44/padāni/cleḥ sic/
vr̥t̥iḥ/ cleḥ sijaḍeśo bhavati/
v̥r̥t̥tikam/ spr̥śa mr̥śa kr̥ṣa tr̥pa dr̥pāṃ sijva vaktavyaḥ/

The vowel i of cli is for the articulation, the ca is used for accent and it is also an affix which has an indicative; by ca one can see certainly that it has udātta on its final. The i of sic is for the pronounciation, the ca is for the accent; the real affix is s.

II. 4.77 : gātisthāghupābhūbhyaḥ sicaḥ parasmaipadeṣu/ 77/padāni/ gāti sthā ghu pā bhūbhyaḥ sicaḥ parasmaipadeṣu (lug)/
vr̥t̥iḥ/ gāti sthā ghu pā bhū ityetebhyaḥ parasya sico lug bhavati parasmaipadeṣu parataḥ/
v̥r̥t̥tikam/ gapor grahaṇe inapibatyor grahaṇam/

The luk of the affix sic is elided in the parasmaipada after the verbs gā, “to go”, sthā, “to stand”, ghu, pa “to drink”, bhū, “to be”.

VI. 4.71 : luṇlaṇ̥ṛkṣyavaḍudāṭṭaḥ/71/padāni/luṇ laṇ lṛṇ kṣu a- udāttaḥ (āṅgasya)/
Then, the gods spoke to Brahmā (who was) sitting, /for/ conferring a boon; excessively tired, they did not come up to this nectar, O Brahman”.

tato : tatas (in pausa) = (tasmāt), sandhi : the group as changes into o before the sonant b of brahmāṇam, see in analysis of st.25;
brahmāṇam : brahmāṇa– s.m. “the God Brahmā” Ac.sg. ;
āśīnām : āśīna– pres. participle coming from the root ās–, “sitting, seated” (upaviṣ- a, adhiṣ-hita), related to brahmāṇam;
varadam : vara-da- adj. “granting wishes, conferring a boon, ready to fulfil”, related to brahmāṇam;
devā : devās (in pausa), deva– s.m. “god”, N.pl., subject of the verb abruvan,
sandhi : the final dental sibilant s of the group-ās must be dropped down before the sonant v of varadam. Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of st.18, adhyāya 14;
abruvan : coming from the root BRŪ–, 2nd cl., 3rd pers.pl. of Imperfect tense, Parasmai pada, the vowel ū→uv, Pāṇ.VI. 4.77, see in analysis of st.4;
śrāntāḥ : śrānta– adj. “wearied, fatigued, tiered, exhausted”, N.pl., related to devā;
sma : particle used with pres. tense or pres. participle to give them a past sense;
subhṛśaṁ : subhṛśa– adj. “very vehement, very much, exceeding”, am, “excessively”;
brahman : Voc.sg. “O Brahman”;
na : negative particle, na + ud bhavaty, sandhi : a + u → o,
Pāṇ.VI. 1.87, see in analysis of st.12, adhyāya 14;
ud-bhavaty : ud-bhavati (in pause), coming from ud + BHŪ–,
“to come up to, to reach, to rise, to come forth, to spring from to increase, to grow larger”, ud + BHŪ → ud-bho (guna ū → o, Pāṇ.I. 1.2), bho + a, Pāṇ.VI. 1.78, bhava–,
VII. 3.84; III. 1.68, bhavati 3rd pers.sg., pres. tense, Parasmai pada;
sandhi : the final i of bhavati changes into y before the vowel a of amṛtaṁ, according to samprāśāraṇa principle, I.
1.45; VI. 4.131; VI. 1.77; VI. 1.127, see in analysis of st.3;
for I. 1.51, see in analysis of st.4;
for VI. 1.78, see in analysis of st.5;
VII. 3.84 : sārvadhātukārddhadhātukayoḥ/84/padāni/
sārvadhātuka ārddhadhātukayoḥ/
vṛttiḥ/sārvadhātuke ārddhadhātuke ca prayaye parata
igantasyaṅgasya guṇo bhavati/
ık means i, u, r, l;
III. 1.68 : kartari śap/68/padāni/kartari śap (sārvadhātuke dhatoḥ)/
vṛttiḥ/kartrīvācini sārvadhātuke parato dhātoḥ śap
prayayo bhavati/
BHŪ + śap + Tip = bhū + a + ti = bhavati; śap is technically called vikaraṇa,
amṛtaṁ : a-mṛta–, “the nectar”; “ambrosia”, Ac.sg., object
of ud-bhavaty, (with a privative a, Pāṇ.VI. 2.116, see in analysis of st.4, adhyāya 15);
tat : coming from the stem tad–, Ac.sg.nt., related to amṛtam.

Thus, without the god Nārāyaṇa, the demons were the most elevated among the best; besides, this churning of the ocean (of milk) was even undertaken lasting a long time”.

Thus, without the god Nārāyaṇa, the demons were the most elevated among the best; besides, this churning of the ocean (of milk) was even undertaken lasting a long time”.

cāpi : ca + api ; sāgarasya + api, sandhi : a + a → ā, Pāṇ.VI. 1.101, see in analysis of st.6; api, enclitic participle, Pāṇ.I. 4.96, see in analysis of st.19, adhyāya 14;

manthanam : manthana– s.nt. “churning” (the ocean of milk), N.sg. ;

idaṃ : stem idam–, N.sg., related to manthanam, Pāṇ.VII. 2.108; VII. 2.111, see in st.4;
cirārabdhamaṃ cāpi sāgarasyāpi manthanam/29/

“Thus, without the god Nārāyaṇa, the demons were the most elevated among the best; besides, this churning of the ocean (of milk) was even undertaken lasting a long time”.

Thus, without the god Nārāyaṇa, the demons were the most elevated among the best; besides, this churning of the ocean (of milk) was even undertaken lasting a long time”.

Thus, without the god Nārāyaṇa, the demons were the most elevated among the best; besides, this churning of the ocean (of milk) was even undertaken lasting a long time”.

nāga– s.m. or adj. “best, most excellent of any kind”;

nāga– s.m. or adj. “best, most excellent of any kind”;

nāga– s.m. or adj. “best, most excellent of any kind”;

uttamās : nāga-uttamās, sandhi : a + u → o, Pāṇ.VI. 1.87, VIII. 2.40 see in analysis of st.12, adhyāya 14;

uttamās : nāga-uttamās, sandhi : a + u → o, Pāṇ.VI. 1.87, VIII. 2.40 see in analysis of st.12, adhyāya 14;

uttamās : nāga-uttamās, sandhi : a + u → o, Pāṇ.VI. 1.87, VIII. 2.40 see in analysis of st.12, adhyāya 14;

uttamās : nāga-uttamās, sandhi : a + u → o, Pāṇ.VI. 1.87, VIII. 2.40 see in analysis of st.12, adhyāya 14;
3.34; VIII. 2.66, see in analysis of st.17, adhyāya 14;
tathā : “so, thus, so also”, Pāṇ.V. 3.26, see in analysis of st.6;
(kiṃ + thā, ka + thā, Pāṇ.V. 3.2; V. 3.11; V. 3.23, 24);
daityā : daityās (in pause), daitya- s.m. “a demon” (son of Diti), N.pl. ;
sandhi : the final dental sibilant s of the group ās must be dropped down before the sonant n of nāgottamās, Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of st.18, adhyāya 14;
nārāyanaḥ devaḥ : Ac.sg., “the god Nārāyaṇa”;
ṝte : ind. “without, unless, with the exclusion of”;
api : “besides, moreover, assuredly”; “even, even if”.
The words deva, nāga, uttama, ṣīra (in the form of ṣīra or cera often added by kāla), and sāgara are used in Khmer language; ārabh is well-known in the form ārambh, ārambhakathā meaning “preface” (= kathāmukh); the name Nārāyaṇa is very sacred in Khmer literature.

ततो नारायण देवं ब्रह्मो वचनमार्गितं
विध्वस्यां बलं विष्णो भवानन्त्र परायणम्||३०||

Tato nārāyaṇaṁ devaṁ
brahmā vacanam abravit/
vidhatvaiśāṁ balaṁ viṣṇo
bhavān atra parāyaṇam/30/

“Then Brahmā spoke a word to the God Nārāyaṇa :
“O Sir Viṣṇu; In this matter, the principle object was (to be found it an advantage) in producing the own force for these (gods)”).

After a period of constant churning, the gods were very tired, and the demons could do nothing; Brahmā suggested Viṣṇu by stating that the new or appropriate force was still needed.
abravit : coming from the root BRŪ- (set root), 3rd pers.sg.,
Imperfect tense, Parasmai pada; a, augment (bhūtakaraṇa) brū → bro, ū → o, guṇa. Pāṇī. I. 1.2, VII.3.84, bro + i, o → av, Pāṇī. VI. 1.78, see in analysis of st.5; about the vowel i, Pāṇī. VII. 3.93, see in analysis of st.6;

brahmā : the God Brahmā, N.sg.m., subject of abravīt ;
tato : tatas (in pause) = tasmāt, sandhi : the group –as changes into o before the sonant n of nārāyaṇam, Pāṇī. VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14; see also in analysis of st.25;
vacanam : vacana– s.nt. “expressing, meaning”; “statement, declaration”; “speech, sentence, word”, Ac.sg., object of abravīt;

bhavān : bhavant–, N.sg.m. “You Sir”, sandhi : the final dental nasal n is explained by Pāṇini’s 7 sūtras quoted in analysis of st.6; (see also VII. 1.70);
atra : ind., used in the sense of locative case (= asmin), “in this matter, in this respect, in this place, here, at this time, there”;  

parāyanam : parāyaṇa– s.nt. “final end, last resort, aim, principal object, chief matter”, N.sg. ;

viṣṇo : Voc.sg. of viṣṇu, Pāṇī. VI. 1.69 :
eṇ hrasvāt sambuddheḥ/69/padāṇi/eṇ hrasvāt sambuddheḥ/

Vṛttih / lopa iti varttate haliti ca / aprṣktamiti nādhikriyate/ tathā ca pūrvasūtre punaraprktagrahaṇāṃ kṛtam/enantāt prātipadikād hrasvāntādya paro hallupyate sa cet sambuddher bhavati/

For the vocative case, ending in i, e (agne !), ending in u, o (vāyo !), ending in ā, u (vadhu !), ending in ū, i (nadi !), ending in a, a (deva !);

(see also VII. 3.107);
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*bala*– s.nt. or m., “power, strength, might, vigour, force, validity”, Ac.sg.;

*vidhat* : coming from the root *vi* + *DH*, pres. participle, “furnishing, procuring, putting in order, arranging, preparing, making ready, establishing, appointing, producing”;

*Vidhatsvaišām* has its real as *vidhat* + *sva* + *eśām*; *vidhatsu*, L.pl. cannot be possible, Should *vidhatsu* be real one has seen *vidhatsy* + *eśām*, the *samprasāraṇa* principle will work at once, and consequently *vidhatsveśām* will be read by anyone. One must see *vidhat* + *sva*, wether one may prefer it or not, *vyāsa* wrote *vidhatsvaiśām* in the strophe, so that any reader might grasp it.

*svaiśām* : *sva* + *eśām*, sandhi : *a* + *e* → *ai*, Pāṇ. VI. 1.88, see in analysis of st.3, adhyāya 15;

*eśām* : coming from the stem *idam–*, G.pl.m., there are two Pāṇini’s sūtra :

VII. 1.52 : āmi sarvanāmnaḥ su-/52/padāni/bahuvacane jhali et/

Vṛttiḥ/aditi varttate avarṇāt sarvanāmna uttarasyāmāḥ sudāgamo bhavati/

VII. 3.103 : bahuvacane jhalyet/103/padāni/bahuvacane jhali et/

Vṛttiḥ/bahuvacane jhaladau supi parato’kārāntasyāṅgasya ekārādeśo bhavati/

बलं ददामि सर्वेषा कर्मात्मके समास्थिताः।
श्रोभ्यतां कलशः सर्वर्मन्नरः परिवर्त्यताम्।३१॥

*Balaṃ dadāmi sarveśāṃ
carmaite ye samāstitāḥ/
kośobhyatāṃ kalaśaḥ sarvair
tandaraḥ parivartyaḥ/31/

“Those who were standing, for this act, I give the force to all of them; the churn must be agitated, by all
(and) the Mandara (mountain) must be set to turn round”.

*sarveśāṃ* : G.pl. of sarva, Pāṇ.VII. 3.103, see in analysis of st.30; another Pāṇini’s sūtra, VIII. 3.59, may be known:

*ādesāpratayayayoh/59/padāni/ādesa pratayayayoh/*

*vṛttih/ ādeso yaḥ sakāraḥ pratayasya ca yaḥ sakāra inkoruttaras tasya mūrddhanyo bhavati/*

Moreover, about the changing fact of dental sibilant (*s*) into cerebral sibilant (*ś*), there are some Pāṇini’s sūtra, i.e. VIII. 3.16; VIII. 3.41; VIII. 3.59, VIII. 3.65; VIII. 3.70, see in analysis of st.3;

*karmaitad* : karma + etad, sandhi : *a + e → ai*, Pāṇ.VI. 1.88, see in analysis of st.3, adhyāya 15;

*etad* : (having the same declension as *tad*–), *etat* (in pausa), Ac.nt.sg., sandhi : the final voiceless dental *t* changes into *d* before the sonant *y* of *ye* Pāṇ.II. 1.38, II. 1.39; VI. 3.2, see in analysis of st.6;

*Etad* is a simple accusative.

*ye* : coming from the stem *yad*–, N.m.pl. ;

*balaṃ* : bala– s.nt., Ac.sg., “force, power”, object of *dadāmi*;

*samāsthitāḥ* : samāsthita– adj. “standing, sitting upon”, N.m.pl.;


*kṣobhyatām* : coming from the root KṢUBH– 1st cl., “to shake, to tremble”;

*kṣubh → kṣobh, u → o*, Pāṇ.I. 1.51, see in analysis of st.4, –*ya–* infix indicating a passive form of conjugation, –*tān*, personal flexional ending of 3rd pers.sg. Imperative tense, Ātmane pada ;

*kalaśāḥ* : kalaśa– s.m. “a cup, water-pot, jar, churn”, N.sg.;

*parivartyatām* : coming from the root pari-VRT–, “to turn round, revolve, move in a circular or to and fro”, pari,
prefix, upasarga, vart, (VRT, r → ar, guṇa, Pāṇ.I. 1.51),
stem of conjugation, –ya– infix indicating a passive
form, tām, personal flexional ending of 3rd pers.sg. of
Imperative tense;

mandaraḥ : mandara, proper name of a mountain being
considered as the churning-stick, N.sg. ;
sarvair : sarvais (in pausa), I.pl., sandhi : the final dental
sibilant s changes into r before the sonant m of
mandaraḥ, Pāṇ.VIII. 3.15, see in analysis of st.1.

Sūta uvāca


Nārāyaṇavacaḥ śrutvā
balinaste mahodadheḥ /
tat payaḥ sahitā bhūyaś
cakrire bhṛsamākulam/32/
“Sūta said” :
“Hearing Nārāyaṇa's speech and towards the great ocean,
these mighty (churning-participants), united again
with this vital spirit, churned the ocean again exces-
sively (and) agitatedly”.

vacaḥ : vacas– s.nt. speech, word, voice”, Ac.sg., object of
śrutvā;
śrutvā : abs. of ŚRU–, this is an abs in –tvā, Pāṇ.I. 1.40; III.
4.16; III. 4.21; III. 4.18, see in analysis of st.11;
balinas : balin–, N.m.pl., “powerful, strong, mighty, stout”;
te : coming from the stem tad–, N.m.pl., related to balinas;
sandhi : the final dental sibilant s of balinas is maintained as
it is followed by a voiceless dental t of te, Pāṇ.VIII. 2.66,
see in analysis of st.17, adhyāya 14;
mahodadheḥ : mahodadhi– s.m. “the great ocean”, G. (or
Ab.), sg. ;
sahitā : sahītās (in pausa), sahīta– adj. “joined, conjoined,
united”, N.m.pl., related to balinas; sandhi : the final dental sibilant s of the group–ās must be dropped down before the sonant bh of bhyaś; there is a Pāṇini’s sūtra related to the word sahita :

VI. 1.44 : aparasparāh kriyāsātatye/144/padāni/
aparasparāh kriyā sātatye/

vrṛtthī/ aparasarparā iti su- nipātyate kriyāsātatye
gamyamāne/

Kārikā : lumpedavāsyamaḥ kṛtye tumkāmanamanasorapi
samo vā hitatatayor sāmsasya paciyyuḍ ghañoh/

Following the spirit of the sūtra and particularly the strength
of the kārikā, one can understand avaśyakartavyam,
bhoktukāmaṇaḥ, śrotumanah, sahitam, satatam, māṃs
pākah, māṃs pacanam. The m and the a are elided be-
fore these words ending in a kṛtya affix.

bhuyaś : bhuyas (in pausa), “once more, again, a new” san-
dhi : the final dental sibilant s of bhuyas changes into
the palatal sibilant ś as it is followed by the voiceless
palatal c of cakrire, Pāṇ.VIII. 3.35; VIII. 4.40, see in
analysis of st.12, adhyāya 15;

payah : payas– s.nt. “vital spirit, power, strength”, Ac.sg. ;
tat : coming from the stem tad–, Ac.sg.nt. ;
bhrṣam : “strongly, violently, vehemently, excessively, greatly,
very much”;

ākulam : ākula– adj. “confounded, confused, agitated, flur-
rried”;

cakrire : coming from the root KR–, Perfect tense, 3rd pers.pl.,
Ātmane pada; ca, reduplication (abhyāsa), kr–, weak
stem of perfect conjugation, the vowel i must be added
before a termination begning with a consonant, re,
personal flexional ending of 3rd pers.pl. ; about the
vowel i, Pāṇ.VI. 4.64, see in analysis of st.8; ire can be
understood through III. 4.81, see in analysis of st.8,
(see also I. 1.55; VI. 1.165).
Tataḥ śatasahasrāṃśuḥ
samāna iva sāgarāt/
prasannābhaḥ samutpannaḥ
somaḥ śītāṃśu rujvalaḥ/33/

“Then Soma (i.e. Moon), the hundred thousand-rayed one the cool-rayed, bright and pure-splendoured one appeared from the churned ocean”.

\textit{tataḥ : tatas (in pausa) = tasmāt, see in analysis of st.25;}
\textit{sāgarāt : sāgara– s.m. Ab.sg., “the ocean”;}
\textit{iva : ind. “in the same manner as”, “like”;
samāna : samānas (in pausea), “being” (sat–), N.sg.m., related to āṃśuḥ}

\textit{sandhi : the final dental sibilant s of samānas must be dropped down before any vowel, except before the short a; Pāñ.VIII. 3.17}

\textit{āṃśuḥ : āṃṣu– s.m. “thread, end of a thread”; “point, array, sunbeam”; “stalk” (of soma plant); N.sg. ;}
\textit{śatasahasra– “a hundred thousand”, sandhi : a + a → ā, Pāñ.VI. 1.101, see in analysis of st.6;}
\textit{prasanna– (coming from pra + SAD–), “clear, bright, pure, distinct, perspicuous, gracious”;}
\textit{bhāḥ : bhā– s.f. “light, brightness, splendour”, Ac.pl. ;}
\textit{samutpannāḥ : sam-uppana– adj. “sprung up together, arisen, produced”; “occurred, happened, taking place”, N.sg. ;}
\textit{somaḥ : soma– s.m. “juice” (extracted from soma-plant); soma (plant itself), N.sg. ;}
\textit{śīta– adj. “cold, cool, chilly, frigid”;}
3.15, see in analysis of st.1;

*uj-jvalaḥ* : *uj-jvala–* adj. “blazing up, luminous, splendid, light”; “burning, clean, clear, lovely, beautiful”, N.sg.m., *sandhi* : *t* or *d* of *ut* or *ud* changes into *j* before the *j* of *jvala*, Pāṇ. II. 1.38; II. 1.39; VI. 3.2, see in analysis of st.6, and also VIII. 4.40, in analysis of st.7.

**Śrīrānantaram utpannā
gṛtāt pāṇḍuravāsini/
surā devi samutpannā
turagaḥ pāṇḍuras tathā/34/

“Immediately after, Śrī (who) dwelt in a white (place) arose from the ghee like water; then the goddess of nectar and the white horse as well appeared”.

In the present strophe, we see the words *tura-gaḥ pāṇḍuras*. It was not to be excepted that these words should come and give us an agreeable reading. The idea related to the white horse must be found out in the adhyāya 15, (st.1, 2, 3); the horse Uccaiḥśrava as being considered as the king of horse is described in three strophes. This horse is really mighty; anyone is not even allowed to approach him, Indra must come and lead away this “supernatural” animal, So, Indra is the owner. Has this horse got to be considered in the comparison? Doesn’t the comparison really need to take Śrī and the horse as its elements? It need only be said that the narrative knot ought to follow the right sense. In one hand, the horse (as an animal) has many qualities, and in another hand Śrī (= Lakṣmī) is endowed with best qualities for human ideal and yearning. Then, Viṣṇu gets her as his beloved wife. Owing to a realistic aspect, one has got to remember that the horse has been taken by Indra, and Śrī has
just gained Viṣṇu's protection. The narrative knot does do remarkably its right road.

pāṇḍuras: pāṇḍura adj. "whitish, white, pale, yellow", N.sg.m., related to turagaḥ;
turagaḥ: tura-ga- "going quickly", a horse, N.sg.m.;
surā: s.f. "a goddess"; devi: s.f. "female deity, goddess";
sma-utpannā: adj. "arisen, produced": "occurred, happened", N.sg.f., related to devī;
tathā: ind. "so, thus, so also", pāṇ.V. 3.26, see in analysis of st.6;
sandhi of pāṇḍuras: the final dental sibilant s is maintained as it is followed by the voiceless dental t of tathā, Pāṇ.VIII.3.34; see in analysis of st.17, adhyāya 14;
ghṛtā: ghṛta- (coming from GHR- or GHR-, 3rd cl, 5th cl., 8th cl.), "illuminated"; The Pāṇini's sūtra VI.4.37 may be read:
anudāttopadesāvanatitanotyādināmanunāsikalojhalik-
ñiti/37/padānī/

it intends to deal with the roots ending with a nasal. there are 6 roots when adding kta, a nasal must be elided as we can have:

yam→ya-ta, ram→ra-ta, nam→na-ta, gam→ga-ta, han→ha-ta, man→ma-ta. The Tanādi roots belong to the eighth class; we have the suffixes kta and ktavatu that come to be added to the roots of this class. The Tanādi roots are ten in number: tan, san, Kṣan, rṇ, ṭṛṇ, ghṛṇ, van, man and krṇ.
Tan→ta-ta, tatavān; Kśaṇ→Kśa-ta, kṣatavān; ṛṇ→ṛ-ta, rtavān; Trn→tr-ta, trtavān; ghrṇ→ghṛ-ta, ghrtavān; van→va-ta, vatavān; Man→ma-ta, matavān; the root San takes a long ā (VI.4.45).

vāsinī: vāsin-, "who dwelt in, who in", N.sg.f., related to śrīr;

utpannā: adj. "risen, gone up, arisen, born, produced", N.sg.f., related to śrīr;

śrīr: śrīs (in pause), śrī s.f., proper name of Lakṣmī as being produced at the instant of the churning of the ocean of milk; Šrī or Lakṣmī became the Viṣṇu's wife. She is the goddess of prosperity and beauty, N.sg., Sandhi: the final dental sibilant s changes into r before the vowel a of an-antaram, Pāṇ. VIII. 3.15, see in analysis of st.1;

anantaram: an-antaram is used for a privative a which is stated in Pāṇ.VI.2.116, see in analysis of st.4, adhyāya 15.

Kaustubhā ca maṇīr divya
utpanno 'mṛtasambhavaḥ/
maricivakaḥ śrīmān
nārāyaṇa urogataḥ/35/

Translation.- "The divine Jewel Kaustubha (being) radiant with particle of light and which decorates the breast of glorious Nārāyaṇa, was produced from that water".

divya: divyas (in pause), divya– adj., “supernatural, divine”, N.sg.m., related to maṇīr, sandhi: the final dental sibilant s of the group –as must be dropped down before any vowel, except before the short a; the hiatus between a and u VIII. 3.17 is left as it does; about the word divya, Pāṇ.VI. 2.101, see in analysis of st. 7, adhyāya 15;
utpanno'mṛta : utpannas amṛta (in pause), sandhi : the group –as changes into o before the vowel a, and consequently this vowel a must be dropped down, Pāṇ.VI. 1.109, see in analysis of st. 12, adhyāya 14;

utpanna– : adj. “risen, gone up, arisen, born, produced”, N.sg.m., related to maṇir; kaustubhaś: kaustubhas(in pause), kaustubhaś– s.m.(nt.), name of the jewel obtained at the churning; sandhi : the final dental sibilant s changes into the palatal sibilant ś before the voiceless palatal ċ of ca, Pāṇ.VIII. 3.35; VIII. 4.40, see in analysis of st.12, adhyāya 15; there are two strophes in the Bhagavata–Purāṇa, skanda III, chapter 28 :

lasatpankajakīñjalkapītaāuśeyavāsasam
srīvatsavakṣasaṃbhrājatkaustubhāmuktakandharam/
14/

Kanṭhām ca kaustubhamaneradhibhūsaṇārthāṁ
kuryānmanasyakhilalokamaskṛtasya/26/

saṃbhavah : saṃbhava– s.m. “coming together, birth, production, the being produced from, arisen, produced from, being brought about”, N.sg.;

urotgataḥ : uras–ga–taḥ, uras–s.nt. “the chest, breast, bosom”, sandhi : the group –as becomes o before the sonant g of ga–taḥ, Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;

gataḥ : ga–ta : (coming from GAM + ta), ga–ta, the nasal m is elided, Pāṇ.VI. 4. 37, see in analysis of st.34; ga–ta, N.sg.m., it is seen in Manusmṛti, VIII,

yo bhāsate, rthavaikalyampratyakṣam sabhāṁ gataḥ/95/
2nd line

nārāyaṇa : nārāyaṇas(in pause), nārāyaṇa– s.m., Viṣṇu or Krṣṇa, N.sg.,

sandhi : the final dental sibilant s of the group–as must be dropped down as it is followed by a vowel u of urogataḥ; in Manusmṛti; I, st.10, see in analysis st. 6;
marīci: “a particle of light, shining mote or speck in the air”;
vikacah: vi–kaca–adj. “opened, blown”; “shining, resplendent, brilliant, radiant with”, N.sg.m.;
śrūmān: śrūmat– adj. N.sg.m., “glorious, eminent, venerable, illustrious”, about the termination –ān, Pāṇ.VI. 1.68; VI. 4.14, see in analysis of st.6; another Pāṇini’s sūtra may be known, Pāṇ.VII. 1.70:

ugidacām sarvanāmāsthāne ‘dātōh/70/padānī/ugit a cām sarvanāmāsthāne a dhātōh/

vṛttih/ugitāmaṅgānām dhātuvarjitānāmaṅcateś savanāmāsthāne parato numāgamō bhavati/

SRĪ: सूरा चैव सोमः तुरगः मनोजः।
यतो देवास्तो जग्युरवित्यपथमाधितत्तः।।36।।

Śrīḥ surā caiva somaś ca
turagaś ca manojavaḥ/
yato devās tato jagmur
ādityapathamaśritāḥ/36/

“The goddess Śrī, the god Soma and the horse which is as swift as the mind and all the gods came to the place where gods reside through the path of the Sun”.

śrīḥ surā: “the goddess Śrī”;
cāiva: ca + eva, sandhi: a + e ai, Pāṇ.VI. 1.88, see in analysis of st.3, adhyāya 15; eva, Pāṇ.VIII. 1.62, see in analysis of st.3;
somaś: somas(in pause), soma, “the god Soma”;
turagaś: turgas(in pause), tura–ga– “a horse”, “going quickly”;
sandhi of somaś and turagaś: the final dental sibilant s changes into the palatal sibilant ś before the voiceless palatal c of ca, Pāṇ.VIII. 3.35; VIII. 4.40, see in analysis of st.12, adhyāya 15;
mano: manas(in pause), s.nt. “mind, thought” sandhi: the
group–as changes into o before the sonant j of javaḥ, Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;

javaḥ: java– adj., (coming from the root JU– or JŪ–), “speed, velocity, swiftness”, N.sg.; we have a Pāṇini’ sūtra related to it, III. 3.56 :

erac /56/ padāni/eh ac (akartari saṁjñāyām bhāve)

vṛttiḥ/ hayarṇātāddhātor bhāve akartari ca kārake saṁjñāyāmac pratyayo bhavati/
vārttikam/ajvidhau bhayādināmrpasāṅkhyānam/
vārttikam/javasavau chandasi vaktavyau/
The word java is seen in the Rgveda :

yābhiḥkṛṣānumasane duvasyathe javē yābhir yūno arvatamāyataṁ/(...) RV. I. 112, 21

(...) ādidetāḥ pra vivijre javane/ RV. X. 111. 9

About the god Soma, one can easily see a strophe of the Rgveda :

apāma somamamṛtā abhūma aganma jyotīr avidāma devān kim nūnasmān kṛnavadarātih kimu dhūrtiramṛtmārtyasya/ RV. VIII. 48.3

āditya– s.m. “the Sun”, Pāṇ.IV. 1.85 :

dityadyādityapatyuttarapadaṇṇyah/85/padāni/diti aditi āditya pati uttarapadāti nyah/
vṛttiḥ/ diti aditi ityetebhyaḥ patyuttarapadāc ca prātipadikāt prāg divyaṃśvartheṣu nyah pratyayo bhavati

vārttikam/ yamāc ceti vaktavyam/vārttikam/yān matipitrmatāṃ chandasyupasaṅkhyānam/
vārttikam/prthivyā nāṇau/ vārttikam/devādyānāṇau/
In the Ṛgveda, we read:

\[
\text{asau yaḥ pāntha ādityo divi pravācyam kṛtah/ (...)} \text{RV. I. 105. 16}
\]

\text{patham : patha– s.m. “a way, path, road, course, reach”, Ac. sg.;}

\text{āśritāḥ : ā–śrita– adj. N.pl.m., related to devās, “joining, having recourse to, following, using employing”;}

\text{devās : deva– s.m. “a god”, N.pl., subject of jagmur; sandhi : the final dental sibilant s of the group as is maintained as it is followed by the voiceless dental t of tato, Pan.VIII. 3.34; VIII. 2.66, see in analysis of st.17, adhyāya 14;}

\text{yato : yatas (in pause), sandhi : the group as changes into o before the sonant d of devās,}

\text{tato : tatas (in pause), sandhi : the group–as → o, before the sonant j of jagmur, these two cases follow Pān.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;}

\text{yatas tatas are correlative, “from any one soever”, “from any quarter whatever”, Pān.V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14; (also V. 3.13; VII. 3.104);}

\text{jagmur : coming from the root GAM–, ja, reduplication (abhyāsa, Pān.VI. 1.8, see in analysis of st. 15, adhyāya 14), –gm–, stem of conjugation, the interconsonantic vowel has been elided, ur, personal flexional ending of 3rd pers. pl., Perfect tense, Parasmai pada, Pān.VI. 4.98; VII. 4.60, 62, see in analysis of st.22, adhyāya 14.}

\text{Dhanvantaris tato devo vupamāṇaḥ udatiṣṭhata/}

\text{svetam kamaṇḍalum bibhrad amṛtam yatra tiṣṭhata/37/}
“Thereafter, the handsome god Dhanvantari taking a white water-jar carrying the Amṛta stood upon”.

\textit{tato} : tatas (\textit{in pausa}) = tasmāt, see in analysis of st.25;  
\textit{sandhi} : the group –\textit{as} changes into \textit{o} before the sonant \textit{d} of \textit{devo}, Pān.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;  
\textit{devo} : devas (\textit{in pausa}), deva– s.m. “a god”, N.sg., related to Dhanvantaris,  
\textit{sandhi} : the group –\textit{as} \rightarrow \textit{o}, same rule for \textit{tato} above mentioned;  
\textit{dhanvantaris} : dhanvantari, proper name of the physician of the gods, he came up while the churning was going on working constantly; \textit{sandhi} : the final dental sibilant \textit{s} is maintained as it is followed by the voiceless dental \textit{t} of \textit{tato}, Pān.VIII. 3.34; VIII. 2.66, see in analysis of st.17, adhyāya 14;  
\textit{vapūsmān} : vapūsmat– adj. “having a body, embodied, corporeal”; having a beautiful form, handsome”, N.sg.m., related to \textit{devo}; about the termination –\textit{ān}, Pān.VI.1.68; VI. 4.14, see in analysis of st.6; VII. 1.70, see in analysis of st.35;  
\textit{udatiśhata} : (coming from the root \textit{ut}+\textit{STHĀ}– 1st cl.), \textit{udā}√√\textit{ti}√√\textit{ātā}, a, augment (\textit{bhūtakarana}), \textit{ti}, reduplication(abhyāsa, as \textit{STHĀ}– is ranged in an irregular form), –\textit{ān}–, stem of conjugation, \textit{a}, vowel indicating the stem of conjugation (\textit{vikarana}, Pān.III. 1.68, see in analysis of st.28), \textit{ta}, personal flexional ending of Imperfect tense, 3rd pers. sg. Ātmane pada; \textit{sandhi}: about the prefix ut, the voiceless dental \textit{t} becomes the sonant \textit{d} before the augment a Pān.II. 1.38, 39; VI. 3.2, see in analysis of st.6;  
\textit{kamaṇḍalum} : kamandaḷu– s.m. “a vessel (made of wood or earth used for water by ascetics)”, “a water-jar”, there is a Pāṇini’s sūtra, IV. 1.71 :  
\textit{kadrukamandalvoḥ} chandasi / 71/ \textit{padāni} / \textit{kadru} \textit{kamaṇḍalvoḥ} chandasi/
Seeing this wonderful prodigy, there was great noise from the end of the demons for nectar who claimed that “this is for me.”

dṛṣṭāvā : abs. of DṛŚ—, abs. in –tvā, Pāṇ. I. 1.40; III. 4.16; III. 4.21; III.4.18; see in analysis of st.11;

dānavaṇāṁ : dānava– s.M; “a demon”, a class of demons identified as Daityas or Asuras, G.pl.;

adbhutam : adbhuta– s.nt. “a marvel, a wonder, a prodigy”, Ac.sg., object of dṛṣ-va; in the Rgveda I. 120.4 : 
vīpṛcchāmi pākyā na devān vaṣaṅktṛtasūdbhutasya
dasrā / (...)

**ati**: prefix giving the idea of something having the excessive sense, intense, extraordinary fact; “too, very, over, beyond”; sometimes, **ati** is used as a prefix to verbs or their derivatives. In the Rgveda I. 105.16:

na ma devā atikrame tamā martaso na paśyatha vittam
me astha rodasi/ (2nd line)

**ati** and *adbhuta* are used in Khmer language (the latter is spelling *abhūta*).

**samutthitaḥ**: sam–utthita adj. “risen up together”; “ready, prepared for” (with L.);

**etad**: etat (in pause), coming from the stem tad–, Ac. sg.nt.,

sandhi: the final voiceless dental *t* becomes *d* before the vowel *a* of *atyā*, Pān.II. 1.38, 39; VI. 3.2, see in analysis of st.6;

sandhi: atyadbhutam: ati-adbhutam, the vowel *i* of **ati** changes into *y*, according to samprasāraṇa principle, Pān.I. 1.45; VI. 4.131, ..., see in analysis of st.3;


**nādo**: nāda– s.m. “a sound, crying, bellowing”, N.sg., this word is also used in Khmer language.

**mahān**: mahat– adj. N.sg.m., related to nādo, sandhi: about the termination –ān analysis of st.35;

**mamedamiti**: mama + idam + iti: sandhi: *a + i = e*, Pān.VI. 1.87, see in analysis of st.12, adhyāya 14;

**mama**: coming from the stem asmad–, G.sg.;

**idam**: N.sg.nt. ;

**jalpatam**: jalp–a–tam, Imperative tense, 3rd pers.sg., Ātmane pada, Pān.III. 4. 85; III. 4.90; III. 4.2; III.4.3; III. 4.4, see in analysis of st.5; the root *JALP* (1st cl.) + a (vīkarana) , this vowel a is stated by Pān. III. 1.68, see
in analysis of st.28.

ततो नारायणो मायामस्थितो मोहिनीं प्रभुः।
स्वरूपंमदवतं कृत्वा दानवन्मिश्रितः॥ 31॥

_Tato nārāyaṇo māyām_
āsthito mohinīṃ prabhuḥ/
strīrūpamadbhutaṃ kṛtvā
dānavān abhisaṃśritaḥ/39/

“Then, Nārāyana taking resort to the form of an illusious Mohini took the wonderful form of a woman and came to demons (for a visit)”.

tato : tatas (in pausa) = tasmāt, see in analysis of st.25,
sandhi : the group –as changes into o, before the sonant n of nārāyaṇo, Pāṇi. VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14; the final o of nārāyano is under these two sūtras;
nārāyana, a proper name of Viṇu or Kṛṣṇa, Manusmṛti I, 10, see in analysis of st.6;
māyām : māyā s.f. “illusion” (one of the 9 energies of Viṇu), Ac.sg.;
ā–sthiṭo : ā–sthitas (in pausa), ā–sthitī adj. “performed, undertaken”; “staying sitting, dwelling”, N.sg.m., related to nārāyaṇo;
mohiniṃ : mohinī–s.f. “fascinating woman” Ac.sg.;
prabhun : prabhu– s.m. “a master, Lord” (applied to Viṇu, Indra, Brahmā); “excelling”, “capable, having power to” N.sg., related to nārāyaṇo
kṛtvā : abs. of the root KR–, abs. in –tvā, see Pāṇi’s sūtra in analysis of st.11;
adbhubām : adbhuta– s.nt. “a marvel, a wonder, a prodigy”, Ac.sg., object of kṛtvā;
strīrūpam : “in a form of a woman”;
abhi–saṃ–śritaḥ : saṃ–śrita– adj. “who has resorted to” (for a visit or for a refuge), N.sg.m., related to nārāyaṇo,
dānavaṇā : dānava–s.m. “a class of demons”, according to P.C. Sengupta, (in JASBL, 17) that the Danavas spoken in the Mahābhārata were the people of Mohenjodaro and Harappa; the case is quoted by R.N. Dandekar in the foot-note (page 27) of his Some Aspects of the History of Hinduism, Poona, 1989.

Then, all of these silly, senseless demons and descendants of Diti gave this amṛta to this woman.”

Logico–grammatical analysis. This ending strophe of the present adhyāya is a conclusion of the narrative knot as we learn that the nectar is gained by the churning participants being under Viṣṇu’s patronage.

The group of subjects is te mūdhacetasāḥ, gatamānasāḥ and dānavadaiteyāḥ sarve. Mūdhacetasāḥ and gatamānasāḥ show the mental condition of the demons at seeing the fascinating woman due to the Viṣṇu’s māyā. The verb is dadus declined in Perfect tense; the object of this verb is tad amṛtaṁ; the beneficiary of the demons’ act if tasyai striyai. What is the real function of tad which after sarve in the last pada? This tad may be with gatamānasāḥ and it can be rendered as “(whose) spirit having disappered in this (manner) or “ (whose) conciousness being deprived in this (way)”.

tatas : (= tasmāt), see in analysis of st.25; sandhi : the final dental sibilant s is maintained as it is followed by the voiceless dental t of tad, Pān.VIII. 3.34; VIII. 2.66, see in analysis of st.17, adhyāya 14'
tad : tat (in pausa), coming from the stem tad-. Ac. sg., sandhi: the final voiceless dental t changes into the dental sonant d before the vowel a of amṛtam, Pāṇ.II. 1.38, 39; VI. 3.2, see in analysis of st.6;
amṛtam : amṛta. s.nt. “the nectar”, Ac.sg.;
tasyai : coming from the stem tad-, D.sg.f.;
te : coming from the stem tad– N.pl.m.;
dadus : coming from the root DĀ–, “to give”, da, reduplication (abhyaśa), d, the remaining stem of conjugation as its initial vowel is omitted before a personal flexional ending of 3rd pers. pl., Perfect tense, Parasmaipada;
sandhi : the final dental sibilant s is maintained as it is followed by the voiceless dental t of te, Pāṇ.VIII. 3.34; VIII. 2.66, seen in analysis of st.17, adhyāya 14;
mūdhacetasah : mūḍha–cetas– adj. “bewiledered in mind, foolish, silly” Npl.m.;
sarve : sarva– “all of”, N.pl.m.;
daiteyāḥ : daiteya– s.m. “a son of Diti, an Asura, a demon”, N.pl.;
mānasāḥ : mānasa adj. “belonging to the mind, or spirit, mental, spiritual, expressed only in mind, performed in thought”
gata : ga–ta– (coming from the root GAM), the nasal is elided, Pāṇ.VI. 4.37, see in analysis of st.34;
gata–mānasa– adj. “deprived of sense or conciousness, senseless”, “void of understanding”, N.pl.m.
Iti śrimahābhārate ādiparvaṇi śodaṣo adhyāyaḥ/16/

“Here is the 16th chapter of Ādiparvan, in the famous Mahābhārata”.
“Sūta said:”

“Then, various strikings (among) the chiefs carrying various missiles that ran up to gods along with the demons, sons of Diti”.

atha : ind. (or ved. athā), “now, then, moreover”;

athāvaraṇa : atha–a–varaṇa, a vaRana a, privative vowel, Pān.VI. 2.116, see in analysis of st.4, adhyāya 15; sandhi : a + a, Pān.VI. 1.101, see in analysis of st.6, adhyāya 16;

varaṇa–, s.nt. “the act of choosing, wishing”; “wrong”; a–varaṇa cab be rendered as “without an act of choosing”;
mukhyāni : mukhya– adj. “being at the head, at the beginning, first, principal, chief”, N.pl., related to praharaṇāni;
nānā : ind. “various, different, distinct from”, Pān.V. 2.27 see in analysis of st.8, adhyāya 15;
praharaṇāni : pra–HR–, pra–har–ana– ṛ ā ar, Pān.I. 1.51, see in analysis of st.4, adhyāya 16; har + aṇa, Pān.III. 1.134; III. 1.134; III. 2.150, see in analysis of st.5, adhyāya 16, (see also Pān.VIII. 4.1; VIII. 4.2, in analysis of st.3);
s.n.t. “stricking, beating, pecking, attack, combat”; (for ṛ ā ar, see also Pān VII. 1.100; IV. 1.115; IV. 1.97);
pragṛhya–abhi–a–dravan : sandhi : a + a ā a, Pān.VI. 1.101, see under atha + a–varaṇa : sandhi : abhi + a, the
vowel i changes into y before the vowel a, according to samprasāraṇa principle, Pāṇ.I. 1.45; VI. 4.131; VI. 1.77; VI. 1.127; V. 2.39; VI. 3.91, see in analysis of st. 3, adhyāya 16;

pragrhyā : ind. (coming from pra + GRAH–), “having taken or grasped, carrying away “with, with”;

abhyadravan : abhi–a–dravan,
a–dravan : a, augment (bhūtakaraṇa), drav, coming from DRU–, DRU– → dro, Pāṇ.I. 1.2, dro + a (thematic vowel, Pāṇ.III. 1.68, see in analysis of st.14, adhyāya 16), o → av, Pāṇ.VI. 1.78, see in analysis of st.5, adhyāya 16; n, personal flexional ending of 3rd pers.pl, of Imperfect tense (Lañ), Parasmai pada, Pāṇ.III. 4.100; III. 4.111; VIII. 2.23, see in analysis of st.4, adhyāya 16; (see also sūtras VII. 1.70; VI. 1.68; VIII. 2.66; VI. 4.8);

devān : deva– s.m., Ac.pl., for the dental nasal n, Pāṇ.VIII. 3.30; VIII. 3.7. VI. 1.68; VI. 4.8; VIII. 2.7; VIII. 2.23; VI. 1.14, see in analysis of st.6, adhyāya 16;

sahitā : sahitās (in pausa), sandhi : the final dental s of the group –ās must be dropped down before the sonant d of daityādā, Pāṇ.VIII. 3.19; VIII. 3.2, see in analysis of st.18, adhyāya 14; sahita– adj.(=samhita), “joined, conjoined, united”; “accompanied, attended by”;

The case of sahita is stated by a Pāṇini’s sūtra, Pāṇ.VI. 1.44 :
aparasparāh kriyāsātatyē/144/padāni/aparasparāh kriyā sātatyē/

vṛttih/ aparasparā iti sud nipātyate kriyāsātatyē
gamyāmāne/

Kārikā : lumpedavaśyamaḥ kṛtye tumkāñnanorapi

samo vā hitatatayor sāmsasya paciyuṣ ghaṇoh/

The ma (or m) of sam(or saṃ) is optionally elided before hita, so we have sahita.
daitya : s.m. “a son of Diti”; “belonging to the Daityas”;
dānava (in pausa), dānava– s.m. “a class of demons” identified with the daityas, enemies of the gods, N.pl.; for the sense of dānava, cf. P.C.Sengupta, see praharaṇa must be understood as “weapon” or “missile”.

Tatas tad amṛtam devo
viṣṇurādaṇya vīryavān/
jahāra dānavendrebhyo
nareṇa sahiṭāḥ prabhuḥ/2/

“Then, having taken this amṛta, The God Viṣṇu, endowed with heroic lustre, conjoined by an eternal man, carried (it) off from the best of the demons”.

tatas : (=tasmāt), “hence, then”, Pāṇ.V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14; (V. 3.13);
sandhi : the final dental s of the group –as is maintained as it is followed by the voiceless dental t of tad, Pāṇ.VIII. 3.15; VIII. 3.34; VIII. 2.66, see in analysis of st.17, adhyāya 14;
tad : tat (in pausa), Ac.sg.nt., of the stem tad–, related to amṛtam, Pāṇ.II. 1.38; II. 1.39; VI. 3.2, see in analysis of st.6, adhyāya 16;
amṛtam : a–mṛta– s.nt. “the nectar, the beverage of Immortality”, Ac.sg., about the a privative of a–mṛta, Pāṇ.VI. 2.116, see in analysis of st.4, adhyāya 15;
devo : devas (in pausa), deva– s.m., “god”, N.sg., sandhi : the group –as changes into o before the sonant v of viṣṇurādaṇya, Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;
viṣṇur : viṣṇus (in pausa), viṣṇu, proper name of the most popular Hindu god;
sandhi : the final dental s changes into r before the vowel a
of ādāya, Pāñ.VIII. 3.15, see in analysis of st.1, adhyāya 16; about Viśṇu, Viśṇu–Purāṇa, III. 1.45; Rgvedic mantra, II. 2.26, (see in analysis of st.4, adhyāya 16);

ādāya : ind. “having taken”; “with, along with”;
vīryavān : vīryavat–/vīryavant– adj. “endowed with heroic lustre, having energy”, N.sg.m., related devo, viṣṇur, sandhi : there are some Pāṇini’s sūtra related to the final nasal dental n, Pāñ.VIII. 3.30; VIII. 3.7; VI. 1.68; VI. 4.8 VIII. 2.7; VIII. 2.23; VI. 4.14, see in analysis of st.6, adhyāya 16;

prabhuḥ : prabhus (in pause), prabhu– adj. “excelling, mighty, powerful, rich, able, capable”; “constant, eternal”, N.sg.m.;

about prabhu, a Pāṇini’s sūtra may be quoted :

II. 3.16 : namaḥ svastisvāhāsvadhālaṃ vaṣadyogāc ca/16/
        padānī/’namaḥ svasti svāhā svadhā alaṃ vaṣāḍ
        yogāt ca (caturthī)/

vrıtīḥ/ namaḥ svasti svāhā svadhā alaṃ vaṣāḥityetair yoge
        caturthī vibhakti bhavati/

alaṃ is a synonym of prabhu.

sahitaḥ : sahitas (in pause), sahita– see in analysis of st.1;

about the visarga rule, see Pāñ.VIII. 3.34; VIII.3.35. VIII. 3.36; see in analysis of st.5, adhyāya 16; (see also Pāñ.VIII. 4.40; VIII.4.41);

nareṇa : nara– s.m., “a male, a man, a hero”, L.sg. ; sandhi : the dental nasal n changes into the cerebral nasal ṇ as being preceded by r, Pāñ.VIII. 4.1; VII. 4.2, see in analysis of st.3, adhyāya 16;

dānavendrebyo : dānava + indrebyas (in pause), sandhi : a + i = e, Pāñ.VI. 1.87, see in analysis of st.12, adhyāya 14; the group –as of indrebyas changes into o before the sonant n of nareṇa, Pāñ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;
jahāra : coming from the root HR–, “to take away, to carry off, to appropriate (in legitimate way)”, ja, reduplication (abhyāsa), HR– → HAR–, guṇa, Pān.I. 1.51, see in analysis of st.4, adhyāya 16, a, personal flexional ending of Perfect tense, 3rd pers.sg., Parasmai pada; About abhyāsa, some Pāṇini's sūtra may be known.

VI. 1.1. ekāco dve prathamasya/1/ padāni/eka acaḥ dve prathamasya/

vṛttih/ adhikāro'yaṃ/ekāco iti ca dve iti ca prathamasyeti ca tinayamadhiṅkṛtam veditavyam/ita uttaraṃ yadavakṣyāmaḥ prāk saṃprasāraṇāvidhāṇāt
tatraikācāḥ prathamasya dve bhavata ityevaṃ
tadveditavyam/vakṣyati līṇa
dhātoranabhāṣasyeti/tatra
dhātoravavyasyābhāṣasya
prathamasyaikāc dve bhavataḥ/

This is an adhikāra rule leading the section of reduplication.

VI. 1.4 : pūrvo'bhyāsah/4/padāni/pūrvaḥ abhyāsah/

vṛttih/ dve iti prathamāntam yadanuvartatte tadarthādiha śaśvyantam jāyate tatra
pratīṣṭhānaṃśeṣakaṃ prakāren ye dve vihita tayer
yaḥ pūrvo'vavayaḥ so'bhāṣasaṇīṇo bhavati/

VI. 1.8, see in analysis of st.15, adhyāya 14;

VI. 1.10 : ślau/10/padāni/ślau/

vṛttih/ śla parato'nabhyāsasya dhātoravasyasya
prathamasyaikāc dviśyasya vā yathāyoḥaṃ dve bhavataḥ/

VII. 4.59 : hrasvaḥ/59/padāni/hrasvaḥ/

vṛttih/ hrasva bhavatyaḥabhyāsasya/
vārttikam/ abhyāsasyānaci/
vārttikam/ cari cali pati vadīnāṃ vā ditvamacyāk
cābhyaśasya iti vaktavyam/

VII. 4.62 : kuhoścu/a/62/padāni/kuhoḥ cuḥ/
vṛttih/ abhyaśasya kavargahakārayoś cavargādeśo bhavati/

VII. 4.61 : śarpūrvāḥ khayaḥ/61/padāni/śarpūrvāḥ
khayaḥ/
vṛttih/ abhyaśasya śarpūrvāḥ khayaḥ śisyante/

vārttikam/ kharpūrvāḥ khaya iti vaktavyam/

VII. 4.66 : urat/66/padāni/uh ṣ at/

vṛttih/ vṛvarṇāntasyābhyaśasyākārādeśo bhavati/

(For the elision of r, VII. 4.60; in case of Intensives,
VII. 4.90;

VII. 4.60 : halādiḥ śeśah/60/padāni/hal ādiḥ śeśah/
vṛttih/ abhyaśasya halādiḥ śisyate anādir lupyate/

śeṣaḥ (or also śisyate) may bear the sense of
avasthāpyate.

VIII. 4.54 : abhyāse varttamānānāṃ jhalāṃ carādeo
ca kārājjāś ca/
car means all voiceless un–aspirated + sibilants (I.1.58);
jhal means all non–nasal + fricatives;
jaś means all voiced un–aspirated : j, b, g, d (I.1.58;
VIII. 2.39).

About the personal flexional endings of the Parasmai
pada of the Perfect tense, the sūtra III. 4.82 can be referred
to :

parasmaipadānāṃ nalatusthalathusanaṇaḥ vamāḥ/82/
padāni/parasmaipadānāṃ nal atus us thal athus
a nal va māḥ (liāḥ)/
Then, while being tumultuous, excited (and) then all of the troops of gods drank this nectar taking from Viṣṇu.

tadā: “then, at the time”, Pāṇ. V. 3.15, see in analysis of st.9, adhyāya 14

devā: devās (in pausa), deva– s.m. “god”, N.pl., sandhi: the final dental sibilant s of the group ās must be dropped down before the sonant g of ganāḥ, Pāṇ.VIII. 3.19; VIII. 3.2, see in analysis of st.18, adhyaya 14;

ganāḥ: ganās (in pausa), ganā– s.m., “multitude, troop”, N.pl., related to devā; ganā is used in Khmer language;
sarve: sarva– adj. “all, all of”, N.pl.m., related to devā and ganāḥ;
amṛtam: a–mṛta– s.nt., “the nectar”, for privative a, Pāṇ.VI. 2.116, see in analysis of st.4, adhyāya 15; object of the verb papus;
tad: tat (in pausa), Ac.sg.nt., sandhi: the voiceless dental t changes into the dental sonant d before the privative vowel a of amṛtam, Pāṇ.II. 1.38; II. 1.39 VI. 3.2, see in analysis of st.6, adhyāya 16;
tato: tatas (in pausa) = tasmāt, see in analysis of st.2; sanḍhi: the group –as changes into o before the sonant d of devā, Pāṇ.V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14; (V. 3.13);
viṣṇoh : viṣṇu, proper name of the most popular Hindu god, G.sg., (see also in analysis of st.2);
sakāsāt : sakāśam, ind, “near” (samīpe); “from” (samīpatah);
sati : sat– pres.participle, coming from the root AS–, L.sg., “being existing, occurring, happening”;
saṃbhrame : saṃ–bhrama–adj. “agitated, excited”; s.m. “whirling round, haste, hurry, confusion, agitation”; L.sg.;
samprāpya : sam + pra – ĀP– ya, abs. in ya; “to reach, attain fully to, arrive at”; “to get, obtain, acquire”;
papus : Perfect tense, 3rd pers.pl. Parasmai pada, coming from the root PA–, “to drink”, pa, reduplication (abhyaśa), see Pāṇini’s sūtra quoted in analysis of st.2, the vowel ā of the root is omitted before the personal flexional ending beginning with a vowel, and accordingly we have pa–p–us (ur); sandhi : the final dental sibilant s of us is maintained as it is followed by the voiceless dental t of tad, Pāṇ.VIII. 3.15; VIII. 3.34; VIII. 2.66, see in analysis of st.17, adhyāya 14.

ततः पिबात्सु तत्कालं देवेष्वामर्त्माः ईपितम्।
राहुर्विभद्धरुपेन दानवः प्रपिपित्तदाः॥४॥

Tataḥ pibatsu tat kālam
devesvamrtam īpsitam/
rāhur vibudharūpeṇa
dānavaḥ prāpibat tadal/4/

“Then, at this moment, while the gods drank the desired nectar, the demon Rāhu, (by taking) the form of god, then drank (it also)”.

tataḥ : tatas (in pausa), = tasmāt, “hence, therefore”, Pāṇ.V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14; (V.3.13); “then”;
devesvamrtamīpsitam : deveṣu + amṛtam + īpsitam, sandhi : the vowel u of deveṣu changes into v before the priva-
tive a of amṛtam, according to samprasaṇa principle, Pāṇ.I. 1.45; VI. 4.131; VI. 1.77; VI. 1.127, see in analysis of st.3, adhyāya 16; the dental sibilant s of devesu becomes the cerebral sibilant ꜱ, Pāṇ.VIII. 3.16; VIII. 3.41; VIII. 3.59; VIII. 3.65; VIII. 3.70, see in analysis of st.3, adhyāya 16;

amṛtam : a-mṛta- s.nt., “the nectar”, Ac.sg., the privative a is concerned by Pāṇ.VI. 2.116, see in analysis of st.4, adhyāya 15;

dānavaḥ : dānava- s.m. “a demon”, N.sg., related to rāhu;

rāhu : rāhus (in pause), coming from the root RABH–, (graha, root : GRAH–), “the Seizer”; proper name of a demon who is believed to size the Sun and the Moon. He is a son of Vipra-citta and Sinhikā. He has a head like human being and a dragon’s tail. When his head having been cut off by Viṣṇu, he stays in the stellar sphere and his tail becomes Ketu and gives birth to numerous comets and meteros. sandhi : the final dental sibilant s changes into r before the sonant v of vibudhā;

Pāṇ.VIII. 3.15, see in analysis of st.1, adhyāya 16;

tadā : ind. “then, at the time”, Pan.V. 3.15, see in analysis of st.9, adhyāya 14;

rupeṣa : rupa– s.nt. L.sg., “form, appearance”, sandhi : the nasal dental n changes into the cerebral ŋ as it follows the letter r, Pāṇ.VIII. 4.1; VIII. 4.2, see in analysis of st.3, adhyāya 16;

ipsītam : ipsita–, adj. “desired, dear to”, (syn. iṣ-a–), Ac.sg., related to amṛtam;

tat : coming from the stem tad–, Ac.sg.;

kālam : kāla– s.m., “time, occasion”, Ac.sg.;

pibatsu : stems pibat–/pibant–, pres.participle of the root PĀ–, L.pl.m., related to deveṣu;

prāpibat : pra–a-piba–t, coming from the root PĀ– + pra, “to begin to drink, to drink”, pra, prefix, a, augment
Then, when the nectar is taken by this demon through his throat, it has been told by the Moon and the Sun desiring welfare of the gods.

tasya: coming from the stem tad–, G.sg., used for the demon Rāhu;
danavasya + a–mrte: sandhi: a + a = ā, Pāṇ. VI. 1.106, see in analysis of st.6, adhyāya 16;
a–mrte: a–mrta– s.nt. “the nectar”, L.sg., for privative a. Pāṇ. VI. 2.116, see in analysis of st.4, adhyāya 15;
kaṇṭham: kaṇ-ha– s.m. (or nt.), “throat, neck” (gala, kandharā, griva), Ac.sg. anu–pra–āpte : anu–pra–ĀP–ta–, adj., “arrived, returned”, “obtained”; “having got, having reach”; coming from the root anu–PRĀP–, “to come, to go, to reach, to attain”; “to get, to arrive”; –āpte L.sg., related to a–mrte;
tadā: ind. “then, at the time”, Pāṇ. V. 3.15, see in analysis of st.9, adhyāya 14;
dānavasya: dānava– s.m. “a demon”, G.sg., used for Rāhu said in the st.4 (2nd line);
kāmyāyā: kāmyā– s.f. “a wish, intention” (icchā, hetu); I.sg.;
hita: adj. “put, placed” (nihita); “fit, suitable” (with D.) yogya; “useful, beneficial”; s.nt. “benefit, advantage”
(kalyāṇa, śreyas);
“welfare” (kuśala)Hita–kāmyāyā is used in the Xth chapter of the Bhagavadgītā

yat te’haṁ priyamāṇāya vāksyāmi hitāmyāyā/1/ (2nd line)

surāṇām : sura– s.m. “god” (deva), G.pl., sandhi : the nasal dental n changes into the cerebral nasal ṇ after the letter r of the word, Pāṇ.VIII. 4.1; VIII. 4.2, see in analysis of st.3, adhyaya 16;

ākhyātaṁ : a–KHYĀ–ta, coming from the root ā + KHYĀ, “to tell, to communicate, to inform, to declare”, āta– verb.adj., Ac.sg. ;
candra–sūryābhyām : candra–sūrya, dvandva compound, I.D.Ab.dual, candra may be considered as an Instr. or Dat. case as it is used with the verb.adj. of the root KHYĀ– ; about the dual –bhyām, a Pāṇini’s sūtra may be quoted :
Pāṇ.VII. 3.102 : Supi ca/102/padāni/supi ca/

vṛtthi/ ato dirgho yañityanuvartate/supi ca yañādau
parato’kārantasyāṅgasya dirgho bhavati/

The expression ato dirgho yañ iti is a very important meaning ; the case is applied for a –kārant；we see vṛkṣābhyām, but agnibhyām.

yañ means semi-vowels + nasal + jh, bh.

Logico–grammatical Analysis. – Anu–prāpte and amṛte may be considered as a case of an absolute locative; tasya dānavasya takes a function of an Instr., although we see a genitive case; the sense may be an Instr. Kanṭham, Ac.sg. shows the way by which the nectar must be taken by Rāhu, i.e. the nectar will be drunk by him. Unfortunately, what he wanted to do is known by the Moon and the Sun. Of course, the gods want to debar any demon from drinking the nectar that is the privilege of the Immortal beings. The 4th pada of the strophe asserts the purpose. So the function of surāṇāṁ
may be understood with hita–kāmyayā, viz. “intention of getting the advantage of the gods” or “... among the gods”.

ततो भगवता तस्य शिरशिक्षणमलाकृतम्।
चक्रायुधेन चक्रेण पिबतोमर्तमोजसात्।

*Tato bhagavatā tasya
śiraś chinnam alaṅkṛtam
cakrayudhena cakreṇa
pibato‘mṛtamōjasā/6/

“Then, for drinking the nectar, the head of this (demon) was cut down completely by the Lord by using the metallic–lustred disc against the troop”.

tato : tatas (*in pause*) = tasmāt, “then, therefore”, *sandhi* : the group –as changes into o before the sonant bh of bhagavatā, Pān.VI. 1.113; VI. 1.114; for the word tatas, Pān.V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14; see also in analysis of st.2;

bhagavatā : bhagavat– s.m. “Lord”, used for Viṣṇu, l.sg.;
tasya : coming from the stem tad–, G.sg., used for the demon Rāhu;

śiraś : sīras (in pause), s.nt. “the head” (mastaka); “skull” (kapāla), N.sg.; *sandhi* : the final dental sibilant s changes into the palatal sibilant ś before the voiceless ch of chinnam, Pān.VIII. 3.35; VIII. 4.40, see in analysis of st.12, adhyāya 15;

Actual Khmer language uses sīrasā, sīrasī through Pāli of Theravāda buddhism.

cakreṇa : cakra– s.nt. “a disc” (bimba), l.sg., *sandhi* : the dental nasal n changes into the cerebral ŋ after the letter r, Pān.VIII. 4.1; VIII. 4.2, see in analysis of st.3. adhyāya 16; for cakreṇa, it can be seen as cakra + ā = cakra + ina = cakreṇa; there is Pāṇini’s sūtra VII. 1.12 :

āṇasiṇasāminātsyāḥ/12/padāni/āṇasiṇasāminātsyāḥ/12/
It concerns the declension of a stem in short a as deva + /mani/ → deva + ina/āt/sya → devena (VI.1.87)/
deveda(VI.1.101)/deva–syā ; the case of sakhi + -ā gives to sakhyā (V.1.77);

kṛtam : kṛta– verb.adj. “done” (vihita), we see in Subhāṣīta :
namah kṛtam kṛtam karman na sarirakṛtam kṛtam.
ojasā : ojas– s.nt. (or oja– s.nt.), “physical strength” (bala);”
vitality, metallic lustre” (jīvanaśakti), “splendour”
(dipti), I.sg.;
alām : ind. “enough, adequate to”; “completely” (sarvathā);
alām is seen in Meghadūta : arhasyena tāmayi-
tumalā vāridhārāsahā – srair apannārti(...), st.56;
pibato’mrtam : pibatas amṛtam (in pausa), pibat–, pres. participle of the root Pā–, “to drink”, Ab.g.sg.m. (or nt.);
amṛtam : a–mrta– s.nt. “the nectar”, for the privative a,
Pān.Vi. 2.116, see in analysis of st.4, adhyāya 15;
sanḍhi : the group – as changes into o before the vowel a
of a–mrta and accordingly this vowel a must be
dropped down as it is stated by a Pāñini’s sūtra VI.
1.109 :
eṇaḥ padāntādati/109/padāni/eṇaḥ padāntā ati/

āyudhena : āyudha– s.nt. “weapon” (pradhana– s.nt., astra–
s.m.); “opposition” (virodha); I.sg.;
chinnam : chinna– adj. “cut off, cut, divided, torn, cut through”, from the root CHID–, “to cut, to lop, to rend”;
chinnam is used in the VIIth chapter of the Bhagavadgītā :
kaccin nobhyavibhrasāḥ chinnābhram iva naśyati (...) st.38.
The large head of the demon, torn out by the disc, similar to the summit of a mountain, fell down and caused the earth to move.

siro: sīras (in pause), s.nt. “the head, a skull”, N.sg.; sandhi: the group –as changes into o before the sonant m of mahat, Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;
dānava: dānava– “a demon”, used for Rāhu ; G.sg.;
mahat: adj. “large” (alaghu); “intense” (tīvra); “much, many” (prabhūta); “loud” (uccaiḥ); N.sg., related to siro;
pratimam: pratima– may be considered as an adj., related to siro;” like, similar, resembling, equal to”;
śrīga– s.nt. “the top or summit of a mountain”; “point, extremity, end”;
tacchaila: tat śaila (in pause), sandhi: the voiceless dental t changes into c before the voiceless palatal sibilant s of śaila and consequently this sibilant becomes the voiceless palatal ch, Pāṇ.VIII. 4.63:
śaścho/63/padāni/saḥ chaḥ aṅ/ vṛttih/jhaya iti varṭtate/anyatarasāyāmiti ca/jhaya uttarasya śakārayāḥ parataśchakārādeśo bhavati anyatarasāyāṁ/
vārttikam/ chatvamamitī vaktavyam/ vasudhā s.f. “the earth” (vasudā, vasundhārā, vasumatī, mahī);
talam: tala– s.m. (or nt.), “a surface” (prṣ-ha); “the palm of the hand” (karatala); “a slap with the hand” (cape-a);
“bottom, base” (tarala), Ac.sg.;

cakrenotkrttam : cakrena – utkrttam, sandhi : a + u → o, Pān.VI. 1.87, see in analysis of st.12, adhyāya 14;

cakrena : cakra– s.nt. “a disc”, I.sg., sandhi : the dental nasal n becomes the cerebral n after the letter r, Pān.VIII. 4.1; VIII. 4.2, see in analysis of st.3, adhyāya 16; for Instr. case, Pān.VII. 1.12, see in analysis of st.6;


apatac : a–patat (in pausa), for privative a, Pān.VI. 2.116, see in analysis of st.4, adhyāya 15; sandhi : the voiceless dental t changes into the voiceless palatal c of cālayad, Pān.VIII. 4.40 :

stoḥ ścunā ścuḥ/40/padāni/stoḥ ścunā ścuḥ/

vr̥ṭṭih / śakāracavargābhyām sannipāte
śakāracavargādeśau bhavataḥ/

patat, coming from the root PAT– 2nd cl.;

cālayad : ca + alayad, sandhi : a + a → ā, Pān.VI. 1.101, see in analysis of st.6, adhyāya 16; a–layat (in pausa), sanḍhī : a + a → ā, Pān.VI. 1.101; layat– pres.participle of the root LI– 1st.cl., “to dissolve”, sandhi : the voiceless dental t becomes the sonant d before the sonant v of vasudhā, Pān.II. 1.39; VI. 3.2; II. 1.38, see in st.6, adhyāya 16.

cakra, vasudhā are used in Khmer language ; sirasā and its derivative sir(from śiras) are also in Khmer.

ततो वैरविनिर्बन्ध: कृतो राहुमुखेन वै।
शाश्वतशचन्द्रसूर्याभ्यां ग्रसत्याधापि चैव तै॥८॥

Tato vairavinirbandhaḥ
ktro rāhumukhena vai/
śāśvataś candrasūryābhyāṃ
grasatyadyāpi caiva tau/8/
“Then, the persistence of the hostility was set eternally against the Moon and the Sun by the mouth of Rahu; and even today he seizes both of them.”

cāiva : ca + eva, sandhi : a + e = ai, Pāṇ.VI. 1.88, see in analysis of st.3, adhyāya 15;
tato : tatas (in pausa), = tasmāt, sandhi : the group –as becomes o before the sonant v of vaira, Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14; for the word tatas, Pāṇ.V. 3.7; VI. 3.35, see in st.14, adhyāya 14;
krto : kṛtas (in pausa), sandhi : the group –as becomes o before the sonant r of rāhu, Pāṇ.VI. 1.113; VI. 1.114; kṛta verb.adj., coming from the root KR–, N.sg.m., related to vinirbandhaḥ;
vaira– s.nt. “hostility” (śatrutva– s.nt.), vaira is used in Khmer language under the form bairī;
vinirbandhaḥ : s.m. (coming from the root BANDH–), “persistence, perseverance”, N.sg. ;
rāhu: proper name of a demon ;
mukhena : mukha– s.nt. “the face” (ānana), “the head” (śīrṣa); “the mouth” (vadana); “direction” (diś–); “an opening” (chidra); “a top” (anta, śikhara), I.sg. ;
vai ind. a participle of emphasis and affirmation ;
candra–sūryābhyaṁ : candra–sūrya, a dvandva compound, I.D.Ab., dual ; before –bhyām, the vowel a of the stem in short a becomes ā, Pāṇ.VII. 3.102, see in analysis of st.5;
śāśvataṣ : śāśvatas (in pausa), śāśvata– adj. “eternal, perpetual” (śāśvatika), N.sg.m., related to bandhaḥ; śāśvatam ind. sandhi : the final dental sibilant s changes into the palatal sibilant ś before the voiceless palatal c of candra, Pāṇ.VIII. 3.35; VIII. 4.40, see in analysis of st. 12, adhyāya 15;
tau : coming from the stem tad–, dual, m.Ac. ;
api : ind. “also, besides, too”; “though, even if” (yadyapi); “but, however” (tathāpi), Pāṇ.I. 4.96, see in analysis of st.19, adhyāya 14;

adyāpi : adya + api, sandhi : a + a = ā, Pāṇ.VI. 1.101, see in analysis of st.6, adhyāya 16;
adya: ind. "now, at present" (adhunā, idānīm);
grasaty: grasati (in pause), sandhi: the vowel i becomes y according to samprasāraṇa principle, Pāṇ. I. 1.45 ; VI. 1.77 ; VI.1.127, see in analysis of st. 3, adhyāya 16;

coming from the root GRAS– 1st cl. “to swallow, to eat” (AD–); “to seize, to eclipse” (GRAH–), “to destroy” (NAŚ–); gras–a–ti, a, thematic vowel of conjugation (vikaraṇa), Pāṇ.III. 1.68, see in analysis of st.14, adhyāya 16, ti, personal flexional, 3rd pers.sg.Parasmāi pada, present tense.

The word vaira is stated by a Pāṇini’s sūtra, Pāṇ.III. 1.17:

śabdavairakalahābhraṃvameghebhyaḥ karāṇe/17/
padāni/

śabda vaira kalaha abhra kaṇva meghebhyaḥ karāṇe (kyaṅ)/

vṛttih / śabda vaira kalaha abhra kaṇva megha ityetebhyaḥ karāṇe karotyarthe kyaṅ prayayo bhavati/
vārtikam/ sudinadurdinanīharebhyaḥ ceti vaktavam/
vārtikam/ adāddāśīkākolapōsālakṣāgraḥaṇaṃ kartavyam/

Here the word karāṇa is in the sūtra ; it means “doing” as its primary sense.

Karāṇa is not be Instrumental case.

śabdam karoti = śabdā–ya–te, “makes noise”;
vairam karoti = vaira–ya–te, “shows hostility towards or against”;
kalaham karoti = kalahā–ya–te, “quarrels”. 
“Having given up the matchless form of a woman, Lord Hari, also, made the demons tremble by various terrible attacks”.

**Vihāya bhagavāṁś cāpi**

strṛūpam atulaṁ hariḥ/
nānā praharṇār bhūmair
dānāvān samakampayat/9/

about the termination –ān of bhagavān, bhagavant– + 0 → bhagavān, Pāṇ.I. 1.68; Pāṇ.II. 2.23, see in analysis of st.6, adhyāya 16;
nānā: ind. “various, diverse, manifold”, in Amarakośa, st.247, Pāṇ.V. 2.27, see in analysis of st.8, adhyāya 15;

praharaṇair: praharanais (in pausa), coming from the root pra–HR–, pra–har–ana– r ā ar, Pāṇ.I. 1.51, see in analysis of st.4, adhyāya 16; see also Pāṇ.VII. 1.100; IV. 1.115; IV. 1.97; har + ana, Pāṇ.III. 1.134; III. 2.150, see in analysis of st. 5, adhyāya 16; n →ṇ, Pāṇ.VIII. 4.1; VIII. 4.2, in analysis of st.3, adhyāya 16; “beating, striking”, see in analysis of st.1;

bhīmair: bhīmais (in pausa), bhīma– adj. “terrible”I.pl., related to praharaṇair praharaṇair and bhīmair are under the same rule of sandhi, the sibilant s becomes r before the sonant, (respectively before bh and d), Pāṇ.VIII. 3.15, seen in analysis os st.1, adhyāya 16;

The Pāṇini’s sūtra VIII. 3.34 needn’t quote in this very case; the sūtra VIII. 3.7 is right enough to understand the phenomena showed by ān + c, ān + əand ān + t. Besides, the changing of the dental sibilant s into s (palatal) case of ān + c, the sūtra VIII. 3.35 and VIII. 3.40 are fit to the present case. The sūtra VIII. 3.34 would help to grasp the presence of the dental sibilant s that it is considered firstly as the analogical s. According to anta principle (VIII. 2.23), this dental sibilant s is not mattered as it may be dropped down, but in the case of ān + c and its kind, this analogical s is maintained and consequently it is under the rule of an anusvāra(m) in the three cases. (The term “analogical s” is used by some Western scholars, viz. J.Gonda).

dānavān: Ac.pl., dānava + Šas = dānava–ā (s ā n) = dānavān, Pāṇ.VI. 1.102: prathamayoḥ pūrvasavarṇah/102/padāni/prathamayoḥ pūrva savarṇah/

vṛttih/ aka iti dīrgha iti vartate/prathamāśabdo vibhakti
veṣeṣe rūḍhastatsāhadharyat dvitiyāpi
prathametyuktā / tasyām prathamāyām
dvitiyāyām ca vibhaktāvacī akaḥ purvaparayoḥ
sthāne purvasavarnadīrghe ekādeśo bhavati/

Pāṇ.VI. 1.103 : tasmācchaso naḥ puṃsi/103/padāni/tasmāt
purvasavarṇadīrghaduttarasya śāso'vayavasya
sakārasya puṃsi nakārādeśo bhavati/

samakampayat : sam–a–kamp–ay–a–t, coming from the root
KAMP– 1st cl., “to shake, to tremble”; sam, prefix, a,
 augment (bhutakaraṇa), kamp–, root, ay, infix indicating
 a causative conjugation, a, vowel indicating
 (vikaraṇa) the stem of system of conjugation (in present
 conjugation), Pāṇi.III. 1.68, see in analysis of st.14,
adhyāya 16, t, personal flexional ending of Imperfect
 tense, causal mood, 3rd pers.sg., Parasmai pada;
Kamp– + Nic + Śap + Tip = kamp–ay–a–ti, in present
causative form.

About causative form, some Pāṇini’s sūtra may be
known :

I. 4. 55 : tat prayojako hetuś ca/55/padāni/tat
prayojakaḥ hetuḥ ca (kā svantantraḥ kartā)

vṛttih / svatantrasya prayojako yo’rthaḥ tā kārakaṁ
hetusaṁjñāṇaṁ bhavati cakārāt kartṛśaṁjñāṇaṁ ca/

III. 1.26 : hetumati ca/26/padāni/hetumati ca (dhātoḥ ṇic)/

vṛttih/ hetuḥ svatantrasya kartuh prayojakaḥ tadiyo
vyāparaḥ preṣanādilakṣano hetumān
tasminnabhidhaye dhātor nič pratyayo bhavati/
vārtikam/tatkarotiṣyupasaṁkhyānaṁ sūtrayatyaḍyarthaṁ/
vārtikam/ ākhyānātktatadācāśa iti nič kṛlluk prakṛti
pratyāpatthā prakativaccakārakam/
vārtikam/ ān lopaś ca kālātyantasaṁ yoge maryādāyam/
vārtikam/ citrikaraṇe prāpi/
vārtikam/ nakṣatrayome jīni/

For changing the vowel of the root :

VII. 3.84 : sārvadhātukārdhadhātukayoḥ/84/padāni/
sārvadhātuka ārdhadhātukayoḥ/
Then, the great and more terrific war (then all the wars) between the gods and the demons was begun near the sea.

tataḥ: tatas (in pause), = tasmā, Pāṇ. V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14;

pravṛttah: pravṛttas (in pause), adj. “begun” (ārabdhā); “fixed” (niścita), “engaged in” (vyagra); “round” (gola); s.nt. “an action, an undertaking” (krtya) N.sg.m.; the word pravṛtta is used in Khmer language; it can be met as prabrit considered as a verb; prabritt(a) and prabritt(i) are noun in Khmer.

saṃgrāmāḥ: saṃgrāmas (in pause), saṃgrāma- s.m. “battle, war, fight, combat, conflict, hostile encounter with”, N.sg.; in Khmer language, it is spelt as saṃgram(a);

samīpe: samīpa- adj. “near” (savidha); s.nt. “proximity” (saṃpya). L.sg.;

ambhasah: ambhasas (in pause), ambhas- s.nt. “water”, G.sg.;

sandhi: tataḥ, pravṛttah, saṃgrāmāḥ and ambhasah are under the rule related to the visarga, Pāṇ. VIII. 3.34, 35, 36, see in analysis of st.7, adhyāya 16 Another sūtra may be quoted,

Pāṇ. VIII. 3.15: kharvasānayorvisarjanīyāḥ/15/padāṇi/
khara avasānayoḥ visarjanīyah/

vṛttih/ rephāntasya padasya khari parato'vasāne ca
   visarjanīyādeso bhavati/

lavaṇa– adj. “saline” (ksāra); s.nt. “salt” (ksāra); s.m. “the
   sea of salt water” (sāgara, ksārambudhi); lavaṇa– is a
   karmadhāraya compound ;

surāṇāmasurāṇām : surāṇām–a–surāṇām, sura–a–sura–
   s.m., a dvandva compound, “the god and the demon”,
   G.pl., a–sura– s.m. “a non–god”, i.e. a demon, for priva-
   tive a Pāṇ. VI. 2.116, see in analysis of st.4, adhyāya 15;

sarva : pron., “all, whole, complete” (akhila, sakala, pūrṇa);

ghora– adj. “terrific”, terrible, frightful”;

taro : taras (in pausa), tara–, suffix indicating comparison;
   four Pāṇini’s sūtras may be known :

Pāṇ.I. 1.22 : taraptamapau ghaḥ/22/padānī.tarap
   tamapau ghaḥ/

vṛttih/ tarap tamap ityetau pratyayau bhavataḥ/

(see also VI. 3.43),

Pāṇ.VIII. 2.17 : nād ghasya/17/padānī/nāt ghasya/

vṛttih/ nakārāntāduttarasaya ghasañijñakasya nuḍāgamo
   bhavati chandasi viṣaye/

vārttikam/ bhuṛidāb纳斯 tuḍ vaktavyah/vāḥ/rathina
   ikārantādeso ghe parataḥ/

Pāṇ. V. 3.55 : atiśāyangane tambiśrānau/55/padānī/atiśāyangane
   tamap iśrānau/

vṛttih/ atiśayanamatiśāyanam prakarṣaḥ/
   nipātanāḍdīrghah/

prakṛtyarthavāsānaṁ caitaṭ/atiśāyanam viśiṣṭerthe
   varttamānātpratipadikātsvārthe tamaviśrānau
   pratyayau bhavataḥ/
Pāṇ. V. 3.57 : dvivacanavibhajyopapade tarabīyasunau/ padāni/dvivacana vibhajya upapade tarap iyasunau/

vṛttiḥ/ dvayorarthayo vacananī dvivacanam/vibhaktavyo vibhajyaḥ/nipātāmādyat/dvayarthe vibhajye copapade prātiyadikāttīnantādyatiśayane tarabīyasunau pratayayau bhavataḥ/ tamabīśīhanorapavādau/

sandhi : the group –as changes into o before the nasal m of mahān, Pāṇ.VI. 1.113 VI. 1.114, see in analysis of st.17, adhyāya 14;

mahān : N.sg.m. of mahant–/mahat–, adj. “great, large, big”, mahant + o (Pāṇ.VI. 1.68) = mahān (Pāṇ.VIII. 2.23), see in analysis of st.6, adhyāya 16, with VIII.3.30; VIII. 3.7; VI. 4.8; VII. 2.7; VI. 4.14

Prāsāḥ suvipulās tīkṣṇā nyapatanta sahasrāsāḥ/ tomarāś ca sutīkṣṇāgrāḥ śastrāṇi vividhāni ca/11/

“Various weapons, many best of well–sharped clubs and abundant strong missiles in thousands fell down (on the enemies)”.

prāsāḥ : prāsa– s.m. “a missile” (śastra), N.pl.;
su : ind. “good, well throughly” (suṣ-ḥu); “many, much, exceedingly” (sutarām, ind.);
vipulās : vipula– adj. “abundant, broad, thick, long” (prabhūta, vistūrna, ghanā, āyata), N.pl.; sandhi : the final dental sibilant s of the group –ās is maintained before the voiceless dental) t of tīkṣṇā, Pāṇ.VIII. 3.34; VIII. 2.66, see in analysis of st.17, adhyāya 14;
tīkṣṇā : tīkṣṇā– adj. “sharp, pungent” (tiṅra, ka-u); “strong, rude, severe” (balavat, uddhata, ka-hora); “unfriendly” (amitra); “steel” (tīkṣṇāyasā)

sandhi : the final dental sibilant s of the group –ās must be dropped down before the sonant n of nyapatanta, Pān.VIII. 3.19; VIII. 3.22, see in analysis of st.8, adhyāya 14;

nyapatanta : ni–a–pat–a–nta, ny, ni, i → y, according to samprasāraṇa principle, Pān.I. 1.45; VI. 4.131; VI. 1.77; VI. 1.127, see in analysis of st.3, adhyāya 16; a, present conjugation, Pān.III. 1.68, see in st.14, adhyāya 16, – nta, personal flexional ending of Imperfect tense, 3rd pers.pl. Parasmai pada;

sahasraśaḥ : śastra– s.nt. “any weapon”, N.pl.;

vividhāni : vividha– adj. “various, diverse” (vicitra, bahuvidha), related to śastrani, sandhi : the dental nasal n becomes the cerebral nasal ṇ after the letter r, Pān.VIII. 4.1; VIII. 4.2, see in analysis of st.3, adhyāya 16;

agrāḥ : agra– adj. “chief, best, prominent” (pramukha, ādyā, śreṣṭha); s.nt. “tip, point”; “top, summit”; “the best (of any kind); “excess or surplus” N.pl.m., related to tomaraś;

sandhi of sutikṣṇāagrāḥ : sutikṣṇa + agrāḥ, a + a à ā, Pān.VI. 1.101, see in analysis of st.6 adhyāya 16;

tomaraś : tomaraś (in pause) , tomara– s.m. (or nt), “an iron club” (gadā), N.pl.,

sandhi : the final dental sibilant s changes into the palatal sibilant ş before the voiceless palatal c of ca, Pān. VIII. 3.35; VIII. 4.40, see in analysis of st.12, adhyāya 15.

ततोसुराशचक्रभित्रा वमनो रुद्धर बहुः।
असिविकेतगदरुग्ना निपेतुर्धरणीतितले।१२॥

Tato'surās cakrabhinnā
vamanto rudhiram bahu/
asūktaśaṅgañatā
nipetur dharanitale/12/
“Thereafter, many demons vomitting blood came away from the troop, shattered by iron club, lance and sword, (and) fell down on the surface of the ground”.

tato : tatas (in pause) = tasmā, “then, therefore”, Pāṇ.VI. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14; sanḍhī : the group –as becomes o before the vowel a of asuraś, Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14; accordingly, the vowel a of asuraś must be dropped down, VI. 1.109, see in analysis of st.12, adhyāya 14;

a–suraś : a–suraś (in pause) a–sura– s.m. “non–god”, i.e. a demon, N.pl., for the privative a, Pāṇ.VI. 2.116, see in analysis of st.4, adhyāya 15;

rudhiram : rudhira– adj. “red” (rakta); s.nt. “blood” (asrj); s.m. “Mars” (bhauma), Ac.sg., related to vamanto;

bahu : adj. “much, many” (prabhūta); “large, great” (mahat);

vamanto : vamantas (in pause), coming from the root VAM–1st cl. “to vomit, to drop”; “to give out” (DĀ–); pres.participle,N.pl.m., sandhi : the group –as changes into o before the sonant r of rudhiram, Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;

cakra– s.nt. “an army” (senā); “a troop, a collection”; “a disc”;

bhinnā : bhinnās (in pause), bhinnā– adj.

“broken, dispersed, separated”, sandhi : the final dental sibilant s of the group –ās must be dropped down before the sonant v of vomanto, Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of st.18, adhyāya 14; BHID– + Kta → bhinna, we see d + t → n, the Pāṇini’s sūtra VIII. 2.42 can clear up the phenomena :

radābhyaṁ niśṭhāto naḥ pūrvasya ca daḥ/42/padāni/
radābhyaṁ niśṭhātaḥ naḥ pūrvasya ca daḥ/

vr̥ttiḥ/ rephadakārābhhyāmuttarasya niśṭhātakārasya
nakāro ādēśo bhavati pūrvasya cadakārasya/
Cakra–bhinnā: wether to be rendered as “broken from the troop” or “broken by the disc” will be chosen.

tale : tala– s.m. (nt.), “a surface” (pṛṣ-ḥa), L.sg.;
dharaṇī : s.f. (dharaṇī– s.f.) “the earth” (mahī); “ground, soli” (bhūmi– s.f., mṛḍ);
rugnā : rugnās (in pause), rugna– adj. “broken, shattered” (bhagna, chinna); “sick” (rogin); “injured, hurt” (piḍita); sandhi : the final dental sibilant s of the group –ās must be dropped down before the sonant n of nipetur, Pāṇ.VIII. 3.19; VIII 3.22, see in analysis of st.18, adhyāya 14;
gadā : s.f. “an iron club”;
śakti : s.f. “a kind of missile, dart, lance” (astra, kuntāpa); “a sword” (khaḍga)
asi : s.m. “a sword” (khaḍga, nistriṅśa);
nipetur : coming from the root ni + PAT– “to fall down, to descend” (CYU–), PAT– 1st cl., has an a as an interconsonant vowel, the strong stem is reduplicated (papat), the weak stem has no reduplication (abhyāsa); this kind of root follows the conjugation of the root PAT–, Thus, the weak stem of PAT– is pet–; ni–pe–tur can be seen as ni, prefix, pet, weak stem without reduplication, –ur(or us), personal flexional ending of 3rd pers.pl., Perfect tense, Parasmai pada. One can see personal flexional ending ur, us, or uḥ if, in the present strophe, the spelling is us(or uḥ), the final dental sibilant s changes into r, before the sonant dh of dharanītale, Pāṇ.VIII. 3.15, see in analysis of st.1, adhyāya 16; Pāṇ.VIII. 2.66;

about the personal flexional endings of Perfect tense, Parasmai pada, Pāṇ.III. 4.82, see in analysis of st.8, adhyāya 16.

छिन्नाति पद्धतिशैलयायि शिरांसि युधि दारुणे।
तपकार्णवन्यालानि निपेतुनिशं तद्दात्र। १३॥
“In the violent battle, the heads were also cut by spears (with a sharp edge); at the time, the shining golden masses fell down constantly”.

chinnāni: Chinna– adj. (coming from the root CHID–), “broken, dispersed, separated”; cut off, cut divided, torn, cut through, perforated”, N.pl.nt., related to śirāṃsi; chinna is seen in the Bhagavadgītā VI. 38;

kaccinnobhaya–vibhraśī ā chinnābhramiva naśyati/1st line.

Chid + ta → chinna, d + t → n, Pāṇ.VIII. 2.42, see in analysis of st.12;

aniśam: ind. “constantly, ever” (ajasram) ; “incessantly, continually”;

tapta– adj. “heated, inflamed, hot, made redhot”; “distressed, inflicted” coming from the root TAP– 1st cl. “to shine, to suffer, to pain” (TAM–); “to heat, to warm”; “to brun” (DAH–); “to hurt, to injure” (HIMS–); “to pain” (TUD–);


tadā: “then, at the time” (tasmin samaye), Pāṇ.V. 3.15, see in analysis of st.9, adhyaya 14;

nipetur: coming from ni + PAT–, 3rd pers.pl., Perfect tense, Parasmai pada, see in analysis of st.12;

yudhi: yudh– s.f. “war, battle”, L.sg.;

cāpi: ca + api, sandhi : a + a = ā, Pāṇ.VI. 1.101, see in analysis of st.6, adhyaya 16;

api: enclitic particle, Pāṇ.I. 4.96, see in analysis of st.19, adhyaya 14;
śirāṃsi : śiras– s.nt. “the head”, N.pl.;

cāpaikaiś : pa--isais (in pausa), pa--isa– s.m. “a spear with a sharp edge”, I.pl., (also written pa--isa, pa--isa), sandhi : the final dental sibilant s changes into the palatal sibilant s before the voiceless palatal c of ca, Pāṇ.VIII. 3.35; VIII. 4.40, see in analysis of st.12, adhyāya 15;

kañcana– adj. “golden” (sauvarṇa); s.nt. “gold” (heman); “lustre” (tejas); “wealth” (dhana);

dāruna : dāruna– adj. “hard, rough” (ka-hora); “harsh, cruel” (paruṣa, adaya) “terrible, frightful” (bhavyaḥa, bhayankara); “intense, violent, severe” (tīvra, caṇḍa); “atrocious” (nṛṣamsa); s.nt. “severity, cruelty, intensity” (tīvratā, paruṣya, adayata); dāruna is used in Khmer language.

रुद्धिरेणावलिप्तांगाः
निहतास ca mahāsuraḥ/
adṛṇāmiva kūḍāni
dhāturaktāni śerate/14/ "(Their) bodies smeared by blood, the great demons were struck down; the heaps (of dead corpses) coloured by primary juice of body lay down like a mountain”.

rudhirenā : rudhira– adj. “red” (rakta); s.nt. “blood” (asṛj), I.sg., sandhi : the dental nasal n changes into the cerebral nasal ū after the letter r, Pāṇ.VIII. 4.1; Pāṇ.VIII. 4.2, see in analysis of st.3, adhyāya 16; rudhira + ina (-ā), Pāṇ.VII. 1.87, see in analysis of st.12, adhyāya 14;

avalipta– “smeared” (digdha); “polluted” (dūṣita), “poisoned” (visadigdha); “united” (yuta);

āṅgā : angas (in pausa), āṅga– s.m. (or nt.), “the body” (ṣarīra); “a limb” (avyaya) “part or portion” (bhāga); N.pl., sandhi : the final dental sibilant s of the group –
āś must be dropped down before the nasal dental n of
nihatāś, Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of
st.18, adhyāya 14;
sandhi of rudhireṇa + ava–lipta + aṅgā, a + a = ā, Pāṇ.VI.
1.101, see in st.6, adhyāya 16;

nihatāś : nihatās (in pausa), nihata– adj., “struck down,
slain” (hata), N.pl.m.;
sandhi : the final dental sibilant s changes into the palatal
sibilant š before the voiceless palatal c of ca, Pāṇ.VIII.
3.35; VIII. 4.40, see in analysis of st.12, adhyāya 15;

mahāsurāḥ : mahā–asurāḥ, N.m.pl., “the great demons”,
sandhi : a + a = ā, Pāṇ.VI. st.6, adhyāya 16;

adrīṇāmiva : adṛṇāṁ + iva, adri– s.m. “a mountain”
(parvata); “a stone” (śilā) “a tree” (taru); “a cloud”
(megha); G.pl., sandhi : the dental nasal ṅ changes into
the cerebral nasal ŋ after the letter r, Pāṇ.VIII. 4.1; VIII.
4.2, see in analysis of st.3, adhyāya 16;

iva : ind. “like, similar to”;
kūḍāṇi : kū–a– s.nt. (or m.), “a peak” (śikhara), “a heap,
multitude” (rāśi, sṛṅga, viśāna), N.pl. ;
dhātu– s.m. “an element” (bhūta); “primary juice of the body”

raktāni : raktā– adj. “coloured” (rañjita); “red” (lohitā); n.nt.
“blood” (śoṇīta)

śerate : coming from the root Śī– 2nd cl. “to lie, lie down,
rest, repose”; “to lie down to sleep”; ſī → še, ī → e, guna,
3rd pers.pl. present tense, Ātmane pada; about guna,
two Pāṇini’s sūtra may be quoted ;
Pāṇ.I. 1.2 : adeñ guṇah/2/padāni/at eñ guṇah/

vṛttih/ guṇasabadhah sañjñātvena vidhiyate
pratyekamadēnām varṇanām sāmānyena(...)
vṛttih/ sārvadhātuke ārddhadhātuke ca pratyaye parato
igantasyāṅgasya guṇo bhavati/

हाहाकारः समभवतत्र तत्र सहस्रशः।
अन्योन्यं छिन्नता शस्त्रादित्ये लोहितायति।।१५॥

Hāhākāraḥ samabhavat
tatra tatra sahasraśaḥ/
anoyonyaṃ chindatāṃ śastraīr
ādīye lohitāyati/15/

“There became the painful exclamation “haha” here and there of the thousand (warriors); for cutting one another by weapons, in the evening when she Sun becomes red”.

tatra : “here”, Pān.V. 3.10, see in analysis of st.15, adhyāya 14, (tasmin sthāne, tasmin prasaṅge), saptamasya tral (10); tatra tatra, “here and there”; besides, tasil is also related with masculisation and it can be seen through Pān.VI. 3.35 : tasilādiśyāṅkṛtvasucaḥ/35/padāni/ tasilādiśu āṅkṛtvasucaḥ/

vṛttih/ pañcamyāstasilityataḥ prabhṛti saṅkhyāyāḥ
kriyābhāvyāṅkṛttiganane kṛtvasujīti prāgetasmād ye
pratyayāstu bhāsitapumśkādanūnkhyāḥ
puṃvad bhavati/

vārttikam/ śasi vahvalpārthasya puṃvad bhāvo vaktavyah/
tvatalorguṇavacanasya puṃvad bhāvo vaktavyah/
bhasyadhī taddhite puṃvad bhāvo vaktavyah/
ḥak chasōś ca puṃvad bhāvo vaktavyah/

(see also V. 3.7; V. 4.17).

sahasraśaḥ : ind. “in thousand, by thousands”;
hāhā : ind. an exclamation denoting pain, grief or surprise”;
kāraḥ : kāra– adj. (at the end of compound), “making, doing, maker”(kr̥t, kārin), N.sg.m.; kāra is used in Khmer language meaning “affair, work, action, case”;

samabhavat : sam–a–bhav–a–t, coming from sam + BHŪ–, “to spring, to arise, to happen” (ud–BHŪ–, ā–PĀT–); the vowel u of BHŪ– changes into o, guna, Pān.I. 1.2; VII. 3.84, see in analysis of st.4; sam, prefix, a, augment (bhūtakaraṇa), bho + a, the vowel o changes into av before the vowel a, Pān.VI. 1.78, see in analysis of st.5, adhyāya 16; a, thematic vowel (vikaraṇa), Pān.III. 1.68, see in analysis of st.14, adhyāya 16, t, personal flexional ending of 3rd pers.sg. of Imperfect tense, Parasmai pada;

chindat¹÷ : pres. participle, coming from the CHID– VIIth class, “to cut, to lop, to rend” (DO– IVth cl., LŪ– IXth cl.); “to disturb” (BHAṆJ–); G.(or Ab.)m. (or nt.), pl.;

anyonyam : anyonya– adj. “one another, each other” (paraspara); ind. “mutually” (parasparam, mitham);

āditye : āditya– s.m. “a god” (deva); “the Sun” (Sūrya), L.sg.; ādityanām aham viṣṇur jyotiṣaṁ ravir anśumān/, X.21 of the Bhagavadgītā

śastraṁ : śastras (in pausa), śastra– s.nt. “any weapon”, san̄

dhi : the final dental sibilant s becomes r before the vowel a of āditye, Pān.VIII. 3.15, see in analysis of st.1, adhyāya 16; Pān.VIII. 2.66 bears a determinating effect :
sasajuṣo ruḥ/66/padāni/sa sajuṣoḥ ruḥ/

vṛttih/ sakārāntasya padasya sajuṣ ityetasya ca
rurbhavati/

lohitāyati : lohitā–aya–ti, coming from lohitaya, “to be or become red, redder”, the case can be rendered as “it becomes red at the Sun”; it may also be understood as a denominative use with the causative mood.

परिवेशायसे: पीिे: सत्त्रकेस्य च मुनिग्रृहः।
निन्द्वतं समरेर्योऽन्यं शब्दो विविवास्मुश्चत्रः॥१६॥
Through close contact and steep [with blood] and wound by clubs studded with iron and by clenched hands, the noise of striking one another in the battle reached the sky.

parighaiś : parighais (in pausa), parigha– s.m. “a bar, a bolt” (arjala); “an obstacle, a barrier” (vighna); “a club studded with iron, an iron club” (lohayāś-i, gadā); sandhi : the final dental sibilant s becomes the palatal ҫ before the voiceless palatal c of cāyasaih, Pāṇ.VIII. 3.35; VIII. 4.40, see in analysis of st.12, adhyāya 15;
cāyasaiḥ : ca + āyasais (in pausa), āyasa– adj. “made of iron” (loha– adj.); s.nt. “iron” (ayas); “a weapon” (¶astra), I.pl.; sandhi : a + a = ā, Pāṇ.VI. 1.101, see in analysis of st.6, adhyāya 16;
pītaḥ : pītaiḥ (in pausa), pīta– adj. “drunk” (kṣība); s.nt. “gold” (suvarṇa) in this strophe, it may be considered as meaning “steep, saturated, filled with”, I.pl.;
sannikarśe : sannikarṣa– s.m. “drawing near or together, ;
muṣtibhiḥ : muṣ-i– s.m. (or s.f.), muṣ-ikā– “the first” (muṣ-ikī); “a hilt” (tsaru) “a clenched hand”, I.pl.;
nighnatāṃ : nighnant–/nighnat–, pres. participle, coming from ni + HAN–, 2nd cl., “to kill, to destroy, to strike”; “to conquer, to set aside” (nir–AS–); “to beat” (a + HAN–); to oppose, to conteract” (prati–KR–), G.Ab.m. (or nt.)pl. ;
samare : samara– s.m. (or nt.) “war, battle” (yuddha), L.sg.; samara is used in Khmer language in combination with bhūmi, i.e. samarabhūm(i), “a battle field”;
ananyam : anyanyam (in pausa), anyanya– adj. “one another, each other” , ind. “mutually” ; sandhi : the vowel a follows the final vowel e of samare, this vowel a must
be dropped down, Pāñ.VI. 1.109, see in analysis of st.12, adhyāya 14;

śabdo : śabdas (in pausa), śabda– s.m. “a sound, noise” (dhvani); “a word” (pada) “a title, a name”; “a grammar” (vyakaraṇa), N.sg.; sandhi : the group –as becomes o before the sonant d of divam-, Pāñ.VI. 1.113; VI. 1.114, see in analysis of st.17, adhyāya 14;

divam : diva– s.nt. “forest, thicket” (aranya); “heaven, sky, day” (div), Ac.sg.

ivāspraśat : iva+aspraśat, iva, preposition, aspraśat, coming from the root SPRŚ–, VIth cl., “to touch” (MṚS–); “to cling to” (SNIH–); “to wash” (KṢAL–); “to, go, to reach” (pra–ĀP–); “to affect, to move” (ākulīBHŪ–); “to refer to” (DIŚ–); we have : a–spṛś–a–t, a, augment (bhūtakaraṇa), SPRŚ–, root, a, thematic vowel (vikaraṇa) of system of conjugation (system of present), t, personal flexional ending of 3rd pers.sg., Imperfect tense, Parasmai pada.

छिन्धि भिन्धिः प्रधावधव्यं पात्याभिमिसेरति च।
व्यश्रूङ्ग महायोरः: शब्दास्त्र समन्ततः॥१७॥

Chindhi bhindhi pradhāvadhvan
patayābhisareti ca/
vyāśrūyanta mahāghorāḥ
śabdās tatra samantatāḥ/17/

“Cut, break, run forth, approach by making [them] fall down; then on all sides, the great terrible noises had been heard”.

chindhi : coming from the root CHID– 7th cl., chi–n–d + dhi, the consonant d is dropped down, n, infix indicating the weak stem of 7th cl. of conjugation, dhi, pers. flexional ending of 2nd pers.sg.Imperative tense, Parasmai pada; the spelling chinddhi can also be seen, it is an optional case. In the 7th cl., the infix na (vikaraṇa) is added to the root between the radical
vowel and the last consonant for the strong stem, Pāṇ.III. 1.78 :

\[
\text{rudhādibhyaḥ śnam/78/padāni/rudha ādibhyaḥ śnam}
\]

Pratyayo bhavati

The indicatory \( m \) of the affix \( śnam \) means that the nasal \( n \) is to be placed after the last vowel of the root as explained by Pāṇ.l. 1.47 :

\[
\text{midaco’ntyāt paraḥ/47/padāni/mid acaḥ antyāt paraḥ/}
\]

Vṛttiḥ/ acāṃ sannīvīśiānāgantyadācaḥ paro mid bhavati/

This sūtra tells us how to use rightly the indicatory \( m \) (muc + śa + ti ; muc + num + śa + ti muñcati) ;

case of \( rū–nā–dhi = rū–nā–dhi \), Pāṇ.VIII. 2.37:  

\[
\text{ekāco baśo bhaṣ jhaṣantasya sdvoh/37/padāni/eka acaḥ}
\]

\[
\text{baśaḥ bhaṣ jhaṣ antasya s dvoh/}
\]

Vṛttiḥ/ dhātoravayavo ya ekāc jhaṣantah tadavayavasya  

\[
\text{baśaḥ sthāne bhaṣ ādeśo bhavati jhaḥi sakāre}
\]

\[
\text{dhvaṣabde ca parataḥ padānte ca/}
\]

(jhaṣantasya, ending by voiced aspirate, i.e. jh, bh, gh, dh, dh);

case of \( rū–nā–d + dhi \), Pāṇ.VIII. 4.53 :

\[
\text{jhalāṁ jaśjaśi/53/padāni/jhalāṁ jaś jaśi/}
\]

Vṛttiḥ/ jhalāṁ sthāne jaśādeśo bhavati jhaśi parataḥ/  

\text{jhal means jhay + śar,}

\text{jaś = j, b, g, d, d,}

\text{jhaś = jh, bh, gh, dh, dh, j, b, g, d, d.}

for cerebralisation of dental nasal (n), see Pāṇ.VIII. 4.2 :  

aṅkupvāṇnumvyavayepi/2/, (see in analysis of  

st.3, adhyāya 16).
In imperative tense (lot), the strong stem is considered at the first pers. of sg., dual and pl. of Parasmai pada. For the weak stem (chind–), the vowel a of the vikaraṇa na is dropped down, Pan.VI. 4.111:

śnasorrollopaḥ/111/padāni/śna asoḥ at lopaḥ sārvadhātuke kniti/


AS– + La-, as + tas = staḥ (2nd pers.pl.Parasmai pada), the vowel a of the root AS– must be dropped down, AS– + anti → santi, 3rd pers.pl.

bhindhi : coming from the root BHID– 7th cl. “to break”, sometimes the spelling is chinddi; 2nd pers.sg., imperative tense, Parasmai pada ; its conjugation follows the rules mentioned above (under chindhi);

pradhāvadhvaṃ : pra–DHĀV–a–dhvaṃ, 1st cl., pra, prefix, DHĀV–, root, a, thematic vowel (vikaraṇa), dhvam, pers. flexional ending of 2nd pers.pl. Imperative tense, Atmane pada; for the vikaraṇa a, Pāṇ. III. 1.68 (kartari śap), see in analysis of st.14, adhyāya 16, for the pers.flexional ending of Imperative tense, Atmane pada, Pāṇ. III. 4.85; III. 4.90; III. 4.2 III. 4.3; III. 4.4, see in analysis of st.5 adhyāya 16, pra, prefix, “forward, forth, in front of”; “beginning, folded” (prabaddha); “excessive, excellent” (prakṛṣ-a), pra is also used in Khmer language; DHĀV–, “to run” (SR–), “to assault” (abhi–DRU–); “to run away” (para–ay–);

pātayābhisareti : pātaya–abhi–sar–a–iti, sandhi : a + a = ā, Pāṇ.VI. 1.101, see in analysis of st.6, adhyāya 16; a + i= e, Pāṇ.VI. 1.87, see in analysis of st.6, adhyāya 16, ahisareti;

abhi–sar–a, coming from abhi + SR– + a, the radical vowel
R → ar, Pän.I. 1.51 see in analysis of st.4, adhyāya 16, abhi–sar–a, this last vowel a (vikaraṇa) is a thematic vowel of 1st cl. of conjugation, Pän.III. 1.68, see in analysis of st.14, adhyāya 16; sara is the stem (āṅga) of the root SR–; in this present case abhi–sara is the 2nd pers.sg. of Imperative tense, Parasmai pada, the termination hi is elided, Pän.VII. 1.35; VI. 4.105; VI. 4.106;
VI.4.105 : ato heḥ/105/padāni/ataḥ heḥ aṅgasya/
vṛttiḥ/ akārāntādaṅgāduttarasya her lugbhavati/

Generally, the termination hi is omitted after a stem ending in short a, i.e. paca, gaccha.

Hi is elided after the vowel u of an affix (vikaraṇa) with which the present stem is made and that u is not preceeded by a conjunct consonant; Pän.VI. 4.106 uṭaś ca pratyayādasamvyogapūrvāt/106/padāni/utaḥ ca pratyayāt asamyoga pūrvāt/
vṛttiḥ/ uкрыо yo'samvyogapūrvās tadv antāt pratyayād uttarasya her lug bhavati
vārtikam/ uṭaś ca pratyayād ityaś chandasi veti aktavyam/

In the Vedas, the elision of hi after u of the vikaraṇa is optional.

Another case of an optional elision of hi (or tu) may be known through Pän.VII.

1.35 : tu hyostātaṁasiyatarasyām/35/padābu/tu hyoh āśi si anyatarasyām/
vṛttiḥ/ tu hi itytayorāsiśi viṣaye tātaṅgādeśo bhavatyanyatarasyām/

When benediction is meant, tātaḥ takes place of hi (or tu); jīv + Lot, jīv + śap + hi (or tu) = jīv–a–tāt, “may you live long”.

iti : particle introducing a direct speech;
pātaya: pātaś. s.m. “an attack” (avapāta); “occurrence” (vr̥ta); coming from the root PĀT-, pāt–aya, absolutive of PĀT– with causative value;

vyāśrūyanta: vi–a–ŚRŪ–ya–nta, sandhi: the vowel i becomes y before the augment a, according to samprāśaraṇa principle, see Pāṇini’s sūtra in analysis of st.3, adhyāya 16;

vi, prefix, a, augment (bhūtakaraṇa), ŚRŪ– root with a long ū,

ya, infix added to the root in the conjugational tenses, nta, pers.flexional ending, 3rd pers.pl., Imperfect passive form; ŚRŪ– “to hear” (karṇe KR), “to learn, to study” (PĀṬH–, adhi–I); “to obey” (anu–RUDH–); for the infix ya, indicating a passive form, Pāṇ.III. 1.67, see in analysis of st.5 or 15, adhyāya 16; Pāṇini’s sūtra, VII. 4.28, makes us know the function of ya even with the root of VIth cl.; by considering līṇi yākārādau asārvadhātuke (a part of the vr̥tiḥ of the sūtra), the sūtra does not apply to Potential, see in analysis of st.5, adhyāya 16;

tatra: ind. “there, then”, Pāṇ.V. 3.10, see in analysis of st.15, adhyāya 14 śabdāś: śabdaś. s.m. “a sound, a noise”, N.pl., sandhi: the final dental sibilant s of the group – ās is maintained as it is followed by the voiceless dental t of tatra, Pāṇ.VIII. 3.34; see in analysis of st.17, adhyāya 14, (also VIII. 2.66; VIII. 3.15);

mahāghorāḥ: mahā–ghorāḥ, adj. “great, terrible”, N.m.pl., related to śabdāś;

samantataḥ: “on all sides, wholly” (samantāt, samantāḥ).

एवं सुतुम्बले युद्धे वर्तमाने भयावहे।
नरनारायणां वेधौ समाजग्मतुराहवम्।१८॥

Evaṁ sutumule yuddhe
vartamāne bhayāvaha/
naranārāyaṇau devau
samājagmatur āhamav/18/
“Thus, there became such a fierce battle, that both
the forms of Lord Viṣṇu viz. the Nara (man) and Nārāyaṇa
came to the war”.

evaṃ : ind. “thus, hence”;
yuddhe : yuddha– s.m. “battle, fighting ground”, L.sg.; this
word is used in Khmer language;
su−tumule : su−tumula– adj. “tumultuous” (ghoṣavat–);
“fierce” (bhayaṅkara); “excited” (kṣubdha); “per-
plexed” (kuṇ−hitā); s.m. “an uproar” (kolāhala); L.sg.;
vartamāne : vartamāna–, varta−māna–, pres. participle (or
adj.), ātmane pada and about māne (m−āna–), there
are two Pāṇini’s sūtra :

Pāṇ.III. 2.124 : lalāh śatṛśānanāvaprathamāsamānādhikaraṇe
/ 124/ padāni/ lalāh śatṛśānanacau aprathamā
samānādhikaraṇe/
lalāh śatṛśānanāvīyatavadesau bhavataḥ aprathamantena
cettasya sāmānādhikaranyāṃ bhavati/
vārttikam/mān yākrośe/

(see also Pāṇ.III. 2.127);

Pāṇ.VII. 2.82 :āne muk/82/padāni/āne muk/
vr̥ttiḥ/ āne paratoṅγasyāto mugagamo bhavati/

bhayāvahe : bhaya + vahe, bhaya−, (coming from the root
BHī−, ī → e, Pāṇ.I. 1.2; VII. 3.84, see in analysis of
st.14, adhyāya 17, BHĪ → bhe, bhe + a → bhaya, e ā
ay, Pāṇ.VI. 1.78, see in analysis of st.5, adhyāya 16, vahe,
pers. flexional ending of 1st pers. dual, present tense,
Ātmane pada;

a Pāṇini’s sūtra may be quoted, III. 4.79 :

īta ātmane padānāṃ īre/79/padāni/ītaḥ ātmane padānāṃ
āḥ e (lasya)/

vr̥ttiḥ/ āto lakārasya sthāṇe yānyātmane padānī teṣāṁ
īrekaśādeṣe bhavati bhaya + vahe →
bhayāvahe, the vowel a followed by v of vahe must be lengthened, according to a Pāṇini’s sūtra, VII. 3.101:

ato dīrgho yañi / 101 / padāni / atah dīrgaḥ yañi /

vṛttih/ akārantasyāṅgasya dīrgho bhavati yañādau 
sārvadhātuke paratah/
(see also VI. 4.1; I. 1.72; III.1.1).

devau : deva– s.m. “god”, N.dual;

For declension, there is a Pāṇini’s sūtra, IV. 1.2 :

svaujasamau chaśābhyaṁ bhyaśnasasi bhyaṁ bhyaśnasasōm 
ḥayos sup/2/padāni/su au jas, am auśkas, ā 
bhyaṁ bhis, ńe bhyaṁ bhyas, ṇasi bhyaṁ bhyas, 
ṇas is ām, ńi os sup (ṇayāprātipadikāt)

vṛttih/ ṇayāprātipadikāt svādayaḥ pratyayāḥ bhavantī/

nārāyanau : nārāyaṇa– s.m., “the God ” nārāyaṇa;

samājagmatur : samājagmatus (in pausa), sam–ā–ja–gm–atur, coming from sam–ā–GAM– sam–ā–prefix, ja, reduplication (abhyāsa), Pāņ.VI. 1.1; VI. 1.4; VI. 1.10. VII. 4.59; VII. 4.62; VII. 4.66; VII. 4.60; VIII. 4.54, see in analysis of st.2, adhyāya 17; (VI. 1.8, in analysis of st.15, adhyāya 14) the interconsonantic vowel a is elided, Pāņ.VI. 4.98, see in analysis of st.22, adhyāya 14, atur, pers.flexional ending of Perfect tense, 3rd pers. dual, Parasmai pada, Pāņ.III. 4.82, see in analysis of st.8, adhyāya 16; sometimes, atur is spelt as atus or atuḥ ; in the present case, the visarga or the dental sibilant s becomes r before the vowel a of āvaham, Pāņ.VIII. 2.66, see in analysis of st.17, adhyāya 14; Pāņ.VIII. 3.15, see in analysis of st.1, adhyāya 16;

āhavam : ahava– s.m., Ac.sg., “a sacrifice” (āhavana, yajña), “war” (yuddha–), “battle”; this word is seen in the Bhagavadgītā, adhyāya 1 :

na ca śreyonupasāyīmi hatvā svajanam āhave/ (st.31, 2nd line)
“(Arjuna said:) “I do not feel that any welfare would come by killing one’s kinsmen in battle”.

तत्र दिव्यं धनुर्दृष्ट्वा नरस्य भगवानपि।
विष्णुवर्षन्वसुदनम्।१९॥

_Tatra divyam dhanur drś̄kā_
_narasya bhagavān api/_
_cintayāmāsa vai cakram_
_viṣṇur dānavasūdanam/19/_

“There, seeing the divine bow in the hands of man, Viṣṇu, the Lord of mankind, indeed, thought of destroying the demons by (using) the disc”.

tatra : ind. “there” (= tasmin sthāne, tasmin prasaṅge), Pāṇ. V. 3.10, see in analysis of st.15, adhyāya 14;
narasya : nara– s.m. “a man”, G.sg.
dhanur : dhanus (in pausa), dhanus– s.nt., Ac.sg., sandhi : the final dental s → r before the sonant d of drś̄kā, Pāṇ. VIII. 3.15; see in analysis of st.1, adhyāya 16;
drś̄kā : abs. of DRŚ̄–, “seeing”, abs. in –tvā, Pāṇ. I. 1.40; III. 4.16; III. 4.21; III. 4.18, see in analysis of st.11, adhyāya 16;
vai : expletive particle;
cakram : cakra– s.nt. “a disc”, Ac.sg.;
bhagavān : bhagavant–/bhagavat–, N.sg.m., about the termination –ān, Pāṇ.VI. 1.68; VIII. 2.23, see in analysis of st.6, adhyāya 16;
viṣṇur : viṣṇu– s.m., proper name of a most popular God of Hinduism, N.sg.; sandhi : the final dental s becomes r before the sonant d of dānava, Pāṇ. VIII. 3.15; see in analysis of st.1, adhyāya 16;
dānava– s.m. “a demon”,

sūdanam : sūdana–, coming from the root SŪD– 1st cl., seen at the end of compound, “killing, destroying”; “the act of killing, slaying, destruction”, Ac.sg.; sūdana can be understood as SŪD– + Lyu (= ana); if it is the case, two Pāṇini’s sūtra, III. 1.134; III. 2.150, will be considered, (see in analysis of st.5, adhyāya 16);

cintayāmāsa : periphrastic perfect, 3rd pers.sg., Parasmai pada, coming from the root CINT–aya–ām–āsa, 3rd pers.sg. perfect tense, Parasmai pada, coming from the root AS– ; the infix –ām is related to a periphrastic perfect, about this infix, Pān.III. 1.35; III. 1.36; III. 1.37, see in analysis of st.24, adhyāya 16.

“Then, while thinking so, (he) saw the disc coming from the sky, which distresses the enemy (by using); the sharp wheel looks like the sun; the disc of Viṣṇu is the most invincible and terrible (one)”.

tato : tatas (in pausa) = tasmāt, for tatas, Pān.V. 3.7; VI. 3.35 see in analysis of st.14, adhyāya 14; sandhi : the group –as changes into o before the vowel a of ambarāc, and accordingly this vowel a must must be dropped down before the sonant v of vomanto, Pān.V. 1.109, see in analysis of st.12, adhyāya 14;

’mbarāc : ambarāt (in pausa), ambara– s.n. “sky, atmosphere” (ākāśa, antarikṣa) “cloth, garment” (vāsa–, vāsas); “saffron” (kuṅkuma) ; Ab.sg., sandhi : the final dental t changes into c before the voiceless palatal c of cinta–, Pān.VIII. 4.40, see in analysis of st.7;

mātram : mātra– suffix, “as much” (tāvat); “only, the same” (eva), “all” (akhila); s.nt. “a measure” (māna) ; Ac. sg., object of cintita ;

ā–gatam : ā–ga–ta–, coming from the root ā + GAM–, the letter m of ā–gam–ta is dropped down, Pāṇ.VI. 4.37, see in analysis of st.34, adhyāya 16; ā–GAM–, “to come”(ā–YĀ–);

about Imperative tense (lo-), some Pāṇini’s sūtra seem to be worth while knowing.

Pāṇ.III. 3.162 : lo▫ka/162/padâni/lo▫ka (vidhi nimantraṇa āmanṭraṇa, adhiṣṭā samprasna prāthānus) /

vṛttiḥ/ lo▫pratyayo bhavati dhātor vidhyaḍiśvartheṣu /

Pāṇ.III. 4.85 : lo▫ lañ vat/85/padâni/lo▫ h lañvat /

vṛttiḥ/ lo ▫ lañvatkāryaṃ bhavati/

Pāṇ.VIII. 1.51 : gatyarthalo ▫ lrñacetkāraṃ sarvān yat/ 51/padâni/ gatyarthha lo▫ l�na cet karakaṃ sarva anyat/

vṛttiḥ/ gatinā samanārthā gatyarthāḥ gatyarthānāṃ dhātunāṃ lo ▫ tena gatyarthalo ▫ yuktam lrñanām tiṇantam nānudattām bhavati na ceta kāraṇaṃ sarvānyad bhavati/

yatraiva kārake karttari karmanī vā lo▫atraiva yadi lrḍapi bhavatyarthāḥ/ kartkarmaṇī evātra tiṇantavācyā kārakagrahaṇena gṛhyete na karanādikārakāntaram/Pāṇ.VIII. 1.52 : lo▫ca / 52/padâni/lo▫ca /

vṛttiḥ/ loḍantam tiṇantam yuktam nānudattam bhavati na
cetkārakam sarvānyad bhavati/

mahāprabham : mahāprabha– adj. “shining, brightly, exceedingly brilliant, splendid”, related to tāpanam ;
cakram : cakra– s.nt. “a disc”, Ac.sg. ;
a–mitra : privative a, Pāñ.VI. 2.116, see in analysis of st.4, adhyāya 15; “a foe, an enemy”;
tāpanam : tāpana– s.m. “burning” (dāha); “distressing” (piṣana), Ac.sg., object of cintita;
vibhāvasos : vibhāvasu– s.m. “the Sun” (Ravi); “the fire” (anala); “the Moon” (Vidhu), G.Ab.sg. ;
sandhi : the final dental sibilant s is maintained as it is followed by the voiceless dental t of tulyam, Pāñ.VIII. 3.34, see in st.17, adhyāya 14;
tulyam : tulya– adj. “equal to, of the same kind, similar, comparable, like”, a Pāṇini’s sūtra may be known, VI. 2.2 :
tatpuruṣe tulyārthatṛtyāsaptamānāvyayadvitīyakṛtyāh
/2/padānī/
tatpuruṣe tulyārtha tṛtyā saptaṁ upamāna avyaya dvitiyā kṛtyāh/
vrṭtih/ tatpuruṣe samāṣa tulyārthām tṛtyāntaṁ
saptamānāvyayadvitīyāṁ
kṛtyāntaṁ ca yatpūrvaradāṁ ṭat prakṛtisvaram bhavati/
vṛttikam/avyaye naṁkunipātaṁāntāṁ vaktavyam/

(see also Pāñ.II. 1.29, case of an Ac.)

In Kāṭopaniṣad, part I, we read :

(...) vaktā cāsyā tvādṛganyo na labhyo nānyo varastulya
etasya kaścit/22/
a–kuṇāa– adj. “sharp, unobstructed”; “not blunted, not worn out”; “vigorous, fixed, eternal” ;
mandalam : maṇḍala– s.nt. “anything round, a circle, disc, a wheel” ;
sudarśanaṁ : sudarśana– s.nt. “the discus of Viṣṇu” (viṣṇucakra), Ac.sg.;

bhīmam : bhīma– adj. “terrible, fearful, dreadful” (bhayanaka, bhayadaha) : s.nt. “sentiment of terror” raudra); “horror, terror” (bhaya);
a–jayyam : a–jayya– adj. “invincible, unsurpassed” (anabhibhavaniya);


When scanning the metre of the strophe 20, we see:

Ja Ta Ja RaJa Ta Ja Ra

This is the vaṁśasthavila (also called vaṁśastanita or vaṁśastha) ;

definition.– vadanti vaṁśasthavilaṁ jatau jarau.

Tadāgatāṁ jvalahutāśanaprabham
bhayaṁkaram karikarabāhur acyutaḥ/
mumoca vai capalam udagregevan
mahāprabham paranagarāvadāraṇam/21/

“Then Viṣṇu whose hands are powerful like that of an elephant’ trunk causing the fear and the ray of light with splendour enjoying as an oblation being burnt out, [as] it sent forth a shaking, impetuous, fierce and splendid (shining) shattering in pieces the city of enemies”.

tadāgatāṁ : tadā + āgataṁ, sandhi : a + a à ā, Pāṇ.VI. 1.101, see in analysis of st.6, adhyāya 16;
tadā : ind., “then, at the time”, Pāṇ.V. 3.15, see in st.9, adhyāya 14, (also in st.13, adhyāya 17);
āgataṁ : ā–gata–, coming from ā–GAM– + ta, adj., the nasal m of GAM– is elided , Pāṇ.VI. 4.37, see in analysis of
st.34, adhyāya 16;
aśana– s.nt. “perversion” (vyāpti); “feeding” (posaṇa); “tasting, enjoying” (anubhava, yuṣṭi); “food” (anna); “eating”;
huta– s.nt. “an oblation” (āhuti, bali);
jvalita– (coming from the root JVAL–, 1st class, “to burn, to shine”, DAH–), verbal adj. ;
acyutaḥ : acyuta– adj. “not fallen, firm” (sthira, dṛdha); “imperishable” (anāśin) “Viṣṇu, Kṛṣṇa”; acyutāgraṇa– “Indra, Balarāma” ;
bāḥur : bāhus (in pausa), bāhu– s.m. “the arm”, sandhi : the final dental sibilant s changes into r before the vowel a of acyutaḥ, Pāṇ.VIII. 2.66; see in analysis of st.15 ;
bhayaṃ : bhaya– s.nt. “fear, terror” (bhiṭi– s.f., śaṅkā– s.f.);
“a danger” (samśaya– s.m.), Ac.sg. ;
the words bhaya and saṅkā (śaṅkā) are used in Khmer language ; saṅkā is seen in poem.
capalam : capala– adj. (capalaka) “trembling, shaking” (cala); “unsteady, fickle” (caṅcala); “transient” (kṣaṇika, asāra); “quick” (cala); Ac. sg. ;
udagara : adj. “high” (unnata) ; “large” (udāra, mahat), “intense” (tīvra, caṇḍa) “fierce” (bhayapraṇa) ; “powerful” (samarthā);
vegavan : vagavat (in pausa), adj. “agitated” (as the ocean), impetuous, rapid, hasty, swift, violent”, Ac.sg.nt. ;
(vega– s.m. “current” ogha, “speed”, java, “force”, āveṣa); sandhi : the final voiceless dental t changes into n before the labial nasal m of maha-, Pāṇ.VI. 3.2; II. 1.39, see in analysis of st. 18, adhyāya 14;
kari– “an elephant”;
karaṇa : kara– s.m. “a hand” (hasta), Ac.sg. ; “a ray of light” (kiraṇa) ; kara is used in Khmer language ;
mahāprabhaṃ : mahāprabha– “shining, exceedingly brilliant”;
para : adj. “different, another” (anya); “distant” (dūrastha); “highest” (parama) “beyond” (paratas, ind., anantarās, ind.); “alien, stranger, inimical” (pārākya, śatrupakṣiya); s.m. “a foe, a stranger” (ari);
para is seen in Khmer language.

nagara– s.nt. “a town, a city” (pura); in Khmer, the word angar (known in Roman script as angkor) is come from Sk. nagara; the well-known word for Khmer City is Nagar Khmaer; srae aṅgar is an ancient word pointing out the rice–fields being situated nearby a village.

avadāṇam : avadāna– s.nt. “a spade, a hoe” (khaṇitrā–s.nt.); “shattering in pieces”; sandhi : a + a = ā, Pāṇ.VI. 1.101, st.6, adhyāya 16;
mumoca : coming from the root MUC–, 1st class, “to send forth, shed, emit, discharge, throw, cast, hurl, shoot”, mu, reduplication (abhyāsa), Pāṇ.VI. 1.1; VII. 4.60; VII. 4.54; see in analysis of st.2; moc, the vowel u changes into o, guṇa, Pāṇ.I. 1.2; VII. 3.84, see in analysis of st.14; a, pers. flexional ending of Perfect tense, 3rd pers. sg., Parasmai pada.
The metre used in the present strophe:

Rucirā,

Ja Bha Sa Ja Ja Bha Sa Ja 26
Ja Bha Sa Ja Ja Bha Sa Ja 26
Definition : Jabhau sajau giti rucirā catugrahaiḥ/
It is also called Prabhāvatī.

तदनंकन्वलसमानवर्धं पुनः पुनर्भक्ततन्तरवदा।
विदारय्यितनुजास्ङ्ख्यायेः करेरितं पुरुषवर्षेन संयुगे॥२२॥

Tadantakajvalansamānavarcasam
punaḥ punah nyapatata vegavat tadā/
idārayayāt ditidanuṣāṇaḥ sahasraśāḥ
karoṣitaḥ puruṣavareṇa saṁyuge/22/
“Then, in the battle, the cakra released by Lord Visnu’s hand, became equal to the fire at the time of deluge and having cut the demons in thousands fell (attacked) time and again on the solidiers”.

*tad* : tat (*in pause*), coming from the stem *tad*- N.sg.nt., *sandhi* : the voiceless dental *t* changes into *d* before the vowel *a* of *antaka*, Pāñ.II.1.39 ; VI. 3.2, see in analysis of st.2, adhyāya 16;

*antaka* : adj. “making an end, causing death”; s.m. “Yama, King of Death”;

*jvalana* : s.m. “fire” (*anala*); s.nt. “burning, shining” (*dahana*); *jval + Yuc* : *jval + ana*, Pāñ.III. 2.150 :

\[jucaṅkramyadandramyasṛgrdhijvalaśucalaśapatapadaḥ / 150/padāni/ju caṅkramya dandramya sṛ grdhijvalaśucalapadaḥ (yuc tacchālūdi¬u)/\]

\[vṛttiḥ/ ju prabhṛtibhyo dhātubhyo yuc pratyayo bhavati tacchālūdīṣu kartrsuv/\]

*samāna* : adj. “same, equal, uniform, common” (*sama sadṛśa, sādhāraṇa*); “good, honoured” (*gaṇavat, mahita*); “a friend, an equal” (*vayasya*); “one of the vital airs” (*samānāvāyu*);

*varcasam* may be considered as an Ac.sg.m. (f.), referring to the declension of sumanas, though *varcas* would be written in Ac.sg.nt., according to the declension of *manas* (paradigme). At last, *varcasam* of *varcas*— s.nt., “lustre”, may be used in the strophe.

*tadā* : “then, at the time” (*tasmin samaye*), Pāñ.V. 3.15, see in analysis of st.9, adhyāya 14;

*vegavat* : adj. “agitated” (as the ocean), “impetuous, rapid, hasty, swift, violent”, Ac.sg., it can be considered as an adverb as it is near the verb *nyapatata* ;

*punah punar* : punas punas (*in pause*), the first one (*punah*) may be seen as the final dental sibilant *s* changes into the visarga (*ḥ*) before the voiceless labial *p* of *punar*,
Pāṇ. VIII. 3.34; VIII. 3.35, see in analysis of st.13, adhyāya 16

punah : ind. “again, once more” (punarapi); “but, on the other hand” (tu); further, besides (kiñ ca); “again and again” (when repeated), (asakṛt);

punar : punas (in pause), sandhi : the final dental sibilant s changes into r before the sonent n of nyapatata, Pāṇ. VIII. 2.66, see in analysis of st.15;

nyapatata: ni–a–pat–a–ta, coming from ni–PAT–, “to fall down, descend”,

ni → ny, i → y, according to samprasaṅga principle, Pāṇ. I. 1.45; VI. 4.131; VI. 1.77; VI. 1.127, see in analysis of st.3, adhyāya 16, a, augment (bhūtakarana), PAT–, root, the vowel a is maintained, Pāṇ. I. 1.2; VII. 3.84, see in analysis of st.14, adhyāya 17, a, thematic vowel (vikaraṇa), Pāṇ. III. 1.68, see in analysis of st.14, adhyāya 16, ta, pers. flexional ending of Imperfect tense 2nd pers.pl.Parasmai pada;

sahasraśāh : “by thousands”;

danująñ : danuja– s.m. (danusambhava, danusūnu), “a demon” (dānava), Ac.pl.;
diti : s.f. “cutting, dividing” (chedana); “liberality” (audārya);

karetitam : kara + īritam, īrita– past partici. of the root ĪR–, 1st cl., “to go” (GAM–); “to shake” (KAMP–); “to move” (CAL–); “to rise, to spring from” (pra–BHŪ–); Sandhi : a + ī = e, Pāṇ. VI. 1.87, see in analysis of st.12, adhyāya 14; kara coming from KR– + ā, kar–a → kara, s.m. “a hand”, “a ray of light” about KR– + ā, kar–a, there ia a record in Amarakośa:

(....) bhānuḥ karo maricīḥ stripumṣayor didhitih/33/ (prathamaṁ Kāṇḍam)

(....) bhāgadhyeyah karo balīḥ/ghaṁbideyam śulko'istrī prabhṛtaṁ tu pradeśanam/27/ (dvitiyāṁ kāṇḍam)

comment : karo varṣopale pāṇau raśmau pratyayaśuṇḍayoḥ (iti medini).
Dhvántāridānavā vrtrāḥ balihastāṃśavah karaḥ pradarā
bhāganārīrugvānāḥ asrāḥ kacā api/164/
(tṛtyām kāndam)

puruṣa– s.m. “a male, a man” (nara) ; “mankind” (manava)
; “an agent, a servant” (pratinidhi, sevaka) ; “the soul,
the Supreme Being” (jīva, parātman);

vareṇa : vara– s.m. “desire” (icchā) ; “a boon” (īpsita), I.sg.,
vara + -ā = vara + ina → vareṇa, Pān.VII. 1.12, see in
analysis of st.6, adhyāya 17, the nasal dental n changes
into the nasal cerebral n after the letter r, Pān.VIII. 4.1
VIII. 4.2, see in analysis of st.3, adhyāya 16;

vidārayat : coming from the root vi–DR–, ot–dār–ay–a–t,
(or vidārayant–), ñ — ár, Pān.I. 1.3 :
iko guṇa vrddhi /3/padāni/guṇa vrddhi (vrddhi guṇah)/
vṛttih/ vrddhguṇau svasaṅīṇāyā (vrddhyā guṇena vā)
śisyamāṇāvika eva sthāne veditavyau; (also I.
1.51);

(see also Pān.VIII. 3.84, in analysis of st.28, adhyāya 16).

Pres. participle in causative mood, “causing to burst
asunder, to rend or tear to pieces”, Ac.sg.nt., sandhi : the
final voiceless dental t changes into the sonant d before the
d of ditiā, Pān.II. 1.39; VI. 3.2, see in analysis of st.2, adhyāya
16;

samyuge : samyuga– s.m. “union” (samyoga); “fight” (āhava),
L.sg., Pān.IV. 1.2, see in analysis of st.18, samyuga + i
ā samyuge.

This strophe is written in the metre called rucirā (or
prabhāvatī).

दहलवचन्वर्नल इवालेलिह
त्रसद्र्द तानसुरगणान्यकुक्लता।
प्रवेवितः विवलि मुदुः क्षितसो तदा
पदवी रणे रुढियमथो पिकाचवतू॥२३॥
"The Sudarśana cakra of Lord Viśnu sometimes became blaze like the burning fire and sometimes it cut the group of demons into pieces and thus in the battle-field, roaming from earth and sky, it drank the blood like a fiend".

kvacij–jvalana : kvacit jvalanas (in pausa), kvacit : ind. “in some cases, in some places”, sandhi : the voiceless dental t changes into the sonant palatal j before the letter j of jvalana, Pāṇ.VIII. 4.40, see in analysis of st.7, adhyāya 16; (Pāṇ.II. 1.38; II. 1.39; VI. 3.2, see in analysis of st.6, adhyāya 16);

jvalana : jval + yuc, jval + ana, Pāṇ.III. 2.150, see in analysis of st.22;

sandhi of jvalanas : the final dental sibilant s must be dropped down before the vowel except the short a, Pāṇ.VIII. 3.17:

bhobhagodhoapūrvasya yoṣi/17/padānī/bho bhago adho apūrvasya yaḥ aṣī/

vṛttih/ bhobhagodho ityevaṁ pūrvasya avaṇepūrvasya ca ro rephasya yakārādeśo bhavati aṣi parataḥ/

(see also VIII. 3.19, 20, 22 ; y is elided by these sūtras ; aṣ is used here for the sake of the subsequent sūtra, and aṣ means all voiced phonemes, aC + ha).

This sūtra VIII. 3.17 must clear up:
– the case of śira udāmya (śiras udāmya, in pausa), in st.14, adhyāya 16,
– the case of samāna iva (samānas iva, in pausa), in st.33, adhyāya 16,
– the case of divya utpannaṃrṭa (divyās utpaññas amṛta, in pausa), in st.35, adhyāya 16.
iva : ind. “like, in the same manner as, just, exactly, indeed, so”; ivava’, sandhi : a + a = ā, Pāṇ.VI. 1.101, st.6, adhyāya 16;

avalelihat : ava-le-lih-a-t, coming from ava-LIH–, “to flicker” (as a flame), ava, prefix, le, reduplication (abhyaśa). the radical vowel i becomes e (guna); in LIH–, the vowel i is maintained, the stem is leliha– where a is a thematic vowel (vikaraṇa), t, pers.flexional ending of 3rd pers.sg. Parasmai pada, Imperfect tense(?) of Intensive conjugation follows roughly the rules known through Pāṇ.VI. 1.1; VI. 1.4; VI. 1.8; VI. 1.10; VII. 4.59; VII. 4.62; VII. 4.61 VII. 4.66, see in analysis of st.2, adhyāya 17. (The sūtra VII. 4.60 deals with the elision of the vowel ē). The following sūtras concern directly yañ :

Pāṇ.VII. 4.90 : rīgṛdupadhasya ca/90/padāni/ṛik ṛt upadhasya ca/

vr̥ttiḥ/ ṛdupadhayāṅgasya yo'bhyāsastasya rugāmo bhavati yañ lukoḥ parataḥ/
vārttikam/rīgṛtvata iti vaktavyam/

Pāṇ.VII. 4.91 : rugrikau ca luki/91/padāni/ruk rikau ca luki/

vr̥ttiḥ/ yañ luki ṛdupadhayāṅgasya yobhyāsastasya rugrikāvāgamau bhavataś ca kārādrik ca/
vārttikam/marmṛjayate marmṛfyaṁānāsa ityupasaṅkhyañānam/

Pāṇ.VII. 4.92 : ṛtaś ca/92/padāni/ṛtāḥ ca/

vr̥ttiḥ/ ṛkāṇṭasayāṅgasya yobhyāsastasya rugrikāvāgamau bhavato rik cayañ luki/

kārikā : kiratiṁ carkkaritāntaṁ pacatiyatra yo nayet/
prāptijñāṁ tamahaṁ manye gārabdhastena saṅgrahaḥ/

tān : coming from the stem tad–, Ac.pl.m., related to gaṇān ; a–sura : a, privative vowel, Pāṇ.VI. 2.116, see in st.14, adhyāya 15, “non-god”, i.e. “a demon”;
gaṇān: gaṇa– s.m. “a flock, troop, multitude”, Ac.pl.;

praḥsahya: abs. of pra + SAH–, “to overpower” (abhi–BHŪ–),
“to make effort” (YAT–) “to endure” (SAH–);

nyakṛntata: ni–a–krnt–a–ta, from ni–KRNT– 6th cl.,” to cut,
to cut off, to cut in pieces, divide, tear asunder, de-
stroy” (LŪ– 9th cl.); the vowel i of ni changes into y,
according to samprasāraṇa principle, see some Pāṇini’s
sūtras in analysis of st.3, adhyāya 16, a, augment
(bhūtakaraṇa), KRNT–, root, a, vowel of the stem of
conjugation of present system (vikaraṇa), Pāṇ. III. 1.68,
see in analysis of st.14, adhyāya 16, ta, pers. flexional
ending of Imperfect tense 2nd pers.pl., Parasmai pada;
the root KRNT– can be understood as being in the 7th
class, “to surround, to compass”; this case is likely right
and the troop of gods must have cut the multitude de-
mons in small groups, so that they can be overpowered.

dahat: pres. participle of DAH–, N.sg.nt., “burning”, related
to jvalana;

īrītaṁ: īrita– past participle of the root ĪR– 1st class, “to go”
(GAM–), “to shake” (KAMP–), “to move” (CAL–); īr +i-
+ kta → īrita, Pāṇ. VII. 2.52, vasati kṣudhoriḥ see in
analysis of st.23, adhyāya 14, (also VII. 2.53, 54); about
i- + kta (or simply i-), the sūtra VII. 2.35, ārdhātuksayed
vadeḥ, is a governing rule having its effect in 40 sūtras.
About it, an increment marked with t (or k), there is a
Pāṇini’s sūtra l. 1.46:

ādyantau □kitau /46/padāni/ādi antau □k itau/

vṛttiḥ/ ādiśūl bhavati antaḥ kid bhavati saṣṭhī nirdiśūlasya/

According to the present sūtra, we have two indictory
letters □and k; the special use of them is explained here. By
referring to the governing rule (VII. 2.35), one may know
where is this it to be added, in the beginning or the end or
the middle of the ārdhātuksuṭu affix? The answer is in this
sūtra.

N.B. The point of the analysis of īrīta must be con-
nected directly to the one of the former strophe (st.22).

*muhuḥ*: “suddenly, at once, in a moment”; “for a moment, constantly, incessantly”;

*kṣitau*: L.sg. of kṣīti – s.f. “wane, perishing, ruin, destruction”; “an abode, dwelling, habitation”; earth, soil of the earth”;

*viyati*: L.sg. of viyat– pres. participle of vi + I–, “going apart or asunder” “being dissolved, vanishing”; s.nt. “the sky, heaven, air, atmosphere”;

*prava–*: adj. (from the root PRU–). fluttering, hovering”;

prava + īritām, sandhi : a + i → e, Pān.VI. 1.87, see in st.12, adhyāya 14;

*raṇe*: raṇa– s.m. (or nt.), “war” (yuddha) ; “a battle–field” (raṇakṣetra) ; raṇa + ni, raṇa + i = raṇe, L.sg. ;

*piśācavat*: from piśācā + vat (or vant–), piśāca– s.m. “demons endowed with fondness for flesh”; “a fiend, ogre, demon, devilish being”; this kind of demons is spoken in the Veda along with Asuras and Rākšasas; like a fiend”;

The Manusmr̥ti says:

(...)*rakṣāṇaś ca piśācaś ca tāmaśīśuttama gatiḥ*. (XII, 44)

(...)*hiṃsṛaṇaṇaṁ ca piśācānaṁ steno vipraḥ sahasraśaḥ*. (XII, 57)

*atho = atha ind. “now, moreover, therefore, certainly, likewise” ;

*rudhiram*: rudhira– adj. “red” (rakta) ; s.nt. “blood” (aśj–) ; s.m. “Mars” (bhauma);

*papau*: coming from PĀ– 1st cl. “to drink, quaff, suck, sip, enjoy”, pa, reduplication (abhyaśa), see Pāṇini’s sūtra in analysis of st.2, adhyāya 17, pā + au = pau, Pān.VI. 1.88, see in analysis of st.3, adhyāya 15; au, pers. flexional ending of Perfect tense, 3rd pers.sg.Parasmai pada ; about the long ā substituted by au, we know a
Pāṇini's sūtra, VII. 1.34 :
āta au ṇalāḥ / 34 / padāni / ātaḥ au ṇalāḥ/

vr̥t̥t̥iḥ/ ākāraṁtādaṅgāduttārasya ṇala aukārādeso bhavati/

So, we can write : pā + ṇal → pa–pā + au (VI.1.8 ; VII.4.59) → pa–p–au (VI.1.88). It is the vr̥ddhi–ekādeśa; (it requires a way of sthānivat, according to I. 1.56 ; I.1.59, dvirvacane'ci); for VI.1.8, see in analysis of st.15, adhyāya 14; for VII.4.59, see in analysis of st.2, adhyāya 17.

The strophe uses the metre rucirā (= Prabhāvatī).

Athāsurā giribhiradīnaṁchetasō muhuṁhuḥ: suṇgarāmbīransvatvā.
Māhābalā viḍaṁitēmēvvarcasaḥ: sahākṣo gaganamabhiprapadya ha/24/

“Approaching the sky by thousands, the powerful demons not being depressed, attacked the gods by the mountains, flying in the sky (i.e. from behind the cloud)”.

a–dīnā : adj. “not depressed”, noble–minded”, for privative a, Pān.VI. 2.116, see in analysis of st.4, adhyāya 15;
ha : ind. an emphatic particle, “verily, indeed” (khalu);
gaganam : gagana–s.n. (also gagāṇa), “atmosphere, firmament”; “sky” (ākāśa), “heaven” (svarga), “a cypher” (śūnya); Ac.sg. ;
sahasraśo : sahasraśas (in pausa), “by thousands”, sandhi : the group –as = o;
atha : ind. “likewise, now, moreover, therefore, certainly” ;
asurā : a–surās (in pausa), a–sura– s.m. “a demon, a fiend”, for privative a, Pān.VI. 2.116, see in analysis of st.4, adhyāya 15; atha + a–surā, sandhi : a + a= ā, Pān.VI. 1.101, see in analysis of st.6, adhyāya 16; the final dental
sibilant s of the group –ās must be dropped down before the sonant g of giribhirā, Pāñ.VIII. 3.19; VIII. 3.22, see in analysis of st.18, adhyāya 14;
giribhir : giribhis (in pausa), sandhi : the final dental sibilant s changes into r before the vowel a of adinae, Pāñ. VIII. 3.15, see in analysis of st.1, adhyāya 16; Pāñ.VIII. 2.66, see in analysis of st.15, adhyāya 17; I.pl.
cetaso : cetasas (in pausa), cetas– s.nt. “splendour”; “consciousness, intelligence, thinking soul, heart, mind”, G.sg., sandhi : the group –as → o, Pāñ.VI. 1.113; VI. 1.114, see in st.17, adhyāya 14; (same rule for sahasraṣo);
meqha : s.m. “a cloud” (vārida); “mass” (samōha);
vigalita– adj. “flowed away, drained off, dried up”; vi–GAL– + i- + kta, vi–GAL–i–ta, Pāñ.VII. 2.52, see in analysis of st.23, adhyāya 14;
varcasah: ” varcas– s.nt. “light, lustre” (tejas)” “power, valour” (prabhāva, parākrama), G.sg., (varcas– ifc, at the end of compound);
mahābalā : mahābalās (in pausa), mahābala–, “great power”, it can be considered as an adjective, related to asurā, sandhi : the final dental sibilant s of the group –ās must be dropped down before the sonant v of vigalita”, Pāñ.VIII. 3.19; VIII. 3.22, see in analysis of st.18, adhyāya 14;
muhur muhuḥ : “again and again, incessantly”, sandhi of muhur : the final dental sibilant s changes into r before the sonant m of muhuh, Pāñ.VIII. 2.66, see in analysis of st.15, adhyāya 17;
abhi–pra–pad–ya : abhi–pra–PAD–ya : abs. in –ya, “to come towards, reach at, enter into”; “to resort to”;
mardaya÷s : mardayan (in pausa), coming from the root MRD– 9th or 1st cl., the vowel r → ar, Pāñ.I. 1.51, see in st.4, adhyāya 16; I. 1.2; VII. 3.84, see in analysis of st.14, adhyāya 17; causative mood, “to press, to squeeze hard, crush, break, oppress, torment, destroy, kill” ;
sandhi: mardayan + tadā, before the voiceless dental t, n → ṁs, Pān.VIII. 3.7, see in analysis of st.6, adhyāya 16; (see in Logico...);
suragaṇa—“troops of gods”, tatpuruṣa compound, object of mardayaṁs;

Logico-grammatical analysis.— About mardayaṁs, it may be considered as mardyan (in pausa) that would be a present participle of the root MRD–(mard–ay–a–n, N.sg.m.). The present case is not fit for the sense of the strophe as a-surā (a-surās, in pausa) needs a verb in plural 3rd pers.. The real form may be a–mard–ay–a–n, 3rd pers.pl. of Imperfect tense, Parasmai pada. The fact weather to verily see the vowel a of gana or the augment of a–mardayan is being dropped down. At first, I am not sure why a long ā had not been written. In regular way, we may read guṇāmardayaṁs tadā (sandhi a + a → ā). Anyhow, one a is elided. This is a particular case of an Imperfect tense that has been used without its augment. The reason may be found out through the chanda at the end of the 1st line of Rucirā metre:

mu hur mu huḥ su ra gaṇa mar da yaṁs ta dā
JA    BHA    SA    JA

We see nā is at the middle element of SA gana, and it is to be in a short vowel, therefore the sandhi a + a → ā can't take its normal effect. The SA gana at that very point of the 1st line of the strophe gives reason to the poet's choice in considering 'ganamardayaṁs. the present case is imperative for one to see the determinating influence of the metre. In chanda, the gana are so strict that hardly any poet can afford to avoid them.

The metre Rucirā is used in the strophe.
Stricking quickly one another with the noises, the mountains with their oozing top of table-land, the trees appearing as clouds in various particular forms had taken effect causing the terror from the sky.

The strophe uses the metre Rucirā

atha: ind. now, moreover, (also in analysis of st.24);
ambarād: ambarat (in pausa), ambara- s.nt. “sky, atmosphere, ether” (ākāsa, antartikṣa), Ab.sg., see in analysis of st.20; sandhi: the final voiceless dental t changes into d before the sonant bh of bhaya, Pāṇ.II. 1.38, 39; VI. 3.2, see in analysis of st.6, adhyāya 16; sandhi: atha + ambarād, a + a = ā, Pāṇ.VI. 1.101, see in analysis of st.6, adhyāya 16;
bhaya: s.nt. “fear, alarm, dread, apprehension, terror, danger, peril, distress”;
jananāḥ: jananāś (in pausa), janana- adj. ifc. at the end of cpd., “generating, begetting, producing, causing”; s.m. “progenitor, creator”, N.pl.m. ; this word is seen in Ṟgveda II:

Grupūṣanā jananā rayiṇāṃ divo jananā prthivyāḥ / 40.1.

In Manusmr̤ti IX:

ekādaśe strījananī sadyastvaptārṇavādinī/81.
sa: particle;
pādapā: pāda–pās (in pausa), pāda–pa– s.m. “drinking at foot or root”, i.e. a tree, plant”, pa coming from the root PĀ– “to drink”); sandhi: the final dental sibilant s of the group –ās must be dropped down before the sonant b of bahu, Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of st.8, adhyāya 14;
samudramanthana

bahuvirdha– adj. “of many sorts or kinds, manifold, various”;

megha– s.m. “a cloud” (vārīda); “a mass” (samūha);

mahādrayāh : mahā–adri– s.m., N.p., “a mountain” (parvata); “a stone” (śilā); “a tree” (taru); “a cloud” (mehga); “the sun” (sūrya);

drutam : ind. “quickly, swiftly”, immediately” (sadyam); druta– s.m. “a scorpion” (damsa); “a tree” (naga); “a cat” (biḍāla);

rūpināḥ : rūpin– adj. “having or assuming a partic. form or figure, embodied, corporeal”; ifc. “having the form or nature or character of, characterised by, appearing as”, N.(or Ac.) pl.m. ;

svanāḥ : svana– s.m. “sound, noise” (nāda, dhvani), the sound produced by the roar of wind, thunder, water;

abhi–HAN– 2nd cl., “to strike, to beat” (TAD– 10th cl.); “to kill, to destroy” (HAN–) ; “to drive, to ward off” (apa–NUT–); “to beat” (as drum) ; abhihatya : ind. “striking, killing”; In the Manusmṛti XI, we read :

avagurya tvabdaṭatam sahasramabhīhatya/st.206.

prapedire : pra–ped–ire, coming from pra–PAD–, “to fall or drop down from (Ab.)”; “to go forwards, set out for”; “to fall upon, attack, assail”; “to undertake, commence, begin, do” ; “to assume, to come one, appear, take effect”; pra, prefix, a reduplication (abhyāsa) is not seen and the vowel a is substituted by e ; two Pāṇini’s sūtra must be known.

VII. 4.60 : halādīḥ śeṣaḥ/60/padāṇi/hal ādīḥ śeṣaḥ/

vṛttiḥ/ abhyāsasya halādīḥ śiṣyate anādir lupyate/

The word halādīḥ is not a compound, though it could be in a tatpurusa meaning “first among the consonants”. Through the word ādī, it can be supposed as a Karmadhāraya. We have the word abhyāsa in the vṛttih, it bears a sense of jāti, “generic property” or kind. Śeṣaḥ and śiṣyate lead the
same object expressed to us by “is retained”. About prapedire, pra, prefix, only p “is retained” as pa–pad + ta → ped + e, the reduplication pa is dropped down, the p of PAD– is maintained. Practically speaking, in the weak stem of Perfect tense (Li) of Ātmane pada, the reduplication or the consonants of abhyāsa are all elided; the first one “is retained”; it appears as śeṣaḥ is the determinating word of the sūtra. For best comprehension, one can discuss the sense of the sūtra through the retention or the cessation facing the consonants. And one can feel an insight of the trend of the injunction.

VI. 4.120 : ata eka halmadhye'nādesāder lī/120/padāni/ ataḥ eka hal madhye anādesādeḥ lī/ vṛttih/ kniṉitivartate/lī/ parata ādesa ādirasyāṅgasya nāsti tasya ekahalmadhye, asahāyayor halor madhye yo'kārastasya ekārādeśo bhavati, abhyāsalopaś ca līknitiparataḥ/ vārttikam/damheretvam vaktavyam/vā'/ naśimanyoralivetavam vaktavyam/vā'/ chandasyamipacorapalī vevam vaktavyam/ vā'/yajivyapyoś ca/ According to this sūtra, we understand pad → ped as the vowel e is substituted for the short a standing between two simple consonants. The effect takes place with personal endings of Perfect tense which have a k indicatory (I. 2.5). When the vowel e is substituted, the reduplication is all elided. The case is confirmed by the sūtra VII. 4.60. About the personal flexional ending –ire, there is a Pāṇini's sūtra III. 4.81, see in analysis of st.8, adhyāya 16; the vowel i of –ire can be cleared up by the sūtra VI. 4.64, see in analysis of st.8, adhyāya 16; 3rd pers.pl. Perfect (Li-), Ātmane pada.

pravigalita– (pra–vi–GAL– + i- + kta, vi–GAL–i–ta, Pāṇ.VII. 2.52, see in analysis of st.23, adhyāya 14), “oozing”;
sānavaḥ : sanu– s.m., (from the root SAN–), “a summit, ridge, surface, top of mountain, mountain–ridge, table–land”, N.pl.;
parasparam : ind. “one another, each other, from one an-
other”; we see the dental sibilant s is maintained be-
fore the voiceless labial p. In general way, the dental
sibilant s has to be changed into the visarga. Through
analogical view, Pāṇini’s sutra VIII. 3.38 may be quoted :
sopadādu/38/padāni/saḥ a upadhādu/

vṛttih/ sakāra ādeśo bhavati visarjanīyasya
kupvora/padādyoh parataḥ
pāśakalpakakāmyeṣu/

vārṭtikam/ sopadādāvityanavyayasyoti vaktavyam/roreva
kāmye nānyasyeti niyamārtham vaktavyam/

vārṭtikam/ upadhānīyasya kavarga parataḥ sakāra ādeśo
bhavatīti vaktavyam/

we have payaspāsam (V. 3.47), payaskalpam,
yāśaskalpam (V. 3.67); (see also VIII. 3.48, 49, 51).

“Thereafter on all sides, the earth was shaken (and)
struck, causing the forest to descend from the great moun-
tain; with roaring exceedingly again and again at each
other, they threw (themselves) attacking fiercely in the
battle-field”.

Tato mahī pravicalītā sakānanā
mahādripātābhihatā samantataḥ/
parasparam bhr Śamabhīgajātāṃ muhū
raṇājire bhr Śamabhīsambhāvarti/26/

“Then, therefore, hence”,
for the word tatas, see Pāṇ.V.3.7; VI. 3.35, analysis of
st.14, adhyāya 14; sandhi : the group –as changes into
o before the nasal m of mahī, Pāṇ.VI. 1.113; VI. 1.114,
see in analysis of st.17, adhyāya 14;
**SAMUDRAMANTHANA**

*mahi* : s.f. “the earth”, N.sg. ; in Rg.III. 56.2 :
*Tisro mahiruparastasyuratya guhā dve nihite darṣyekā/

In *Manusmṛti*, VII :

dhanvadurgam mahidurgamabdurgam vārkṣameva vā / st.70.

In the *Bhagavadgītā* :
*hato vā pṛāpsyasi svargaḥjitvā vā bhokṣyase mahīm / II.37.*

*kānanā* : kānana– s.m. (or nt.), “forest” (vana), it may be related to *mahī* ; in the *Meghadūta*, we read :
*channopāntah pariṇataphaladyotibhiḥ kānanāṃraisa (...), st.18*

*mahādri*– mahā + adri, “the big stone, the great mountain”, sandhi : a + a = ā, Pāṇ.VI. 1.101, see in analysis of st.6, adhyāya 16;

*abhi–hatā* : (abhi–HAN–), adj. “struck, smitten, killed, beaten, attacked”, f.sg., related to *mahī* ;

*pāta* : “fall from a mountain” ; “descending, causing to descend”;

*samantataḥ* : (or samantāḥ), ind. “on all sides, wholly”, (see also in st.17) pravicalītā : (pra–vi–CAL–), “cal + i + ta, Pāṇ.VII. 2.52, see in analysis of st.23, adhyāya 14;

*bhrśam* : ind., generally used at the beginning of a compound, “much, abundant”; “strongly, violently, vehemently, greatly, exceedingly, repeatedly” (bhūyas) abhi–garjetāṃ : “garjet–, pres. participle of GARJ– 1st cl., “to roar at, to bowl at, to rise savage or ferocious cries”; “to thunder” (NAD–, STAN–); G.pl.m. (or nt.);

*muhū* : muhus or muhur, “again, again and again” ; *sandhi* : the final *r* must be dropped down before the letter *r* of ranājīre and consequently the vowel *u* is to be lengthened, Pāṇ.VIII. 4.14 :
ro ri/14/padānī/raḥ ri/

vṛttih/ rephasya rephe parato lopo bhavati/

The real form of the sūtra is roḥ ri; the form ro ri is a right understanding as ras ri (in pausa) has to be pointed out (sandhi: group –as → o, Pāṇ.VI. 1.113 VI. 1.114); raḥ is the Genitive or r, and roḥ would be the Genitive of ru, and accordingly roḥ ri has nothing to do here. The lengthening of the vowel which precedes that r can be referred to the Pāṇini’s sūtra VI. 3.111:

dhralope pūrvasya dirghoṇah / 111/ padānī/dhralope pūrvasya dirghoṇah /

vṛttih/ dhakārarephayor lopo yasmin sa ḍḥ lopaḥ tatra pūrvasyāno dirgho bhavati/

parasparam : ind. “one another, each other, from one another”; the dental sibilant s of paras is maintained, Pāṇ.VIII. 3.38, see in analysis of st.25;

raṇājire : raṇa- a + Aj-ire, a, reduplication (abhyaśa), aj-, root, 1st cl. “to pers.flexional ending, 3rd pers.Perfect tense, Ātmane pada; for –ire, Pāṇ.III. 4.81; for the vowel i of –ire, Pāṇ.VI. 4.64, see in analysis of st.8, adhyāya 16; vartite : vartita : vart–i–ta, coming from the root VRT– (saṃ", pra") “to begin, to set about; “to go against”, attack, to encounter”; L.sg.

Logico-grammatical analysis.– The earth (mahī) was shaken (pravicalitā) and struck (abhihatā); kāṇanā may be understood as an element which determines what is to be distinguished in a statement, being in connection with the subject. So, kāṇanā is a predicate related to mahī. The forest and particularly the trees depend on the earth to being in a good condition, but in the scenery shown by the strophe, the trees are broken or uprooted. The situation can be compared to the effect of an earthquake. Kāṇanā can't be kāṇanās (in pausa), though the final dental sibilant s of the group –ās has to be dropped down before the sonant m of mahāḍrī; the case is to be kept off.
Case of abhihatā (or abhihatās, in pausa) : if abhihatās had been used, its final dental sibilant s would have changed into visarga before the sibilant s of samantataḥ. Otherwise, if, indeed, abhihatās had been considered, the final sibilant s would have remained. Having viewed through these supposed cases, one may be sure that abhihatā, like pravicalitā, is related to mahī.

The case of pāta was the right one; the sandhi a + a took its effect (long ā), though pātā was likely possible with regard to mahī (or also kānanā(?)). Anyhow, pāta remains an element of the compound mahādrī.

Parasparaṇ would have been put nearby abhisamā pravartite, but the image of the fight (viruddha or yuddha) and its steps had obliged the choice that had been fitted to follow rightly the scheme of the metre. Each camp was in battle array:

a) war–cry grasped through “abhigarjatām, b) setting about fighting, indicated by abhisampravartite.

Bhrśam + abhi is seen in two times and associated with the verb expressing the actions that required an artful preparation.

Raṇājire may be understood as raṇa + ajire (a, reduplication+AJ–), the form of the syllables established by the metre. Through “vartite, L.sg., raṇa is worth hinting at the place wherere the violent event takes place ; by the way, raṇa can be rendered as “as in the battle–field”.

This strophe 26 is not entirely written in the Rucirā metre. The first line has only 35 syllables. From mahādrī until samantataḥ, the scheme is:

\[
\text{ma hā drī} \quad \text{pā tā bhi} \quad \text{ha tā sa} \quad \text{ma nta taḥ}
\]

\[
\text{JA} \quad \text{TA} \quad \text{JA} \quad \text{RA}
\]

This part follows the scheme of vaṃśasthavila (or vaṃśatanita).
“Then, causing to burst asunder the summits of the mountain by arrows, and when the battle-field was in the
great danger for the demons' troops, the Supreme Spirit (i.e. Viṣṇu), by means of abundant arrows with best –
decorated tips, concealed the road of the sky.”

naras : nara– s.m. “a man, a male” (pums) ; “a person” (jana); “the primeval Man or eternal, supreme Spirit
pervading the universe”; “a husband” (in Mn. IX.76); N.sg. ; sandhi : the final dental sibilant s is maintained
as it is followed by the voiceless dental t of 7, Paṅ.VIII. 3.34, see in st.17, adhyāya 14;
tato : tatas (in pausa) = tasmāt, “then, therefore, hence,
thus”, for the word tatas, Paṅ.V. 3.7 ; VI. 3.35, see in
st.14, adhyāya 14; sandhi : the group –as changes into
o before the sonant v of varakanakāº, Paṅ.VI. 1.113 VI.
1.114, see in st.17, adhyāya 14;
vara : adj. “excellent” (uttama); “better than” (śreyam); s.nt.
“a desire” (icchā) “a boon” (îpsita– s.nt.) ; “a gift”
(dāna); this word is used in Khmer language; kanaka–
s.nt. “gold” (suvarṇa);
agra : adj. “chief, best, prominent” (pramukha, ādyā, śreṣṭha); “tip, point”; “the best (of any kind); “goal,
aim” (sandhyāna); “surplus, excess” (adhiśka); now,
agra is used in Pāli form as agga in Khmer language.
Before the World War II, the so–called Khmer Prime
Minister (2nd personage after the King) had
aggamahāsenā as his title. The queen was called
aggamehesi, i.e. “the Chief of the female buffalo”.

Naras tato varakanakāgrabhuṣaṇair
mheśubhir gaganapathanā samāvṛṇot/
vidārayan girīśikharatī patribirh
mahābhaye’suragaṇavigrahe tadā/27/

Naras tato varakanakāgrabhuṣaṇair
mheśubhir gaganapathanā samāvṛṇot/
vidārayan girīśikharatī patribirh
mahābhaye’suragaṇavigrahe tadā/27/
bhūṣañair: bhūṣañais (in pause), bhūṣaṇa– s.nt. “ornament, decoration” (alāṅkāra) I.pl., sandhi: the final dental sibilant s changes into r before the sonant m of maheśubhir, Pān.VIII. 3.15, see in analysis of st.1, adhyāya 16; Pān.VIII. 2.66, see in analysis of st.15, adhyāya 17;

maheśubhir: mahā + iṣu + bhis (in pause), I.pl.; mahā: mahat– adj. “important, great, big, large, mighty, violent, distinguished, abundant, numerous”;

iṣubhir: iṣu– s.m. “an arrow” (ṣara), coming from the root Iṣ– 1st, 4th, 9th cl.; in the Dhammapada (of Buddhist Tipiṭaka), Cittavagga (Cittavargaṭṭiyah):
Pāli: ujum karoti medhāvi isukāro va tejanam/33/ (2nd line)

Sanskrit: rjum karoti medhāvi iṣukāra iva tejanam/33/ (2nd line) sandhi of iṣubhir: the final dental sibilant s changes into r before the sonant g of gagana", same Pāṇini’s sūtra as indicated under bhūṣañair;
sandhi of maheśubhir: a + i → e, Pān.VI. 1.87, see in analysis of st.6, adhyāya 16;

gagana: s.nt. “atmosphere, firmament”; “sky” (ākāśa), “heaven” (svarga); “a cypher” (śūnya);

patham: from pathin– s.m., strong stem pathan, older patha, middle pathi, weak path, patha at the end of compound for pathin, s.m. “a way, path, road, course” (marga); “journey” (pravāsa); “range” (viśaya); “a sect, a doctrine” (śākhā, mata); the Pāṇini’s sūtra V. 4.74 may be quoted for this:

ṛkpūrapdhūḥ pathāmānakṣe/74/padāni/ṛk pūḥ ap dhūr pathām a anakṣe/

vṛtthih/ bhauvṛihaviti na svaryyate/sāmānyena vidhānam/ṛk pur ap dhur pathin ityevamantānāṁ samāsāmāmakārah pratyayo bhavati samāsanto’kṣe na/

The affix a comes after rc, pur ap dhur and pathin when
being at the end of a compound, but it is not the case when `dhur` is in conjunction with `akṣa`.

(dvīpa, Pāṇ. III. 3.97; rājadhrā, VIII. 2.7; IV. 1.4; jalapath, VI. 4.144).

In the Rāmāyana, Kiśkindhākāṇḍa, sarga 34, we read:

> na ca saṃ−kucitaḥ panthā vālī hato gataḥ/ st.18 (1st line)

The sūtra VII. 1.85 is useful:

> pathimathyrbhukṣāmāt/85/padāni/pathi mathi rbhukṣām āt/

> vṛttih/ pathin mathin rbhukṣin ityeteśamaṅgānāṁ sau
     parata ākāra ādēśo bhavatī/

The vowel ā (āt) is substituted for the nasal of the three WORDS mentioned in the sūtra; this ā is not to be nasalised. There is a maxim: bhāvyamānene savarṇānāṁ grahaṇāṁ na bhavati. (see also VII. 1.86, 87)

vidārayan : vidārayat−(--ant−), coming from the root vi−Dṛ−, pres.participle in causative mood, “causing to burst asunder, to rend or tear to pieces”, N.sg.m., related to narus; the case may be seen as vi−dār−ay−a−n; root vi−Dṛ−, the long ō ā ā, Pāṇ.I. 1.3, see in analysis of st.22, (see also in Pāṇini’s sūtra VII. 3.84, in analysis of st.28, adhyāya 16.

For the final dental nasal n (vibhakti of −at−/−ant−), Pāṇ.VIII. 3.30; VI. 4.14 VI. 1.68; VIII. 2.23, see in analysis of st.6, adhyāya 16; the sūtra VII. 1.70 must be known:

> ugidaçāṁ sarvanāmasthāne’dhātoḥ/70/ padāni/ugit a cām sarvanāmasthāne a dhātoḥ/

> vṛttih/ ugitāmaṅgānāṁ dhātuvirjitānanāmañcate ca sarvanāmasthāne parato numāgamo bhavatī/

giri : s.m. “a mountain, an elevation” (naga); “a huge rock” (mahāśilā); in Khmer, the word is spelt as girī;
śikharāni : śikhara– s.m. or nt. "pop, summit" (śṛṅga); “crest” (āpīḍa), Ac.pl.

patribhīr : patribhīs (in pausa), patri– s.m. “an arrow” (bāna); “mountain” (bhūbhṛt); “a tree” (pādapa), I.pl., sandhi : the final dentals sibilant s changes into r before the sonant m of mahābhaye, see the same Pāṇini’s sūtra as indicated under bhūṣaṇair ;

mahābhaye : mahā + bhaya–, bhaya– s.nt. “fear, alarm, dread, apprehension, terror, danger, peril, distress”, L.sg.;

‘sura : a–sura (in pausa), privative a, Pāṇ.VI. 2.116, see in analysis of st.12, adhyāya 14;

gaṇa : s.m. “a flock, troop, multitude, number, series, class”;

vigrāhe : vigrāha– s.m. “discord, quarrel” (kali); “battle” (yuddha); “contest, strife, war with”; L.sg.;

tadā : ind. “then, at the time” (tasmin samaye), Pāṇ.V. 3.15, see in analysis of st.9, adhyāya 14; (see in st.13, 22, 23);

samāvṛṇot : sam–ā–a–VR–nō–t, coming from sam–ā–VR–, 5th cl., “to cover all over, conceal, veil, encompass, surround” ; sam–ā–, prefix (upasarga), a, augment (bhūṭakaraṇa), VR–, root, –nō–, infix indicating the strong stem of 5th cl., t, pers.flexional ending, 3rd pers.sg., Imperfect tense, Parasmai pada. (see also in st.22, adhyāya 16).

sandhi : the dental nasal n changes into the cerebral n nasal after the letter r of the root, Pāṇ.VIII. 4.1; VIII. 4.2, see in analysis of st.3, adhyāya 16. In VIII. 4.2 we read :
a̋kupvānnumvyāvāyeapi/2/padāni/a̋ku pu ān num vyāvāye api/

The cerebral nasal n takes place of n when the case is intervened by a vowel or y, v, r, h, or a guttural, or a labial or the preposition a or the augment num.

a̋ stands for vowels and the letters y, r, v, h, (karṇam, haraṇam, kiriṇā),

ku means all the guttural, e.g. arkeṇa, mūrkheṇa,
pu means all the labial, e.g. darpeṇa repheṇa, garbheṇa,

āṅ means all the particle ā that is a vowel and do included in as pratyahāra, (VIII. 2.34; VIII. 4.14).

The vowel r of the root VR– does not become guṇa; it can be explained by two Pāṇini’s sūtras, VII. 3.84; I. 2.4.

VII. 3.84 : sārvadhātukāṛddhadhātukayoh/84/padāni/
sārvadhātuka āṛddhadhātukayoh/

vṛttiḥ/ sārvadhātuke āṛddhadhātuke ca pratyaye
igantasyāṅgasya guṇo bhavati/

The verb of 5th cl. as SU–, VṚ– and the like do not take guṇa, i.e. su–snu + tip → sunoti, At this, the sūtra I. 2.4 has a determinating effect.

I. 2.4 : sārvadhātukampīt/4/padāni/sārvadhātukam ap–it
(ṅit)/

vṛttiḥ/ sārvadhātukaṁ yadapittaṁid bhavati/

The distinction must be made :

– terminations marked by ś (as called tiṁ),

– terminations marked by p (Tip, Sip, Mip, such as ti, si, mi);

ṅit → śap with p (as marked by p, pit),
ṅit without p, a–Pit, the affix is not gunated (e.g. kurutas).

The 5th class is stated by Pāṇ. III. 1.73 :

svādibhyah śnuḥ/73/padāni/su ādibhyah śnuḥ
(sārvadhātuke kartari)/

vṛttiḥ/ (...) ityevamādibhyo dhātubhyah śnupratyayo bhavati/

Su + tiP = Su + śnu + tiP → sunoti.

Let’s compare the following lines :
$logico-grammatical analysis.—$ By considering the sense of $\text{vidārayanō}$, $\text{patribhir}$ may be rendered as “by arrows” that were the means for bursting asunder the summits of the mountain, so that the demons’ troops were in terror.

From mahābhaye until the end of the strophe, there is a possibility of an absolute locative. The condition described by this absolute locative is the direct consequence of the action said by $\text{vidārayanō}$ ... $\text{patribhir}$. It took a moment as the demons were more untoward in their dealings with the gods. Facing the dreadful situations created by the Supreme Lord on all sides, they could not hold out any longer against the temptation to indulge in terror.

Then, feeling reassured about the whole thing, the Supreme Lord concealed the road of the sky. He decided it was worth while to do so in this very case where he could better bear sway and hod them in bondage. It was very easy for him to disentangle their train of thought, and each time to cause them to labour under an error; at the end, they were floundering through a mortal blow, and for the moment, they couldn’t go awry in all directions. It was all very well for them to have an issue. It was perhaps all that was left for them to withdraw from the battle-field. For the Supreme Spirit, the demons were due to follow the road that was remained for them. They had no choice at all. The Nara’s act had to be understood by the demons as “you go where I want or don’t you say a word, or else ...” They had to bear the burnt of the destruction along with quailing for any instant of leaving the place, though they might have done so without being thought to be craven. While they moved on —
as it will be said in the next strophe — the Lord may have stood up, waited, gaped and said not a word. What one is supposed to see the image as the case would be plausible.

The strophe is written in the metre Rucirā.

ततो मही लवणजलं च सागरं
महासुरं प्रविशिष्यर्दितं सुराः।
विषुतं ज्वलितहुताशनप्रभं
सुदर्शनं परिकृपितं निशायं 

Tato mahīṃ lavaṇajalam ca sāgaram
mahāsūrā praviviśur arditaḥ suraiḥ/
vyaḍ gataṁ jvalitahutāsaṇaprabhāṃ
sudarsanaṁ parikupitam niśāmya ca/28/

“Then, afflicted by the gods and knowing the hot–tempered discus of Viṣṇu and the lustre enjoying an oblation being burst (and) going towards the sky, the great demons entered into the ocean of the salted water and into the earth”.

tato : tatas (in pausa) = tasmāt, for tatas, Pāñ. V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14; sandhi : the final dentas sibilant s changes into r before the sonant m of mahīṃ, Pāñ. VI. 1.113, VI. 1.114, see in analysis of st.17, adhyāya 14;

mahīṃ : mahī– s.f. “the earth”, Ac.sg.;
lavaṇa : adj. “saline” (kṣāra); “salted”; “lovely, handsome” (cāru);
jalāṃ : jala– s.nt. “water” (vāri) ; jala is used in Khmer language; jalāṃ is seen in pāñcatantra, I :

tātasya kūpo'yamītī bruvānāḥ ksāraṃ jalāṃ kāpurusāḥ
pibanti/st.3.25,

arditāḥ : ardita–, past participle, coming from the root ARD– 1st cl., “to afflict, to strike, to kill” (TUD–), N.pl.m., related to mahāsūrāḥ;
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mahāsurāḥ : mahā + a–sura, sandhi : a + a ȧ ā, Pāṇ.VI. 1.101, see in analysis of st.6, adhyāya 16;

a–surāḥ : a–sura– s.m. “a demon”, for privative a, Pāṇ.VI. 2.116, see in analysis of st.4, adhyāya 15; N.pl. ;
suraḥiḥ : surais (in pause), “a god”, I.pl. ;
sāgaraṃ : sāgara– s.m. “the ocean”; the word sāgara is related to the king Śāgara and his own history. This is narrated in Aranya–Parvan of the Mahābhārata III, adhyāya 107, 108, (see also in analysis of st.25, adhyāya 16);

viyad : viyat (in pause), viyat– s.nt. “sky, atmosphere” (ākāśa, antartikṣa), sandhi : the final voiceless dental t changes into the sonant d before the sonant g of gataṁ, Pāṇ.II. 1.39; VI. 3.2, see in analysis of st.2, adhyāya 16;

gataṁ : gata–, coming from GAM– + ta, the nasal m of GAM– is elided, Pāṇ.VI. 4.37, see in analysis of st.34, adhyāya 16;

jvalitahutaṇaprabham : jvalita–huta–aṇa–prabhaḥ : “the lustre enjoying an oblation being burst”, (see also in st.21);
sudarśanam : sudarśana– s.nt. “the discus of Viśṇu” (viṣṇucakra), Ac.sg. ;

parikupitaṇaṁ : pari–kupita–, pari–kup–i–ta– adj. “much excited, very angry, wrathful”, coming from pari–KUP– 4th cl.; about pari there is a Pāṇini’s sūtra,
lakṣaṇetthambhūtākhyānabāgavāṇāsūprasupratī paryayāh/ 90/padāṇi/lakṣaṇa ittham bhūtākhyāna bhāga vāṃsāv prati pari anavaḥ (karmapra)/
vṛttiḥ/ lakṣaṇe ittham bhūtākhyāne bhāgo vāṃsāvāṃ ca viṣayabhūtāyaḥ prati anu ityete karmapravacanīyasānijña bhavanti/

niśāmya : abs. of ni–ŚAM–, “to hear, to know”; 

praviviṣur : pra–vi–viṣ–ur, coming from the root pra + VIŚ–, 6th cl., “to enter” (GAH–), pra, prefix, vi, reduplication (abhyās), vis–, root, ur (us), pers.flexional ending, 3rd pers.pl., Perfect tense, Parasmai pada.
sandhi: the final dental sibilant s of us changes into r before the vowel a of arditāḥ, Pāṇ.VIII. 3.15, see in analysis of st.1, adhyāya 16; Pāṇ.VIII. 2.66, see in analysis of st.15, adhyāya 17.

The metre is Rucirā.

The strophe tells us about the issue left to the demons to escape from the battle-field. We understand the reason why the road of the sky is concealed by Viṣṇu.

तत: सुरर्विजयमवाय मन्त्र:  
स्वमेव देशां गमित: सुपूजित:।  
विवाह्य खं दिवमपि भैव सर्ववेश-  
स्ततो गता: सत्तलधरा यथागतम्॥२९॥

Tataḥ surair vijayam avāpya mandaraḥ  
svameva desaṁ gamitaḥ supūjitaḥ/ 
vinādyā khami divamapi caiva sarvaśas  
tato gatāḥ saliladharā yathāgatam/29/

“Thereafter, having obtained the victory, the mountain Mandara was highly honoured and exactly driven by the gods to its own place, except the sky and the sun; then, the clouds are going on everywhere as they were coming”.

eva: ind. “just, exactly”, Pāṇ.VIII. 1.62, see in analysis of st.3, adhyāya 16;

vijayam: vijaya– s.m. “conquest, glory, success” (jaya– s.m.), Ac.sg.; vijaya is used in Khmer language as high title of many great Masters of army;

surair: surais (in pausa), sura– s.m. “a god”, I.pl., sandhi: the final dental sibilant s changes into r before the sonant v of vijayam”, Pāṇ.VIII. 3.15, see in analysis of st.1, adhyāya 16; VIII. 2.66, see in st.15, adhyāya 17;

tataḥ: tatas (in pausa) = tasmāt “then, therefore, hence”, for the word tatas, Pāṇ.V. 3.7; VI. 3.35, see in analysis of st.14, adhyāya 14;
caiva : ca + eva, sandhi : a + e = ai, Pāñ.VI.1.88, see in analysis of st.3, adhyāya 15;

gamitaḥ : gamita– adj., coming from the root GAM–, “caused to go, sent, brought, reduced, driven to”; GAM– + i- + kta, GAM– + i + ta = gamita, Pāñ.VII. 2.52, see in analysis of st.23, adhyāya 14; I. 1.46, see in st.23, adhyāya 17. The sūtra VII. 2.35 is a governing rule :

ärdhadhātukasyedvalādeḥ /35/padānī/ärdhadhātukasya i□ valādeḥ/

vṛttiḥ/ chandasiti nivṛttam/ärdhadhātukasya
valāderiḍāgamo bhavati/

This i□(augment) is added to a root ending with any consonant, except y.

supūjitaḥ : supūjita– adj. coming from su–PŪJ–, + i□+ kta, su–puj–i–ta–. “highly honoured”, see the same Pāṇini’s sūtra under gamitaḥ;

dēṣaṃ : dēṣa– s.m. “point, region, spot, place, province, country, kingdom”, Ac.sg.;

avāpya : abs., “having obtained”, (ava + ĀP–, 5th cl.);

sva : pron. “one’s own self” (sṛṣya, ātman), in Manusmṛti, I:

   tām hi svayaṁbhūḥ svadāśyāttapastaptvādito’srjat/ st.94, (1st line).

In the Bhagavadgītā III :

Śreyoś svadharma vigunāḥ para–dharmāt svanusūhitāt
svadharme nidhanaṁ śreyoḥ para–dharmo bhayāvahah/ st.35

tato : tatas (in pause) = tasmāt, see under tataḥ ; sandhi : the group –as changes into o before the sonant g of gatāḥ, Pāñ.VI. 1.113; VI. 1.114, see in st.17, adhyāya 14;

khaṃ : kha– s.m. “the Sun” (pataṅga); s.nt. “the sky” (ākāśa); “an organ of sense” (indriya); Ac.sg.; in the Bhagavadgītā VII :
pranavah sarvavedeshu sabdah khe paurusam nrsu/st.8,
(2nd line).

adya : ind. “now, at present”, (adhuna, idanim);
vinah : ind. “without, except” (with Ac.I.Ab.);

About vinah, there is a Panini’s sutra II. 3.32:

prthagvinanabhis trityanyatrasyam /32/padaniprthag
vinah nanaabhith tritya anyatrasyam (paanchami)/

prthak vinah nana ityair yoge tritya vibhaktir bhavati
anyatrasyam paanchami ca /

One can see the aphorism related to the sutra:

vinah vatah vinah varsha vidyut prapatana vinah
vinah hasti kratandojan kenemau paitau drumau/
divam : diva– s.nt. “heaven, sky”; “day”; Ac.sg.; (div– s.f.);

api : enclitic particle, Pani. 4.96, see in analysis of
st.19, adhyaya 14;

sarvaahas : ind. “wholly, completely, entirely, throughly, collec-
tively, altogether, in general” = sarvatas : ind.
(sarvasmat, sarvebhayas); sarvatra, sarvatha; sandhi : the
final dental sibilant s is maintained before the voice-
less dental t of tato, Pani. VIII. 3.15; VIII. 3.34; VIII. 2.66,
see in analysis of st.17, adhyaya 14;

gatah : gata–, coming from GAM– + ta, the nasal m is elided,
Pani. VI. 4.37, see in analysis of st.34, adhyaya 16; N.pl.m.;

yathah : ind. “in which manner or way, as, like, according as,
that, so that, in order that”; Pani. VIII. 1.37 :
pujayam nanantaram/37/padanipujayam na anantaram/

vrittih/ yavad yathah ityabhyam yuktamantaram tinanta
pujaya viyaye nanudatta na bhavati kim
tarhi anudattameva/

salila : adj. “flowing, surging, fluctuating, unsteady”; “wa-
ter”; “rain” ;
saliadharā: “dharas (in pause), “dhara—s.m. “water—bearer”,
a cloud, N.pl. sandhi: the final dental sibilant s must
be dropped down before the sonant y of yathāgatam;

In Rgveda, we can read:

samudrajyesṭhāḥ salilasya madhyat punānā yaṃtyaniviśamānāḥ / VII.49.1.

ततोऽभुतं सुनिहितमेव चक्ष्ये
सुरः परां सुदमभिगम्य पुष्कलाम्।
ददौ च तं निधिमुनत्वम् रक्षितं
किरीतिने बलभिद्यामेव: सह॥३०॥

Tato’mṛtaṁ sunihitam eva cakrire
surāḥ parāṁ mudamabhigamya puṣkalām/
dadau ca taṁ nidhim amṛtasya raksitum
kiriśīne balabhidathāmaraṁ saha/30/

“Then having approached a splendid, complete hap-
piness, then the gods had properly deposited the nectar;
He (i.e. Viṣṇu) granted this treasure of Immortality to
Indra to protect [it] with the gods, the breakers of the
army (of the demons)”.

eva: ind., particle, Pāṇ.VIII. 1.62, see in analysis of st.3, adhyāya 16;

tato: tatas (in pause) = tasmāt, for the word tatas, Pāṇ.V.
3.7; VI. 3.35, see in analysis of st.14, adhyāya 14; sanḍhi: the group –as changes into o before the vowel a
of amṛtaṁ, Pāṇ.VI.113; VI. 1.114, see in analysis of
st.17, adhyāya 14; consequently, the privative vowel a
of amṛtaṁ must be dropped down, Pāṇ.VI. 1.109, see
in analysis of st.12, adhyāya 14; for the privative a,
Pāṇ.VI. 2.116, see in analysis of st.4, adhyāya 15;
a–mṛtam: a–mṛta–, “the nectar”, Ac.sg. ;
a–mṛtasya: G.sg. ;
surāḥ: surās (in pause), sura– s.m. “a god”, N.pl., sandhi :
the final dental sibilant s of the group –as becomes visarga before the voiceless p of parāṁ, Pāṇ. VIII. 3.34, 35, 36, see in analysis of st.7, adhyāya 16;
nihita– adj. “laid, deposited” (sthāpita, arpita); “delivered, trusted” (nyasta) “held” (vidhṛta); “treasured up” (upacita);
parāṁ : para– adj. “different, another, highest, superior” (parama, anantaram, anantara), Ac.sg.f., related to mudam;
puskalām : puṣkala– adj. “much”; splendid” (divya); “excellent” (uttama); “full, complete, magnificent”, Ac.sg.f., related to mudam;
mudam : mud– s.f., (muda– s.f.), “joy, pleasure”; “happiness, gladness”, Ac.sg., object of abhi–gamya;
abhi–gamya : abs. of abhi–GAM–, “having approached”;
cakrire : coming from the KR– VIIIth cl., ca, reduplication (abhāya), see some Pāṇini’s sūtra in analysis of st.2, adhyāya 17, kr–, weak stem of the root KR– that has an irregular conjugation, –i– of –ire, vowel joining the stem and the termination re, Pāṇ.VI. 4.64, see in analysis of st.8, adhyāya 16, –ire can be called as the termination of 3rd pers.pl. Perfect tense, Atmane pada, Pāṇ.III. 4.81, see in analysis of st.8, adhyāya 16. An observation may be said as KR– → kri–(ṛ–ṛi) follows the Pāṇini’s sūtra VII. 4.28 and consequently the kri– is immediatly followed by yak (= ya). The case has to be cleared up between kri of cakrire (Perfect tense) and the kri obeying the rule VII. 4.28.
dadau : coming from the root DĀ– 3rd cl., “to give, to grant, to bestow, to yield”, da, reduplication (abhāya), see Pāṇini’s sūtra in analysis of st.2, adhyāya 17, (VI. 1.1, adhikāra rule, VI. 1.4; VII. 4.61, 62 ...), d– the remaining of the root after reduplication, and the radical vowel ā is substituted for au, personal flexional ending of 3rd pers.sg. of Perfect tense, Parasmai pada; some useful Pāṇini’s sūtras are worth while summing up :
VI. 1.88, see in analysis of st.3, adhyāya 15, (for au),

VII. 1.34, see in analysis of st.23, adhyāya 17, (au takes place of ā),

VI. 1.8, see in analysis of st.15, adhyāya 14, (for reduplication),

VII. 4.59, see in analysis of st.2, adhyāya 17, (for abhyāsa),

III. 4.82, see in analysis of st.8, adhyāya 16, (for the termination of Perfect tense).

amaraiḥ : a–marais (in pausa), a–mara– adj. “undying, immortal, imperishable” s.m. “a god, deity”, I.pl.; the word is used in Khmer literary texts;

In Manusmṛti, II :

uptādayati sāvitrī sā satyā sājarāmarā/148 (2nd line)

tam nidhim : tam, Ac.sg. of the stem tad–;

nidhim : nidhi– s.m. “a treasure” (koṣa); “abode, receptacle” (pada, nivāsa),

atha : ind. “now, hence, moreover” (atas); “if” (yadi, kiñca);

saha : ind. “with” (sākam);

kirīhe : kirī–in– s.m. a proper name (or an epithet) of Indra, a name of Arjuna in the Bhagavadgītā, XI, st.35, (...) keśavasya kṛtānjalir vepamanaḥ kirī-i/ D.m. ;

bala–bhid : s.m. “Indra” (ākhaṇḍala); “the Slayer of Bala” (i.e. Indra); another meaning would be sought as the word is used in a particular context of the 2nd line of the strophe (cf. at the end of the analysis), “breaking or routing an army”

The metre is Rucirā.

Logico–grammatical analysis. – The last strophe of the present adhyāya shows two facts; each one of them is stated by each line of the strophe. The whole troops of gods has drunk the nectar and delivered the remaining for them-
selves.

The 2nd fact appears as very important. Where the nectar has to be protected? And who is the high guardian of the divine treasure? The 2nd line of the strophe gives us an answer. At first, we see the verb *dadau*. Who gave the issue of the case? Why this question may be asked? The verb *dade* (3rd pers.sg., Perfect tense, Ātmane pada) would convenient for the gana at the beginning of the 2nd line (*∪∪∪∪∪∪∪∪∪∪, dada ca tam or dade ca tam*). An impersonal case of expression would enable the poet to convey the idea – and the CASE does do the work well – but *dadau* has been chosen to put a mark on the determinating occasion after contending with all the perilous difficulties that confronted the gods. The gesture (or the mystic act), which was fulfilled at the last moment, was due to Viṣṇu himself as the gods (and also the demons) were set about churning the ocean under his own patronage. The subject of *dadau* is Viṣṇu, although in this strophe his name (or his epithet) is not expressed. The object of *dadau* is *tam nidhiṃ*, of course. The verb *DĀ* is used generally with dative case. For this, we see *kirtūne*, i.e. Indra himself. Henceforth, the function of Indra is to guard (*rāṣṣitum*) the nectar as he is the great chief among the gods, so that the right protection is assured. In that way, Nārāyaṇa has nothing to reproach himself with. Amṛtasya is connected with *tam nidhiṃ* and that can be understood as “this treasure of Immortality”. With whom is Indra guarding this treasure? With his army of gods. According to a religious, well-grounded belief, the nectar is thought to be at Indra’s Paradise. Indra has his military force as it is suggested by *bala-bhidathāmaraiḥ saha*. The indeclinable saha ends the strophe and also the 17th adhyāya. Saha bears a full sense with regard to the Indra’s entourage. Accordingly, it is too difficult for the demons to sneak into Indra’s Heaven to steal amṛta. There is no reason why they shouldn’t challenge the gods. They will take an opportunity to stir up all sorts of tricks in case that the gods should be absent-minded.
Bala–bhid can be seen as in N.sg. (or Ac.sg.), meaning “Indra” or “the Slayer of Bala”. Bala–bhid may be considered as an element of the Karmadhāraya compound ‘athāmaraiḥ. This compound may be rendered as “moreover (atha) with the gods [being] the breakers of the army (of the demons)”. If bala–bhid has been used in N.sg. it would appear as Indra who had given the nectar to himself by considering the word kir»-ine. The possible supposed case leads to a queer fact as the ending part of the strophe conveys a positive conclusion to the narrative knot. It is imperative that the troops of the gods be mentioned somewhere. If bala–bhid were to mean “Indra” we might find another way. One may wonder how best to understand the 2nd line of the strophe. I should prefer bala–bhid not to be rendered by “Indra”. Try as I would, I could not avoid what kir»ine and saha were intended to mean.

Iti śrīmahābhārate ādiparvāni saptadaśo’dhyāyah/17/

“Here is the 17th chapter of Ādiparvan, in the famous Mahābhārata”.
Chapter 18

एतते सर्वमाक्ष्यातमयूं मध्यं यथा।
यत्र सोऽवः समुच्चयं श्रीमान्तुलविक्रमं॥१॥

E tat te sarvamākhyātam
amṛtaṁ mathitam yathā/
yatra sośvah samutpannah
śrīmān atulavikramaḥ/1/

Sūta said:

“(O Sages!) all about the churning of the nectar wherefrom that beautiful very powerful horse is produced, has been told to you.”

sūta uvāca : sūtas uvāca (in pausa), sandhi : the group –as is followed by a vowel other than short a, the sibilant s is dropped down, the hiatus is maintained as a result of a sandhi, Pāṇ.VIII. 3.17, see in analysis of st.17, adhyāya 23;

sūta : son of Loma–harshana, having been a pupil of Vyāsa, N.sg.m. ;

uvāca : coming from the root VAC– 2nd cl., u, reduplication (abhyāsa), Pāṇ.VI. 1.1, see in analysis of adhyāya 17, st.2 ; u–vāc–, strong stem of VAC– in Perfect tense (li-), Pāṇ.I. 1.45, samprasāraṇa principle ; VI. 1.15;

VI. 1.108; VI. 1.77; VI. 1.193;

the radical interconsonantic vowel a becomes a long one ā, Pāṇ.VII. 2.116, see in analysis of st.16, adhyāya 17; a,
pers. flexional ending of Perfect tense, Parasmai pada, Pāṇ. III. 4.82, see in analysis adhyāya 16, st.8;

about samprasāraṇa principle:

I. 1.45: igyāṇaḥ samprasāraṇam/45/padāṇi/ik yanāḥ samprasāraṇam/

vṛttih/ igyo yanāḥ sthāne bhūto bhāvī vā tasya samprasāraṇam ityeṣā saṅjñā bhavati/

VI. 4.131: vasoḥ samprasāraṇam/131/padāṇi/vasoḥ samprasāraṇam/

vṛttih/ vasvantasya bhasya samprasāraṇam bhavati/

(see also VI. 1.13; VI. 1.15);

VI. 1.77: iko yanaci/77/padāṇi/ikaḥ yan ṣ aci/

vṛttih/ aci parata ike yanādeśo bhavati/

vārttikam/ ikaḥ plutapūrvasya
savarṇadīrghabādhanārtham yanādeśo vaktavyaḥ/

VI. 1.127: iko'savarṇe śākalyasya hrasvaś ca/127/padāṇi/ ikaḥ asavarṇe śākalyasya hrasvaś ca/

vṛttih/ iko'savarṇe'ci parataḥ śākalyasyācāryasya matena prakṛtyā bhavanti hrasvaś ca tasyakaḥ sthāne bhavati/

vārttikam/ sinnityasamāsayoḥ śākalapratisedho vaktavyaḥ/ vā/

iśā aksādiṣu chandasi prakṛtibhāvamātra vaktavyam/

VI. 1.15: vacisvapiyajādīnāṃ kiti/15/padāṇi/vaci svapi yajādīnāṃ kiti/

vṛttih/ samprasāraṇamiti vartate/ṛṣṭhaṇa iti nivṛttam/vaci vaca paribhāṣane/bruvo vacir iti ca/svapi/ niśvap šaye/yajādayo yaja
When followed by an affix having an indicatory k, the semi–vowels of the roots VAC, SVAP, and the verbs of yajådi verbs are vocalised. The yajådi verbs can be recalled up as following: YAJ–, VAP–, VAH–, VAS–, VEÑ–, VYEÑ–, HVEÑ–; VAD– and ŚVI– can also be added to the series.

VI. 1.108 : samprasårañac ca/108/padåni/samprasåranat ca/

vṛttih/ pürva ityeva/samprasårañadaci parataḥ
pürvaparayoḥ sthāne pürve ekādeśo bhavati/

VI. 1.17 : liyabhyåsasyobhayeñm/17/padåni/liī abhyåsa
ubhayåsåm (samprasårañam)/

vṛttih/ ubhayåsåm våcyådinåm grahådinåm ca liī
parato'bhyåsasya samprasårañam bhavati/

(vac– → uvåca, svap– → uśvåpa);

VI. 1.193 : liti/193/padåni/liī/

vṛttih/ liti prayâyåt pûrvam udåttamå bhavati/

It deals with the udåtta accent which falls on the syllable preceding the affix.

Etat te : etad– te, sandhi : the sonant d changes into the voiceless dental t before the voiceless t of te, Pân.VIII. 4.55, see in analysis of st.15, adhyåya 13;

etat : N.sg.nt., related to amṛtåm /
ete : dative sg.

mathitåm : MATH– + i- + kta → math–i–ta, verb.adj.,
Ac.sg.nt., related to amṛtåm; about –i>kta, there is a governing rule of Pânini’s sūtra, VII. 2.35:
ärddhadhåtukasyedvalådeh/35/padåni/ärddhadhåtukasya
i>valådeh/
vyrttiḥ/ chandasīti nivṛttam / ārddhadhātukasya
valāḍeriḍāgamo bhavati/

This governing rule bears effect up to the sūtra 76.

Pāṇ. I. 1.46, see in adhyāya 17, st.23; see also VII. 2.52, in adhyāya 14, st.23;

amṛtam : a-mṛta– s.nt. “the nectar”, privative a, Pāṇ.VI. 2.116, see in analysis of st.16, adhyāya 6;
yathā : (yad prakāre thāl), “as, in the manner mentioned, so, according as, so that” (yādṛś, yena, anatikramya); Pāṇ.VIII. 1.37, see in analysis adhyāya 17, st.29; Pāṇ.V. 3.23:

prakāravacane thāl/23/padāni/prakāravacane thāl/
vyrttiḥ/ kiṃsvarvānāmabahubhyo’dvayādibhyा iti vartate/
saptamāh kāla iti nivṛttam/sāmānyasya viśeśo
bhedakah prakāraḥ prakṛtyarthaviśeṣaṇaṃ
caitat/prakāravṛttibhyāḥ
kimsvarvānāmabahubhyāḥ svārthe thāl pratyayo bhavati/

V. 3.24 : idamasthamuh /24/padāni/idamaḥ thamuḥ/
vyrttiḥ/ idamsabdāt prakāravacane thamuḥ pratyayo bhavati/thālopaśaṃdāḥ/

According to this, it must be understood idam+ tham=ittham; (see also the sūtra V. 3.2; V. 3.4).

The matter of thā can be observed through the sūtra V. 3.26 :

thā hetau cacchandasi /26/padāni/thā hetau ca chandasi/
vyrttiḥ/ kiṃ śabdāddhetau varttamānāthā pratyayo bhavati
cakārāt prakāravacane/chandasi viśaye/

The word kathā (kiṃ + thā, ka + thā) is explained by the same sūtra.

yatra : (yad tral) “where, in which”, “when” (yadā), be cause”, Pāṇ.VI. 3.35 :
Consequently, we can understand: tasyāḥ śālāyāḥ = tataḥ; tasyāṃ = tatra; yasyāṃ = yatra; yasyā = yatas. (see also the sūtra III. 3.148)


the suffix kta = ta is stated by some Pāṇini’s sūtra:

III. 4.70 : tayoreva kṛtyaktakhalarthāḥ/70/padāni/tayor eva kṛtya kta khalarthāḥ/

vṛttih/ tayoreva bhāvakarmanoḥ kṛtyasaṅjñakāḥ ktakahārthos ca pratyayā bhavanti/

tayoḥ is related to bhāva “an Impersonal act” and karma, “object”.

khal (III. 3.126) tends to denote the object and the Impersonal act. After a transitive verb kṛtya, kta and khalārtha do not point out the bhāva, (“an Impersonal action”).

III. 4.71 : ādikarmanī ktaḥ kartari ca /71/padāni/ādi karmanī ktaḥ kartari ca (bhāve, karmanī)/
Besides ādikarmani, the particle ca in the sūtra indicates that kta is used to denote the act and the object as well.

III. 4.72 : gatyarthākarmakaśīśāśīśthāśāsasajasaharuhaçya ca/72/
padānī/ gatyarthā akarmaka śīlā śīν sthā āsa vasa jana ruha jūryatibhyāḥ ca (ktāḥ kartari bhāve karanāṁ)/

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 śīls, śī, sthā, ās, vas, jan, ruh, jṛ.

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

sośvaḥ : sas āsvaḥ (in pausa), sandhi : as + a = o + Pāṇ.VI. 1.109, see in analysis of adhyāya 17, st.6 ;
sas : coming from the stem tad-, N.sg.m. ;
āsvaḥ : aśva– s.m. “a horse”, (aśnute adhvanāṃ 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”;
ºPAD– 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 : śrīmānt–/śrīmat– adj. “beautiful, famous, celebrated, glorious”, N.sg.m., related to āsvaḥ ; śrīmān is
explained by some Pāṇini’s sūtra:

Nasal dental n at an absolute end (śrīmān, bhagavān, mahān):

Pāṇ.VIII. 3.30; VIII. 3.7; VI. 1.68; VI. 4.8; VIII. 2.7; VIII. 2.23;

VI.4.14, see MhBh, in analysis of adhyāya 16, st.6;

VII.1.70, see MhBh, in analysis of adhyāya 16, st. 5, st.35.

a–tula– : adj. “unequalled, unsurpassed, matchless, peerless, very great, incomparable”; Pāṇ.II. 3.72 :

tulyārthaḥ atulopamāḥ tṛtiyānayaatarasyām/72/ padāni/tulya arthaḥ atul upamāḥbhyaḥ tṛtiyā anyatarasyām/

vṛttih/ tulyārthaḥ śabdair yoge tṛtiyā vibhaktir
bhavatyanyatarasyāṃ śaśāḥ ca tulo upamā ṣabdaḥ pakṣe vargayitvā/

vikramaḥ : vikrama– “overpowering, prowess, heroism”, related to aśvaḥ.

“Then knowing that (event), Kadrū spoke this to Vinatā : “O Dear one, so now have quickly knowledge with what is the colour of the horse Uccaiḥśravas.”

Ye nīśāmya tadā kadrū
vinatām idam abravīt/
uccaiḥśravā nu kimvarṇo
bhadre jānihi mācīram/2/

“Then knowing that (event), Kadrū spoke this to Vinatā : “O Dear one, so now have quickly knowledge with what is the colour of the horse Uccaiḥśravas.”

yaṃ : from the stem yad–, Ac.sg.nt., “which, what, that”, object of niśāmya;

niśāmya : abs. in –ya of the root ni–ŚAM–, “to hear, to know”, Pāṇ.VII. 1.37:
samāse'nañ pūrve ktvo lyap/37/samāse anañ pūrve ktvaḥ lyap/

vṛttiḥ/ samāse'nañpūrve ktvā ityetasya lyabityayamādeśo bhavati/

tadā : “then” (tasmin samaye), Pāñ. V. 3.15, see in analysis of st.14, adhyāya 9;

kadrūr : kadrūs (in pause), from Kadrū, proper name of one of Kaśyapa’s wife ; she is the mother of the thousand of snakes; N.sg.f., subject of abraviṭ;

sandhi : the final dental sibilant s changes into r before the sonant v of Vinatām, Pāñ. VIII. 3.15; VIII. 2.66, see in analysis of st.14, adhyāya 17;

vinatām : Vinatā, proper name of another Kaśyapa’s wife ; she is the mother of Aruṇa and Garuḍa, Ac.sg.f., object of abraviṭ;

idam : stem idam–, N.Ac.sg.nt., “this”

Pāñ. V. 3.11 : idamo haḥ /11/padāni/idamaḥ haḥ/

vṛttiḥ/ idamaḥ saptamantāddhaḥ pratyayo bhavati/ tralo'pavādaḥ/

Pāñ. VII. 2.113 : hali lopaḥ/113/padāni/hali lopaḥ/

vṛttiḥ/ halādaḥ vibhaktau parata idamo'kakrārasya idpasya lopo bhavati/

The id of idam is elided before a desinence beginning with a consonant, (see Pāñ. VII. 2.102; VI. 1.97) ; the rule 1.52 has nothing to do in the present case;

Pāñ. VII. 2.108 : idamo maḥ /108/padāni/idamaḥ maḥ/

vṛttiḥ/ idamaḥ sau parato makārontādeśo bhavati/

Pāñ. VII. 2.110 : yaḥ sau/110/padāni/yāḥ sau/

vṛttiḥ/ idamo makārasya yakārādeśo bhavati sau parataḥ/

(case of ayam N.sg.m., ay is substituted for id of idam)
(for elision of consonant at the end, Pāñ.VI. 1.68, anta principle)

abravīt : a-brav–ī-t, (coming from the root BRū–), a, augment (bhūtakaraṇa), Pāñ.VI. 4.71 :

luṇlaṇḷṅkswadudāttah/71/padāni/luṇ laṇ lṛṇ kṣu a□
udāttah (āṅgasya)/

vṛttiḥ/ luṇ laṇ lṛṇ ityeteṣu paratoṅgasyādāgamo bhavati
udāttaś ca sa bhavati/

BRū– → bro, guṇa, ī → o, Pāñ.I. 1.2, see in analysis of st.17, adhyāya 14;

Pāñ.VIII. 3.84, see in analysis of st.16, adhyāya 28; adhyāya 17, st.14, st.27; bro → brav, o → av, Pāñ.VI. 1.78, see in analysis of st.16, adhyāya 5;

bro + ī → brav + ī + t, for the vowel –ī–, Pāñ.VII. 3.93, see in analysis of st.16, adhyāya 6;

t, personal flexional ending of 3rd pers.sg., Imperfect tense (laṇ), Parasmai pada, Pāñ.III. 4.100 :

itaś ca/100/padāni/itaḥ ca (niṁaḥ nityaṁ lopah lasya)/

vṛttiḥ/ nīllakārasambandhina ikārasya nityaṁ lopo bhavati/

bhadrē: Voc.sg. f. of bhadrā– “O dear one!” , the final vowel –ā becomes –e and it can be seen through Pāñ. IV. 1.1; VII. 3.105, 106 ; VI.1.69 ;

IV. 1.1: nyāppratipadikāt / 1 / padāni / nā āp pratipadikāt /

vṛttiḥ/ adhiṅkāro'yam/yadita ūrdhvamanukramisyāma
āpañcamādhyāyaparismāpter
nyāppratipadikād ityevaṁ tad veditavyam/

This is an adhikāra aphorism which bears effect till the end of the Book fifth. It deals mainly with the feminine affixes nī or āp occurred after a nominal stem (pratipadika).

The term nī has three kinds of affixes, i.e. nīp, nīṣ and
The term āp means the affixes known as ṇāp, dāp and cāp. All these feminine affixes are stated from the sūtra 4 to 65 of the chapter 1 of the Book fourth.

The word pratipadika is in the sūtra, and, moreover, we see the term (or word) ṇy–āp in it. With regard to the “key to interpretation” (paribhāṣā), the “nominal stem” (pratipadika) brings in two cases of consideration, a general on one hand and a particular on another as the word does in this sūtra. Which of these two cases will it be right? One has his own opinions about the matter. What advice to give such a beginner in grammatical Pāṇinian system!

VII. 3.105 : āṇi cāpaḥ/105/padāṇi/āṇi ca āpah/

vr̥ttih/ āṇiti pūrvācāryanirṛddheṇa tṛtiyaikavacanaṁ
gṛhyate/tasmānāṇi parataś cākāṛadosi ca
davantasyāṅgasyaikārādeśo bhavati/

E is substituted for the final ā of the feminine affix with the case-ending os and ā of the Instrumental. The latter is called ṇ which had been given āṇi by the ancient grammarians; āṇi would be supposed to be a term handed down by Pre–Pāṇinian period.

mālā → māle + ā (e → ay, VI. 1.78) → mālayā;

VII. 3.106 : sāmbuddhau ca/106/padāṇi/sāmbuddhau ca/

vr̥ttih/ āpa iti varttate/sāmbuddhau ca parata
davantasyāṅgasya etvām bhavati/

E is substituted for the final ā of a feminine stem, in the vocative singular.

(see also VI. 1.69 in analysis of adhyāya 16, st.30)

uccaiḥśravā : uccaiḥ–śravās (in pausa), uccaiḥ, ind. “aloft, high, above, upwards, intensely, powerfully”, uccaiḥ is seen in Atharvaveda, book fourth, chapter (anuvāka) I, Hymn 1, verse 3 (2nd line):

brahma brahmaṇa ujjabhāra madhyān nīcār uccaiḥ svadhā
dabhī pra tathāhu/
“From Him comes the knowledge of the Vedas. Hence, Self–existent He pervades all places low and high.”

uccaiḥ–śravas– s.m. “long–eared or neighing aloud”, proper name of the horse born at the churning of the ocean of milk ; he is considered as the king of horses ; śarvas of śrava “the ear”, śravas– follows the declension of sumanas–śravā, N.sg.m. ;

sandhi : the final dental sibilant s of the group –ās must be dropped down as it is followed by the dental nasal n (sonant) of nu, Pān.VIII. 3.19; VIII. 3.22, see in analysis of st.14, adhyāya 18;

kimvarṇa : kim–varṇas (in pausa), varṇa– s.m. “outward appearance, exterior form, figure, shape, colour, colour of beauty”, N.sg. ;

sandhi : the group –as becomes o before the sonant bh of bhadre, Pān.VI. 1.113, 114, see in analysis of adhyāya 14, st.17 ;

jānihi : coming from J homosex – 9th cl. “to know, to have knowledge with, to apprehend”, 2nd pers.sg. Imperative tense (with hi);

Lo expresses a command, summons, invitation, respectful command, deliberation and request (see also Pān.III. 3.161);

Pān.III. 3.162 : loṅka/162/padāni/loṅka (vidhi nimantraṇa amantraṇa adhiścā samprāśna prārthanesu)/ vṛttiḥ/ loṅka pratyayo bhavatī dhātor vidhyādiśvarthesu/

Pān.III. 3.163 : praśātisargaprāptakāleṣu kṛtyāḥ ca/163/ padāni/prāṣa atisarga prāptakāleṣu kṛtyāḥ ca (loṅkā)/ vṛttiḥ/ preśaṇaṃ praśaḥ kāpacārābhyanujñānamatisargaḥ nimittabhūtasya kālasāyāvasaraḥ prāptakālaḥ eteśvarthesu dhātoḥ kṛtyasaṅjñakāḥ pratayah bhavanti/

Pān.III. 4.85 : loṅa laṅ vat/85/padāni/loṅa laṅ vat/

This is an atideśa sūtra that aims to bring in an ex-
tended application by analogy. Firstly, lo is not like lañ (Imperfect tense), this latter has an augment a- (bhūtakarāṇa, Pān. VI. 4.71). Imperative tense (lo) has no substitution of Jus for Jhi as it is stated in the sūtra III. 4.111, and particularly the sūtra III. 4.101. Secondly, the analogy between lo- and lañ in this very purpose is limited; one has to consider each case of analogy.

Pāṇ. III. 4.87 : serhyapic ca/87/padāni/seh hi apit ca (loāh)/

vṛttih/ lodādeśasya ser hi ityayamādeśo bhavati/

*hi is substituted for si, though it has not the indication p of sip.

nu : ind. “now, still, just, at once, so now, now then”; “indeed, certainly, surely”; Pāṇ. III. 2.121; VIII. 2.98;

III. 2.121 : nanvor vibhāṣā/121/padāni/na nvoḥ vibhāṣā (bhūte prṣṭhaprativacane la)/

vṛttih/ naśabde nuśabde copapade prṣṭhaprativacane vibhāṣā laṇapratyayo bhavati bhūte/

When referring to the general past the present tense (12-) can be used in case of interrogation and answer with the words na and nu.

VIII. 2.98 : pūrvaṁ tu bhāṣāyām/98/padāni/pūrvaṁ tu bhāṣāyām/

vṛttih/ bhāṣāyām viṣaye vicāryamāṇāṇāṁ pūrvameva plavate/

In current speech a substitute prolated vowel (pluta) takes place of the first syllable which is the same of the last one of the word coming forth and the ensemble denotes a choice of deliberation.

The particle tu of the sūtra has a force. The determination wether to make tu bear the sense of “only” or “an alternative” would be being cleared up. Otherwise, tu can be understood as “an alternative only”.

tān tu satyam pavamānasyāsnu yatra viśve kāravah
saṃnasamita/(...) Rg.VII. 92.5

mācirām : ind. “not long”, “shortly, quickly”, mācirām is gener-
ally at the end of a verse and after an imperative as it is in the present case.

विनतोवाच

श्वेत एवास्वराजोऽयं किं च व तं मन्येयेशुपे।
बृहि वर्णं त्वमण्याम् ततोऽऽ्र विपणावहेः।

Vīnatovāca

Śveta evāśvarājo’yaṃ
kīṃ vā tvam manyase śubhe/
brūhi varṇaṃ tvam apyasya
tato’tra vipāṇavahe/3/

“Vīnataḥ said :

Quite white that best of the horse is! Indeed, O pretty one, what do you think of? You also tell its colour, after-
wards, both of us make a bet.”

vīnatovāca : vīnataḥ + uvāca,
sandhi : ā + u = o, Pāṇ.VI. 1.87, see in analysis of adhyāya 14, st.11;
vīnataḥ : proper name of one of Kaśyapa’s wives ; she is Kadrū’s sister and also the mother of Garuḍa and Aruṇa ; N.sg.f., subject of uvāca;

uvāca : coming from the root VAC– 2nd cl., 3rd pers.sg. of Perfect tense (li), Parasmai pada; u, reduplication (abhyaśa), Pāṇ.VI. 1.1;

u–vāc– strong stem of VAC– in li v → u, according to samprasāraṇa principle, Pāṇ.I. 1.45; VI. 1.15; VI. 1.108; VI. 1.77; VI. 1.193.

the radical intersonsonantic vowel a becomes a long one ā, Pāṇ.VII. 2.116;
a, pers. flexional ending of Perfect tense, Pāṇ. III. 4.82.

(see in analysis of adhyāya 18, st.1, along with some Pāṇini’s sūtra related to samprastāraṇa principle;

śveta : śvetas (in pausa), śveta– adj. N.sg.m. “white”, related to aśvarājo;

sandhi : the final dental sibilant s of śvetas must be dropped down as it is followed by the vowel e of eva”, Pāṇ.VIII. 3.17, see in analysis of adhyāya 17, st.23;

śveta is used in Khmer language and it is spelt like sveta; this latter can be seen in the compound svetacchātra meaning “the white umbrella having seven elements which are permanently opened beyond the throne” (rājapallāṅka).

In decorative art, svetacchātra points out the kind of small, white umbrelled elements at the upper part of an ensemble of an ornamental arrangement.

eva : particle, “just, quite, exactly”, Pāṇ.VIII. 1.62, see in analysis of adhyāya 16, st.6;

aśva– s.m. “a horse” (aśnute adhvānaḥ ..., see in analysis of adhyāya 18, st.1);

rājo : rājas (in pausa), rājas– s.nt. (or rāj– s.m.) “a chief”; “anything best of its kind”; in the present purpose, it intends to mean “the best of the horse”; otherwise, rājas may come from rājan which changes into rāja at the end of a tat purusa compound; N.sg.m.; sandhi : the group –as changes into o as it is followed by the short a of ayām and consequently this is a must be dropped down, Pāṇ.VI. 1.109, see in analysis of adhyāya 17, st.6;

ayām : coming from the stem idam–, N.sg.m., related to aśvarājo, Pāṇ.VII. 2.111, see in analysis of adhyāya 18, st.2, the ay– is substituted for id– and when ayam is obtained;

kim : interrogative pronoun, about the declension of kim, the case of N.(kartr) and Ac. (karman) sg.nt. is still kim. This pronoun has the same declension as tad–
does; ka is considered instead of kim in other cases, Pāṇ.VII. 2.103:

kimah kah/padāni/kimah kah/

vṛttiḥ/ kim ityetasya ka istyathamādeśo bhavati vibhaktau parataḥ/

tvam : N.sg. of yuṣmad– (or asmad–), Pāṇ.VII. 2.90; VII. 2.94; VI. 1.107;

VII. 2.90 : śeṣe lopah/90/padāni/śeṣe lopah/

vṛttiḥ/ śeṣe vibhaktau yuṣmadasmador lopo bhavati/

The final –ad of yuṣmad– and of asmad– has to be elided according to the spirit of the sūtra; this elision concerns the singular and plural of the Ablative, Dative, Genitive and the Nominative. The word śeṣe in the sūtra ascertains the case of elision.

VII. 2.94 : tvahau sau/94/tva ahau sau/

vṛttiḥ/ yuṣmadasmador maparyantasya sau pare tva aha ityetāvādeśau bhavataḥ/

In the case of Nominative sg., tvah is substituted for yuṣ and aha for as; we can show the following operational steps:

yuṣ–m–ad + sU = tvah–ad–am = tvah – m = tvam ;

as–m–ad + sU = aha–ad–am = aha – m = aham ;

What we have just seen must be completed by the sūtra VI. 1.107:

ami pūrvaḥ/107/padāni/ami pūrvaḥ/

vṛttiḥ/ aka ityeva/ami parato’kaḥ pūrvaparayoḥ sthāne pūrva ekādeśo bhavati/

deva + am → dev–a–am → dev – a – m → devam (see also VII. 1.24);

harim + am → hari + m → harim ;
vā : particle, “and, also, as well as”; “indeed, truly”; when vā comes directly after an interrogative pronoun, it may be translated as “I should like to know” or “possibly” ;

Pāṇ.I. 2.13; I. 2.35;

I. 2.13 : vā gamah /13/padāṇī/vā gamah (liśśc cau ātmane padeṣu jhal kit)/

vr̥ttih/ gamerdhotāḥ parau liśścāvātmane padeṣu jhalādī vā kitau bhavataḥ/saṁ–GAM + liṅ = saṁ–gam +


saṁ–GAM + luṅ = sam–GAM– +Sic

+ ta = sam–aT + GAM–Sic + ta = sam–a–ga–s–ta

(VI. 4.37) = sam–a–ga–s–ta (VII. 2.27) or sam–a–gam–s–ta;

I. 2.35 : uccaistarām vā vaśaḷāraḥ/35/padāṇī/uccaistarām vā vaśaḷāraḥ (yajñakarmanī ekaśrutih)/

vr̥ttih/ yajñakarmanī vaśaḷāraḥ uccaistarām vā bhavati ekaśrutir vā/

śubhe : Voc.f.sg. of śubhā– adj., the final vowel a changes into e, Pāṇ.IV. 1.1; VII. 3.105, 106, see in analysis of adhyāya 18, st.2 ; VI. 1.69, see in analysis of adhyāya 16, st.30 ;

manyase : coming from the MAN– 4th cl. “to believe, to think, to suppose”,

man–ya–se, 2nd pers.sg. present tense (laś), Ātmane pada;

About the affix –ya–, there is a Pāṇini’s sūtra III. 1.69:

divādibhyah śyan/69/padāṇī/div ādibhyah śyan
(sārvadhātu ke karttari)/

vr̥ttih/ div ityevamādibhyo dhātubhyah śyan prayayā
bhavati/

About śyan, the final n is for sake of accent (udatta) which falls on the radical verb; the ś makes the affix
sārvadhātuka; see personal flexional ending of 2nd pers.sg. present tense, Ātmane pada, Pāṇ.III. 4.79,

III. 4.79: ita ātmanepadānām ēre/79/padānī/ītaḥ ātmanepadānām ēh e (lasya)/

vṛttih/ īto lañāraṣya sthāne yāñyātmanepadāṇi teṣām ērekāraṇādeśa bhavati/

The vowel e replaces the last vowel with the consonant that follows it; the terminations of Ātmane pada replace what that la has an indicatory □

The la means the tense–affixes; the □ being at the end of l is seen in six cases: la­(present, vartamāna), hi­(perfect), lu­(perisphrastic future), bhavi­yanti, lo­(Imperative, ajñā), le­(subjunctive).

Ṭi is used for the final portion of these tenses (la) in Ātmane pada. (see also the sūtra III. 4.80)

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<th>Singular</th>
<th>Dual</th>
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<tr>
<td>3rd</td>
<td>ta→te</td>
<td>ātam→āte</td>
<td>anta→ante</td>
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<tr>
<td>2nd</td>
<td>thās→se</td>
<td>ātham→āthe</td>
<td>dhavam→dhve</td>
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<tr>
<td>1st</td>
<td>it→e</td>
<td>vahi→vahe</td>
<td>mahi→mahe</td>
</tr>
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</table>

We have seen the structural constitution of the personal flexional endings of Ātmane pada (la­indicative). The affixes Śānac and Kānac are also in Ātmane pada, and they remain unchanged. The vowel e has nothing to do in this very case. The reason is the presence of the word ātmanepadānām in the sūtra III. 4.79. By the context and as referring also to Ātmane pada, the pratyāhāra āni bears the effect of Parasmai pada and Ātmane pada as well, sūtra I. 4.99; I. 4.100. The latter is an exception (apavāda) with regard to the sūtra I. 4.99. By expressing āniḥ trini trini, “the three (and) three triplets of āni”, the sūtra I. 4.101 states the determinating view on the prevailing extent of āni.
The root MAN– has a specific regime, which is worth while showing. Two Pāṇini’s sūtras can be referred to.

III. 2.82 : manah /padāni/manah (supi ṇiṇīḥ)/

vr̥ttiḥ/ manvataḥ subanta upapade ṇinipratyayo bhavati/

The affix ṇini is added to the root MAN– when this latter is used in composition with a word having a case–affix.

II. 3.17 : manyakarmanādare /padāni/manya karmaṇi anādare vibhāṣā aprāṇisu (caturthī)/

vr̥ttiḥ/ manyakarmanī prāṇivarjite vibhāṣā caturthī vibhaktir bhavati anādare gamyamāne/

vārttikam/ yadetadprāṇiṣviti tadanāvādiṣviti vaktavyam/

In denoting an object, which is not animate (a–prāṇisu), of the verb MAN– (+ya), the dative case is optionally (vibhāṣā) employed, when contempt (an–ādare) is to be shown.

A dative case (caturthī) is optionally not required with MAN– (+ya) when contempt is not meant and the object of comparison is an animate being.

varṇāṇam : varṇa– s.m. “colour, figure”, Ac.sg., object of brūhi ;

Pāṇ. VI. 1.107, see in analysis of the present strophe ;

brūhi : coming from the root BRŪ– 2nd cl., a defective form in the non–conjugal tenses, it is replaced by VAC–, “to say, to tell, to speak”, 2nd pers.sg. Imperative tense (loḷāḥ), Parasmai pada, Pāṇ.III. 4.2, 3, 4, see in analysis of adhyāya 16, st.5; Pāṇ.III. 3.162; III. 4.85; VIII. 1.51, 52, see in adhyāya 17, st.20; the present case is mattered with the termination hi, Pāṇ.III. 4.87, 88 :

III. 4.87 : serhyapic ca/padāni/seh hi apit ca (loḷāḥ)/

vr̥ttiḥ/ loḍādeśasya ser hi ityayamūdeśo bhavati/

hi is substituted for sī, though it has not the indicatory p of sip.
III. 4.88 : vā chandasi /88/padāni/vā chandasi (serhypati loḥḥ)/

vṛttiḥ/ ādeśaḥ chandasi viṣaye hiśabdo vāpid bhavati/

hi is optionally treated as not having an indicatory p, in the Veda.

Agne naya supathā rāye asmāṇviśvāni deva vayunāni
vidvān/

yuyodhyasmajjuhurānamente bhūyisīhāṃ te nama uktiṃ
vindhema/1/

Ṛgveda, I. 189.1

tvam : N. sg., used for Kadrū as Vinatā is saying her; tvam
can be the subject of brūhi, but in that case a subject is
not necessary, the personal flexional ending is clear
enough, Grammatically speaking, the form of tvam is
correct. About the use of pronoun, the stylistic value
has outweighed the grammatical consideration.
Through the acute way of goading words, tvam bears
an expressive value and with api that comes immedi-
ately, insists on evidence of a motive for bringing her
(i.e. Kadrū) round to a stake. Moreover, tvam could be
understood as tvadīyā, which the sense of conversa-
tion has induced one to believe it.

apyasya : api–asya (in pausa), api particle having a
cumulative force, “on one's part, in one's turn, more-
over, besides, also, in addition”, Pāṇini's sūtra I. 4.96 :

apiḥ padārtha saṃbhāvanānvavasargagarhāsamuccayeṣu/
96/padāni/apiḥ padārtha saṃbhāvana
anvavasarga garhā samuccayeṣu (karma)/

vṛttiḥ/ padārthe saṃbhāvane'nvavasarge garhāyaṃ
samuccaye ca vartāmānāḥ apiḥ
karmapravacanīyasamjñō bavati/

sandhi : the final vowel i of api changes into y before the
vowel a of asya, according to saṃprasāraṇa principle.
(see some Pāṇini's sūtras quoted in analysis of adhyāya 18, st.1);

asya : coming from the stem idam–, G.sg.m., “of him”, i.e. his colour; for idam and its declension, see Pāṇ.I. 1.27; VII. 2.113; VII. 2.108; VII. 2.110; VII. 2.111; about the matter, the sūtras VII. 2.108, 113 are the leading trend of declension of this pronoun; the case of asya must be seen through the sūtra VII. 1.12 :

\[ \text{viṣṇu} /\text{padāni}/ \text{ā} \text{ñasi} \text{ñasām} \text{ ina} \text{ āt syah}/ \]

vṛttih/ akārāntādaṅgaduttareṣāṃ \[ \text{viṣṇu} \text{ñasām} \text{ ina} \text{ āt sya ityete ādesā bhavānti yathāsāṅkhyaṃ}/ \]

(for Pāṇ.I. 1.27; VII. 2.113 ..., see in analysis of adhyāya 18, st.2)

tato’ tra : tatas atra (in pause), tatas = tasmāt, “tasmāt, “thereupon, thereafter”, Pāṇ.V. 3.7; VI. 3.35, see in analysis of adhyāya 14, st.14; adhyāya 17, st.15;
sandhi : as + a → o+ , Pāṇ.VI. 1.109, see in analysis of adhyāya 14, st.12;

atra : ind. coming from the personal base a, (asmin, etasmin vā, idaṃ – etad vā saptamīḥ, tral prakṛteḥ), “in this place, here”; “just now, in this respect, matter, case”; “so to this”;

vippaṇāvahe : vi–PĀṇ–ā–vahe, vi–, prefix, PAṆ–, root, 1st cl., “to bet, to stake”, –a–, thematic vowel (vikaraṇa), Pāṇ.III. 1.68 (see in analysis of adhyāya 16, st.14), vahe, personal flexional ending of 1st pers. dual, present tense, Ātmane pada, Pāṇ.III. 4.79, (under analysis of manyase); the vowel a (Śap, vikaraṇa) is lengthened as it is followed by v of vahe, Pāṇ.VI.3.101, see in analysis of adhyāya 17, st.18;
Kadrūr uvāc

Kṛṣṇavālam ahaṁ manye
hayam enam śucismitē/
ehi sārdham mayā divya
dāśibhāvāya bhāmīni/4/

“What I believe this is a black–tailed horse, said Kadrū with smiling brightly. Come near, O beautiful One, play a wager with me for the condition of a female slave.”

kadrūr : kadrūs (in pausa), kadrū, proper name of one of Kaśyapa's wife; she is the mother of the thousand snakes; N.sg.f., subject of uvāca;
sandhi : the final dental sibilant s changes into r before the vowel u of uvāca, Pāṇ.VIII. 3.15; VIII. 2.66;
VIII. 3.15 : kharavasānyor visarjaniyāh/15/padānī/khara
ivasānayoḥ visarjaniyāh/
vṛttiḥ/ rephāntasya padasya khari parato'vasāne ca
visorjaniyādeśo bhavati/
VIII. 2.66 : sasajuśo ruḥ/66/padānī/sa sajuśoḥ ruḥ/
vṛttiḥ/ sakārantasya padasya sajuś ityetasya ca rur
bhavati/
uvāca : coming from the root VAC–, 3rd pers.sg., Perfect tense (liṅ), Parasmai pada, u–vāc–, a interconsonantic vowel becomes a long ā, Pāṇ.VII. 2.116, (for uvāca, see in analysis of adhyāya 18, st.1);
ahaṁ : coming from the stem idam–, N.sg., Pāṇ.VII. 2.90;
VII. 2.94; VI. 1.107, see in analysis of adhyāya 18, st.3;
manyē : man–ya–i–, coming from the root MAN– 4th cl., “to think, to believe”, man–ya, –ya–, infix of the 4th cl., Pāṇ.III. 1.69, see in analysis of adhyāya 18, st.3; man–
ya–i → manye, 1st pers.sg.present tense, Ātmane pada, Pāṇ.III. 4.79, see in analysis of adhyāya 18, st.3;
sandhi : a + i = e, Pāṇ.VI. 1.87, see in analysis of adhyāya 16, st.6;
the sūtra III. 4.80 may be shown :
thāsse/80/padāni/thāṣaṇ se (lasya ॐtaḥ)/
vr̥ttih/ ॐtho lakārasya yasthāstasya sēṣabda ādeṣo bhavati/
(this sūtra has been signaled in analysis of st.3)
vālam : vāla– s.m (another form of bāla– s.m.), “a tail”;
Khmer people use generally the word bāl to call or the
name any dog as this animal has an upward–curled
tail (Khmer species domestic dog);
hayam : haya– s.m. “a horse”, Ac.sg., object of manye, Pāṇ.VI.
1.107, see in analysis of adhyāya 18, st.3;
enām : coming from the stem enad–, its declension is the
same as the stem tād– does; so, enad– has only Ac.(in
three numbers), the Instrumental sg. and the dual of
Genitive and Locative;
smite : smita– adj. (from the root SMIT– 1st cl.), “smiled, smil-
ing”; s.nt. smile, gentle laugh”, L.sg.;
smiling brightly”;
mayā : coming from the stem mad–, I.sg., “by me, with me”;
dāsibhāvāya : from dāsi–bhāva– (from the root BHŪ–),
“state, condition, rank, disposition”, “bhāva– s.m. “the
condition of a female slave”, Dat.sg., Pāṇ.VII. 3.102,
see in analysis of adhyāya 16, st.5;
ehī : coming from the I– 2nd cl., 2nd pers.sg. Imperative
tense (loँ), Parasmai pada, “come near”; i → e, guṇa,
Pāṇ.I. 1.2; VII. 3.84, see in analysis of adhyāya 17, st.4;
about hi, pers. flexional ending of Imperative, Pāṇ.III.
4.87; III. 4.88, see in analysis of adhyāya 18, st.3; for Im-
perative conjugation, Pāṇ.III. 4.2, 3, 4, see in analysis of
adhyāya 16, st.5; Pāñ.III. 3.162; III. 4.85; VIII. 1.51, 52, see in analysis of adhyāya 17, st.20;

sārdham : sārdha– adj. “joined with a half, plus one half, increased by one half, having a half over (for example dve śate sārdhe, “two hundred together with a half”, it means then 250; –am “jointly, together, along with, with”;
dīvya : coming from the root DIV– 4th cl., “to play, to gamble” (with, for), 2nd pers.sg.Impervative (lo-), Parasmai pada; the radical vowel i becomes ī, Pāñ.VIII. 2.77;
hali ca/77/padānī/hali ca/

vṛttih/ hali ca parataḥ repavakārāntasya dhātor upadhāyā iko dirgho bhavati/

In case of root ending in r or v the penultimate ī or u must be lengthened, before an affix beginning with a consonant.

Of root ending in r or v must be understood in this sūtra, but dīvyaṭi and caturyati are respectively derived from the nouns div and catur ; the r and the v of these have nothing to do here (i.e. divamicchati = dīvyaṭi, catur icchati = caturyati) ; the term ikah must be considered here, but the case of smaryate and bhavyam must be kept off.

This rule applies to the cases where r or v are in the middle of a word, not at the end of it.

hi, personal flexional ending of Imperative, Parasmai pada is omitted, Pāñ.VI. 4.105, 106; VII. 1.35, see in analysis of adhyāya 17, st.17.

It must be certain that dīvya is really in Imperative conjugation, it can't be an absoulute in –ya–. The absoulute of DIV–i + tvā → dev–i–tvā,

(see also the sūtra VII. 2.35; VII. 3.84).

Dīvya is seen in the Ṛgveda, X. 42.9 :

Uta prahāmatidīvya jayāti kṛtaṁ yacchvagnī vicinoti kāle/(...)
bhāmini : bhāmin– adj. a term of endearment being equal to caṇḍi maninī, Voc.sg.f.; upacīyata eva kāpi śobhā bhāmini te sukhasya nityāṃ,

Bhāmini–vilāsa, 2. 1,

by Jagannātha Pañḍita–rāja

Sūta uvāca:

“Setting up for both of them such a condition of being a female slave to each other, they went to their own dwelling place [and said]: both of us will see tomorrow.

sūta uvāca : sūtas uvāca (in pausa), sandhi : the final sibilant s of the group –as is dropped down before any vowel, except the short a, Pāṇ.VIII. 3.17, see in analysis of adhyāya 17, st.23;

uvāca : coming from the root VAC– 2nd cl., u, reduplication (abhāṣa), u–vāc– strong stem of Perfect tense (Li-), a, pers. flexional ending.

evam : ind. “thus, so, in this manner or way”; evam refers to what precedes as well as to what follows; it is also used for the sameness, affirmation or determination; evam is rare in the Veda;

eva : particle, “just, quite, quite so, as soon as”; Pāṇ.VIII. 1.62 : cāhalopa evetyavadhāraṇam/ (see in analysis of adhyāya 16, st.3); eva is generally used at the beginning of a verse in conjugation with other particles; on this purpose and also for evam, we read in the
Meghadūta of Kālidāsa, st.106:

Tām āyuṣmān mama ca vacanaḥ
tāmanā copakartum
brūyā evam tava sahacaro rāmagirīśramasthaḥ/
avyāpannah kuśalam abale
prachati tvām viyuktaḥ
pūrvāśyaṃ sulabhavipadāṃ
prāninām etad eva/6/

“You long lived one, because I bid thee and for your own satisfaction tell her thus: O frail one, your beloved, dwelling in Rāmagiri Ashrama, alive and separated from you, inquires about your welfare. For creatures easily afflicted with pain this is the first inquiry to be made.”

We see eva is at the end of the strophe.

samaya : sam–ay–a, sam–I sam–e (guṇa) + a sam–ay–a, (VI. 1.78, see adhyāya 16, st.5), s.m. “occasion, opportunity; fit time, a contract, a convention”; “a condition, stipulation”;
samaya is seen in the following strophe written by Vālmīki:

Na sa saṃ–kucitaḥ panthā yena vālī hato gataḥ
samaye tīṣṭha sugrīva mā vālī–pathamanvagāḥ/18/
Rāmāyaṇa, Kiśkindhākānda, sarga 34.

“The path by which Vāli was killed is not closed, Oh! Sugrīva keep your promise; don’t follow the path of Vāli.”

In Manuṣmṛti, chapter X:

Na taiḥ samayamanvicchet puruṣo dharmam ācaran /
(...), st.53

“A man who carries out his duties should not seek contact with them” (...)

“them” (taiḥ) is used for caṇḍālaśvapacānāṃ, (st.51)
Khmer language uses *samaya* in the sense of “period of time, fit time or opportunity, current days”; for this, the secondary meaning is “modernity”, which may be indicated.

*kṛtvā* : abs. in –tvā of the root *KR*-, Pān.I. 1.40; III. 4.16; III. 4.18; III. 4.21, see in analysis of adhyāya 16, st.11;

te : from the stem *tad*–, N.Ac.f. dual, the stems *yad*– and *tad*– follow the same way of declension; then, the Pāṇini’s sūtra VII. 2.102 may be considered:

\[
\text{tyadādināmah/102/padāni/tyadādinām ah/}
\]

\[
vṛttih/ tyadityevamādināmakārādeso bhavati vibhaktau parataḥ/
\]

*dāsībhāvāya* : from dāsī–bhāva–, “the condition of a female slave”, Dat.sg., see in analysis of adhyāya 18, st.4;

*vai* : ind. particle of affirmation or certainly, “indeed, truly, forsooth”;

*mithāḥ* : mithas (*in pausa*), “mutually, reciprocally, to each other”; in Manusmṛti, chapter II, we see:

\[
kāmān mātā pitā cainām yad upādayato mithāḥ / (...), st.147
\]

“That his mother and father produced him enough mutual desire.”

*grhān* : grha– s.m. “a horse, habitation, home, a dwelling place”, Ac.pl., Pān.VI. 1.102, 103, see in analysis of adhyāya 17, st.9;

*grha* is said as following: *grhyate dharmācaranaḥya grah grehārthe ka, Tārānātha’s Vāchāspatīyan* ; in Pañcatantra of Viśuṣarman we read:

\[
na grhaṁ grhamityāhur grhini grham ucyate
\]

IV, labdhapraṇāśam,

kathā 10, st.77, edited by M.R. Kale, Bombay, 1912

*Paśya vānaramūrkheṇa sugṛhī nirgrhikṛtah/
Pañcatantra, Mitrabheda, kathā 17,*
st. 394, edited by M.R. Kale, Bombay, 1912

**sva** : pron., adj. “one’s own, belonging to oneself”, the 1st strophe of Meghadūta has sva :

*Kaścit kāntāvirahagurūṇā*  
svādhikārāt pramattraḥ  
śāpenāstaṅgamitämahimā  
varṣabhogyena bhartuḥ/7/

“A certain Yaksha, who had grossly swerved from his duty and was (therefore) deprived of his greatness (superhuman power) by his lord’s curse to be suffered for a year and unbearable owing (as it led) to his separation from his beloved wife (...)”;

translated into English by M.R. Kale

**sva** : svas (in pausa) ind. “to-morrow”; “future” (at the end of compound);

**jagmatuḥ** : coming from the root GAM–, ja–gm–atuḥ, dual 3rd pers. of Perfect, Parasmai pada,

ja, reduplication (abhyaśa), Pāṇ. VI. 1.1; VI. 1.4; VI. 1.10; VII. 4.59, 60, 61, 62, 66; VI. 1.8; VIII. 4.54, see in analysis of adhyāya 17, st.2;

* g of GAM– changes into j, Pāṇ.III. 2.178 :  
anyebhyo’pi drśyate / 178/padāni/anyebhyah api ṅrśyate,  
(tacchilādisu, kvip)/  

vṛttiḥ/ anyebhyo’pi dhātubhyastacchilādisu kvippratyayo  
Ńṛśyate/  

1. vārttikam / kvibacipuracchāyatas tu kalāprujusriṇāṁ  
dīrgho’samprasāraṇaṁ ca/  

2. vārttikam / dyutigamiyuderśīnāṁ dve ca/  

3. vārttikam / jhoṭer dīrghaś ca/  

4. vārttikam / dṛbhya ityasya hrasvaś ca dve ca/
5. vārttikam / dhīyateḥ samprasāraṇaṃ ca/

Drśyate of the sūtra suggests that other rules can also be applied with kvip.

The group of vārttikam shows the case of application;

GAM– becomes gm, Pāṇ.VI. 4.98. see in analysis of adhyāya 14, st.22;

–atuḥ, pers.flexional ending of dual 3rd pers., Pāṇ.III. 4.82, see in analysis of adhyāya 17, st.2; for the visarga, Pāṇ. VIII. 3.15, see in analysis of adhyāya 17, st.10;

iti : this particle is generally used to report the very words spoken or supposed to be spoken by some one. Here, it is used to mark the conclusion of the very narrative knot ; iti is opposite to atha.

sma : ind. a particle added to the present tense of verbs and giving them the sense of the past tense.

ha : an emphatic particle used to lay stress on the preceding word.

draśyāva : coming from the root DRŚ–, drak + sya + vas (in pause),

draś + sya + vas, future tense, 1st pers.dual, Parasmai pada;

sandhi : ś + s → ks, Pāṇ.VIII. 2.36; VIII. 2.41; VIII. 3.59;

VIII. 2.36 : vraścabhrasjasṛjmrjyajayajayajarajabhräjacch□
   aśām śaḥ/36/padānī/

vraśca bhrasj srja mṛja yaja rāja bhrāja cha śām śaḥ/

vṛttih/ vraśca bhraja srja mṛja yaja rāja bhrāja ityetesāṃ
   chakārāntāṇāṃ śakārāntāṇāṃ ca śakāra ādeśo
   bhavati jhali parataḥ padānte ca/

VIII. 2.41 : śādhoḥ kāḥ si/41/padānī/śādhoḥ kāḥ si/

vṛttih/ śakāraḍhakārayoh kakārādeśo bhavati sakāre
   parataḥ/

The phoneme k replaces the phonemes s or ḍh before
the phoneme s (I. 1.66).

VIII. 3.59: ādeśapratyayayoh /59/padāni/ādeśa

pratyayayoh/

vr̥ttiḥ/ ādeśo yah sakārah pratyayasya ca yah sakāra

inkoruttaras tasya mūrddhanyo bhavati/

The case of cerebral must be understood here from the śūtra VIII. 3.55, as well as the dental sibilant s. In the śūtra pratyayayoḥ is in the Genitive case and that latter has its force; there is no denying it. That is inteded that s which is an ādeśa, and that s belongs to an affixa. In the spirit and its operational effect, one can have two views, i.e. 1) samānādhiṃkaṃaṃśaḥ, 2) avaya–yogaṃśaḥ. Again, that s which is directly connected with the Genetive. Consequently, when considering the 2nd case (avaya–), the śūtra may mean that VIII. 1.1, the question whether to choose a substituted element or a portion of a substitute is being decided. In case of a portion of a substitute, it is worth changing the s, as s → ṣ.

Should the translation be of that s which is sa substiṭute or an affixa, one reaches an irregular way, i.e. karisyati, harisyati instead of karisyati, harisyati. The śūtra VIII. 3.59 has its reason in the force of Genetive pratyayayoh reinforced by the conditions already engaged by the śūtra VIII. 3.57, 58. Moreover, the situation of making an alternation is related to the śūtra I. 1.66, one of paribhạśa–rules, and also the śūtra I. 1.67. Anyhow, the śūtra VIII. 3.59 is still an interesting pattern of Pāṇini’s system. Fortunately, the coming śūtra VIII. 3.60 brings in the proper interpretation by determining the exact character of a vowel preceding the sibilant s of the purpose.

N.B. The śūtra VIII. 3.59 is seen in analysis of adhyāya 16, st.3.

About DṚŚ– → DRA + ks–, ṛ → ra, there is Pāṇini’s śūtra VI. 1.58:
srjídāsor jhalyamakiti /58/padāni/srji drśoḥ jhali am a–k–
it–i /
vṛttih/ srja visarga drśir prekṣaṇe ityeyor
adhātvājhalāḍāvākiti prayaye paratōmāgamo
bhavati/

root SRJ– 6th cl., “to create, to project”;
root DRŚ– 1st cl. “to see”;

am means the vowel a ;
jhal —”— all non–nasal consonants ;
the vowel a comes after the radical vowel r of the verbs
SRJ– and DRŚ– with the affixes beginning with jhal, excluding those marked by indicatory k (a–k–it–i).

SRJ– + tumun → sr–a–j + tum → sr–a–ṣ–tum → sra–ṣ–um; but

* SRJ+kta → srj + ta → sr–ṣ–ta → sr–ṣ–ta, “created, projected”;

DRŚ– + tumun → dr–a–ś–tumun → dr–a–ṣ–um →
dra–ṣ–um ;

* DRŚ– + kta → dr–ṣ–ta → dr–ṣ–ta → drṣ–ta ;

In the two cases, the sūtra VIII. 2.36 is needful as there
is substituted s before jhal (with ch and ś of course). Draksyā–
vas of our purpose can be scanned as
dr–a–ṣ + syā–vas, and according to the sandhi of s + s ā kṣ
(already spoken about), we obtain dra–kṣ–yā–vas ā
draksyā–vas ;

* sya and its nature is said in Pānini’s sūtra I. 3.92
(vṛdhbhyaḥ syasanoḥ), see in analysis of adhyāya 16, st.8; the
vowel a of sya must be lengthened as it is followed by v of
vas, Pān.VII. 3.101 (ato dīrgho yañi), see in analysis of
adhyāya 16, st.8;

* vas → va, there is a sandhi : the final dental sibilant
s of vas is elided before the vowel i of iti, Pān.VIII. 3.17, see
in analysis of adhyāya 17, st.23; va(vas, in pause), pers.flexional ending of present tense which is used also in future by inserting sya, Pāṇ.III. 4.78:

tiptasjhisipthasthamivasmastātmjhathasātham
  dhvamidvahimahiḥ/78/padāni/ tip tas jhi sip
  thes tha mib vas mas ta ātām jha thās ātham
  dhvam iḥvahi mahiḥ (lasya)/

vṛttih/ lasya tibādaya ādesā bhavanti/

For general future, Pāṇ.III. 3.3; III. 3.13; III. 3.14;

III. 3.3 : bhavisyati gamyādayaḥ /3/padāni/bhavisyati gami
  ādayaḥ /

vṛttih/ bhavisyati kāle gamyādayaḥ sabdaḥ sādhavo
  bhavanti/

vārttikam/anadyatana upasamkhyānas/

III. 3.13 : lṛkṣeṣe ca /13/padāni/lṛkṣeṣe ca (bhavisyati
  kriyāyām kriyārthāyām dhātoḥ lab)/

vṛttih/ séṣe sūddhe bhavisyati kāle cakārāt kriyāyām
  copapade kriyārthāyām dhātor lṛkṛpratayo
  bhavati/

III. 3.14 : lṛkḥ sadvā /14/padāni/lṛkḥ sad vā/

vṛttih/lṛkḥ sthāne satsamjñau satrśānacau vā bhavataḥ/

For perisphrastic future or non–sigmatic future tense, Pāṇ.III. 3.15; III. 3.132; III. 3.135,

तत: पुत्रसहस्रेऽतु कटृत्तिः चिकिर्ष्टी।
आज्ञापयाः तदा वाला भूतवानप्रभा:॥५॥

Tataḥ putrasahasraṃ tu kadrūr
jihmaṃ cikirṣati/
ājñāpayāṃ āsa tadā vālā
bhūtvānjanaprabhāḥ/6/
“And afterwards desirous of doing wickedly, Kadrû, at that time, ordered her thousand sons that [the hair of the horse's] tail should become lustrous as having been smeared with black pigment.”

tu : ind. “but, and”, Pāṇ.VI. 3.133 ṛci tunughamakṣu tān kutroruṣyānām, see in analysis of adhyāya 14, st.14;
tataḥ : tatas (in pausa) = tasmāt, “from that, afterward, thereupon, consequently”, Pāṇ.V. 3.7, pañcamyāstasil ; VI. 3.35, tasilādiśvākṛtvasucaḥ, see both of them in analysis of adhyāya 14, st.14; the good example of tataḥ is seen in Manusmṛti,
(...ṣaṃniyamya tu tānyeva tataḥ siddhi niyacchati /II.93/

“but if he (i.e. a learned man) firmly restrains them all, he will achieve success”. them, “sensory powers”.

(...taddhyagryaṃ sarvavidyānāṃ prāpyate hyamṛtaṃ tataḥ/XII. 85/

“(the knowledge of the self) is the first of all forms of learning because through it immortality is achieved.”

putra– s.m. “a son, a male child”; about the spelling of putra, an idea could be brought from a strophe of Manusmṛti : Puṃnānmo narakād yasmāt trāyate pitaraṃ sutaḥ tasmāt putra iti proktaḥ svayam eva svayaṃbhuvā / 138/Chap.IX

“But because the male child saves his father from the hell called put, therefore he was called a son (putra) by the Self–existent on himself.”

When considering the sense of this strophe, putra should be written strictly as puttra, Even Pāṇini had written putra in the sūtra I. 2.68, bhrātrputtrau svasṛduhitṛbhyaṃ.

sahasraṃ : sahasra– s.nt. (saṃnāṃ hasati has r, in Tārānātha's Vachaspatyam), “a thousand”, Ac.sg.,
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Pāñ.VI. 1.107, see in analysis of adhyāya 18, st.3;

**kadrūr** : kadrūs (in pause), Kadrū– proper name of one of Kasyapa’s wife and the mother of snakes, N.sg., subject of ājñāpayāmāsa ; **sandhi** : the final dentals sibilant s changes into r before the sonant j of jihmaṃ, Pāñ.VIII. 3.15; VIII. 2.66, see in analysis of adhyāya 17, st.15;


cikīrṣāti : it is really cikīrṣati according to the edition of B.O.R.I., Poona; it is, of course, not the 3rd pers.sg. of desiderative (San) of the root KR– 8th cl. (or 2nd cl.);
cikīrṣāti may be considered as present participle of desiderative of the root KR–.

Cikīrṣāti is related to Kadrūr; it may come from the stem cikīrṣant -/-at- cikīrṣāti, stem of f.

My present analysis shows interest in the form ci–kīr–ṣ–a–t which is a part of cikīrṣāti.

It can be set as : KR– + San + śap + a + t = ci–KR–sa–a–t (VII. 4.60, 62, 66, 79),


= ci–kīr–sa–a–t (VIII. 2.76 (also 77)

= ci–kīr–ṣa–a–t (VI. 1.97; VIII. 3.59)

Two sūtras take the 1st importance, i.e. III. 1.7; III. 1.32.

**III. 1.7 : dhātoḥ karmanoḥ samānakaṭr̥kādichāyām vā/7/ padāni /dhātoḥ karmanah sanāna kāṭ kād icchāyām vā (san pratayayā)/

vṛttih/ īśikarmako yo dhāturiṣinaiva
samānakaṭr̥kāstasmād icchāyām arthe vā san pratayayo bhavati/
The affix san is added, in the sense of wishing, after a root expressing the object wished.

III. 1.32: sanādyantā dhātavaḥ/32/padāni/san ādi dhātavaḥ/

vṛttih/ sanādyantah samudāya dhātusaññā bhavanti/

The words ending with the affix San others are called dhātu.

The definition of dhātu (root) is already established in the sūtra I. 3.1. The roots meant by the sūtra III. 1.32, may be called derivative roots. Some of them are Kyac, Kāmyac, Kyañ, khyas, niñ, nic, yañ.

I. 3.92: vṛdbhyaḥ syasanoh/, see in analysis of adhyāya 16, st.8;

VII. 4.60: halādiḥ sēṣah /60/padāni/hal ādiḥ sēṣah/

vṛttih/ abhyāsasya halādiḥ śisyate anādir lupyate/

(see in analysis of adhyāya 17, st.2, abhyāsa)

Only the first consonant is retained, the remainders must be dropped down.

VII. 4.62: kuhoścuḥ /62/padāni/kuhoḥ cuḥ/

vṛtthih/ abhyāsasya kavargahakārayoś cavargādeśo bhavati/

(see in analysis of adhyāya 17, st.2, abhyāsa)

KR– cakāra ; KHAN– → cakhāna ; GAM– → jagāma ; HAN– (Ghan–) → jaghāna;

There is substituted a palatal in case of the guttural and ha.

VII. 4.66: urat /66/padāni/uḥ at/
vṛttih/ rvarṇāntasyābhyaśasyākāraṅḍeśo bhavati/

(see in analysis of adhyāya 17, st.2, abhyāsa)

ar is substituted for r or ō of the reduplication; ar (I. 1.51, r → ar, guṇa); the final r of ar is elided by the śūtra VII.4.60.

In the case of intensive and those of the same kind (i.e. the reduplicative is in need, including connection with the śūtra VII. 4.90); one may remind the following maxim saying: abhyāsavikāreśu apavādo natsargān vidhīn vādhate. 

VII. 4.79 : sanyataḥ/79/padāni/sani atah/ vṛttih/ sani parato’kāraṅṭābhyaśasyekāraṅḍeśo bhavati/

N.B. Some publications show paratoṅkāraṅṭā”, which can be a misprint; this case may be believed to be paratas akāraṅṭā” (in pause).

In desiderative, the final short a of the reduplication is substituted by the vowel i.

papāca (li-) → pipaṅṣati (San), pa → pi.

the case occurred only with the short a, even pāpiṣate, desiderative of intensive, the long ā is maintained.

VI. 4.16 : aññhanagaṃmaṃ sani/16/padāni/ac han gamām sani (vā dirghaḥ)/

vṛttih/ ajantānaṃaṅgaṅgāṃ hanigamyoś ca sani jhalādau pare vā dirgho bhavati/

CI + San + Šap + tip (VI. 1.9) = cī-cī-ṣ-a-ti (VI. 1.97 ; VIII. 3.57);

HAN– + San + Šap + tip = ha-han+sa+a+ti (VI. 2.9; VII. 4.60) =


VII. 1.100 : ūtas iddhaŷo/100/padāni/ūtah it dhātoḥ/

vṛttih/ ēkārāntasya dhātor aṅgasya ikārādeśo bhavati/

For the final long ū, there is substituted ir.

VIII. 2.76 : rvorupadhāyā dīṛgha ikaḥ/76/padāni/rvoḥ

upadhāyāḥ dīṛghaḥ ikaḥ/

vṛttih/ rephavakārāntasya dhātoḥ padasya upadhāyā iko
dīṛgho bhavati/

i → ī, u → ū in case of r or v of a root can stand at the end of a pada.

VIII. 2.77 : hali ca/77/padāni/hali ca/

vṛttih/ hali ca parataḥ rephavakārāntasya dhātor upadhāyā

iko dīṛgho bhavati/

The penultimate vowel i or u belongs to a root ending in r or v, is lengthened, before a consonantal beginning affix.

The case of r or v being in the middle of a pada or word follow the effect of this sūtra; this rule extends to cases which are not final in a pada.

VI. 1.97 : ato guṇe/97/padāni/ataḥ guṇe/

vṛttih/ apadāntād iti varttate/akārād apadāntād guṇe

parataḥ pūrvaparayoh sthāne
pararūpamekādeśo bhavati/

When the short vowel a not being final in a pada, is followed by a guṇa vowel (= a, e, o), it results as the guṇa vowel which, being subsequent with regard to the precedent short vowel a, is maintained.

Pac + Šap + Jhi = pac-a-anti = pac-anti = pac-a-a-nti = pacanti.

Yaj– + Šap + i- = jay-a– = yaj–e = yaj–e (III. 4.79);

ci-kīr-s-a-a-t = ci-kīr-s-a-a-t = cikīr-ṣa-t (VIII. 3.59).
VIII. 3.59 : ādeśapratyayayoḥ, see in analysis of adhyāya 18, st.5.

tadā : ind. “then, at that time, in that case”, Pāṇ.V. 3.15, see in analysis of adhyāya 14, st.9; samāviśati samṛṣṭas tadā mūrti vimuñcati/
Manusmrīti, Chap.I, st.56
Yadā te mohakalilam buddhir vyatitarisyati/
tadā gantāsi nirvedam śrotavyasya śrutasya ca/52/

“When you have overcome the delusions of understanding sprung from self–centred attachment, then you attain to a state of indifference towards all the past experiences and the others yet to be had.”

Śruti vipartipannā te yadā sthāsyati niścalā/
samādhāv acalā buddhiḥ tadā yogam avāpsyasi/53/

“When your intellect, fed up with the bewildering scriptural doctrines and their interpretations, settles (finally) in steady and unwavering introspection, then you will attain to the real Yoga.”

Bhagvadgītā, Chap. II, st. 52–53,
translated by Swami Tapasyananda
(Mylapore, Madras)

ājñāpayām āsa : periphrastic perfect.

ājñāpayām : ā-JNĀ–p–ay–a–ām → ā-JNĀ–puk + Nic –sap + ām,
puk : –p– is needful after a root ending in vowel ; about puk, there is a Pāṇini’s sūtra VII. 3.36 :
arttihrīvliṅkniyikṣmāyyatām puṇnau/36/padāni/artti hrī vli ri knūyī kṣmāyi ātām puk ṇau/

vrśṭih/ sarvaṁ nivṛttamaṅgasyeti vartate/artti hrī vli ri knūyī ītyetesamaṅgānāmakārāntānāṁ ca
pūgāgame bhavati nāu parataḥ/

ñic: -ay-, Pāṇ. III. 1.21, 25, 26;

III. 1.21: mundayśīrśaśāksanāvāṇavratastraḥalakāla

kṛtāstebhyo ñic /21/

padāṇi/mundaya miśra śāksaṇa lavaṇa vrata vāstra hala
kala kṛta tūstebhyaḥ ñic (karaṇe)/

vṛttih/ mundaya miśra śāksaṇalavāṇavratastraḥalakālak

rātustā ityebhyah karaṇe ñic pratayayo bhavati/

munday-ay-ā-ti “he shaves”; miśr-ay-ā-ti, “he mixes”;

in the sūtra, we have the form hala and kala, it can be considered as an irregular form. Otherwise, we have hali and kala for forming the Aorist by adding the prefix cañ (Pāṇ. III. 1.48), the reduplication takes in different manner (from luñ and san).

III. 1.25: satyāpapāśarūpavāṇatūlaślokanālomatvacavara

mavaṃcaśūnacurādibhyo ñic/25/padāṇi/

satyāpa pāśa rūpa viṇa tūla śloka senā
lomavaca varma varṇa cura ādibhyah ñic/

vṛttih/ satyādibhyas cūnnaparyantebhyaś curādibhyas ca ñic

pratayayo bhavati/

vārttikam/arthaḥvedasatyānāmāpug vaktavyaḥ/

By following the advice of the vṛttih, we have:

satyāp-ay-ā-ti, vipāś-ay-ā-ti, rūp-ay-ā-ti, up-viṅ-ay-ā-ti, samvarm-ay-ā-ti (...). The roots of the curādīgana follow the 10th conjugation. According to the vārttikam, the words artha, veda and satya have the augment āp before the affix ñic; we can write the following line:

artha + āpuk + ñic + śap + tip = artha-āp + i + a + ti = artha-āp + + a + ti = artha-āp + a + ti = artha-ay-a + ti = arthāpayati.
A causative form can be seen through the Pāṇini’s sūtra: I. 4.55; III. 1.26; VII. 3.84, see in analysis of adhyāya 17, st.9; VI. 1.78, see in analysis of adhyāya 16, st.5;

śap, –a–, thematic vowel of conjugation (vikaraṇa), Pāṇ. III. 1.68, see in analysis of adhyāya 16, st.14;

–ām, infix of periphrastic perfect, Pāṇ. III. 1.35, 36, 37, adhyāya 16, st. 24;

sandhi: a+ā (of –ām ), Pāṇ. VI. 1.101, see in analysis of adhyāya 16, st.6;

āsa : a + AS–a

a, reduplication (abhāṣa), Pāṇ. VI. 1.8, in analysis of adhyāya 14, st.15; Pāṇ.VI. 1.1, 4, 10; VII. 4.59, 60, 61, 62, 66; VIII. 4.54, see in analysis of adhyāya 17, st.2;

a, pers.flexional ending, 3rd pers.sg. of Perfect tense, Parasmai pada, Pāṇ. III. 4.82, also in analysis of adhyāya 17, st.2;

bhūtvāñjanaprabhāh : bhūtvā + añjana + prabhā,
prabhāh : prabhā– s.f. “light, splendour, lustre, effulgence, radiance”, Ac.pl.;
vālā : vālās (in pausa), vāla– s.m. “a tail”, (see in analysis of
st.4 of this adhyāya), N.pl.; sandhi: the final dental sibilant s of the group –ās must be dropped down before the sonant bh of bhūṭvā, Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of adhyāya 14, st.18;

bhūtvā: abs. in –tvā of the root BHŪ-, Pāṇ.I. 1.40; III. 4.16; III. 4.18; III. 4.21, see in analysis of adhyāya 16, st.11;
añjana: s.nt. (ajyate anenaa; amj – lyu-), “anointing, smearing with; mixing, unfolding; black pigment used to paint the eye-lashes”; “paint, a cosmetic ointment”; “magic ointment”; “antimony”;

the word añjana is seen in Manusmṛti, Chap.IV, st.152:

maitraṃ prasādhanaṃ snānaṃ dantadhāvanaamañjanam pūrvāṇa eva kurvita devatānāṃ ca pūjanam/152/

“Early in the morning only let him void faeces, decorate (his body), bathe, clean his teeth, apply collyrium to his eyes, and worship the gods.”

Translated into in English by G.Buhler,
The Laws of Manu, Vol.25,
Sacred Books of the East, p.152–153, India.

Añjana can be considered as “a collyrium” as we see it the Vālmiki’s Rāmāyaṇa, Kiśkindhākāṇḍa, sarga 37:

Añjanambudasāmkāśāḥ kuñjarrendramahaujasahi añjane parvate caive ye vasanti plavamgāmāḥ/5/

“And those monkeys who are black like the collyrium and the cloud and very mighty like the king of the elephants stay on the mountain Añjana.”

Besides, Añjana is a proper name of a mountain.

About the word añjana, we can see it the Pāli text, i.e. the Lakkhanasutta of the Dirghanikāya, dealing with the 32 marks of the Great Being or Mahāpurisa destined to be the Universal King (rājā cakkavatti, litt. “the King who makes the wheel of Law rotate” or the Perfect Buddha
(samamāsambuddha). At the page 144, D.XXX, we read:

uddhaggalomo hoti uddhaggāni lomāni jatāni nilāni aṇjanavaṇṇāni kuṇḍalavattāni padakkhiṇavattakajātāni ...

Loma means of course the hair on the body and the one on the head of person. The Great Being's hairs stand on end, they shoot with black colour of the special collyrium (aṇjana) and form the curls revolved to the right-hand side. This is the essential sense of the passage above quoted.

I may bring in what the so-called collyrium was well-known in Cambodian culture. Aṇjan', that is what everybody calls it until nowadays. Firstly, the aṇjana is the creeper having two species: a) the one with the white flowers, b) the other with the blue flowers; the hybrid species is seldom recorded. The creeper aṇjan' must be known by the botanist as Clitoria ternatea. Secondly, the aṇjan' being the collyrium is the matter obtained with the sap of the blue flowers of this creeper. The petals of these blue flowers are bruised. It results from this that the blue ground matter gives rise. This last matter is mixed with the sap obtained by grinding the seed of the Peñ—tree (Pahudia cochinchinensis) against the most potsherd or the piece of stone having made for the purpose (thma tus). A small quantity of salt is added to the blue mixture. The latter is used to smear the eyebrows of the women. On using the collyrium it must get them to be shaved. The shaggy eyebrows are not fit to the aṇjan'. With the matter, the line of the bow is designed on the shaved place. The drawing is held at the ritual ceremony. In the past, the damsels being the close entourage of a King used this kind of collyrium made from the aṇjan'. These damsels are called sṛṣeṣṭha (a), (sk. sṛṣeṣṭhā). Till later in the period of Phnom Penh, the ballet—dancers of the Royal Palace and actors and actresses of Khmer popular theatre made up their eyebrows with this collyrium.

आविष्कार्य हन्य फ्लियर दासी न स्यामां यथा
तद्राक्ष्यं नान्वपद्यं तात्षशाख भुजंगमानं॥१७॥
“Approach quickly the horse, so that I shouldn't be a slave. She cursed those snakes who didn't obey [her commanding] word.”

ahaṃ: coming from the stem asmad–, N.sg., aha is substituted for as, Pāñ.VII. 2.94, see in analysis of adhyāya 18, st.3;
dāsī: s.f. “a female servant of slave”, N.sg.;
hayaṃ: haya– s.m. “a horse”, Ac.sg., object of āviśadhvaṃ;
āviśadhvaṃ: ā + VIŚ–a–dhvaṃ, Imperative, 2nd pers.pl., Ātmane pada;
ā–VIŚ–, root of the 6th cl., the radical vowel is unchanged, “to enter, to go towards, to approach”, Pāñ.III. 1.77:
tudādibhyaḥ śaḥ/77/padāṇi/tud ādibhyaḥ śaḥ/
vṛttiḥ/ tud vyathane ityevamādibhyo dhātubhyaḥ
śaprayayayo bhavati/

The replacement of guṇa is blocked and consequently, the radical vowel is maintained.

śaḥ of the sūtra may be understood as a added to the root, and therefore it can be considered as a thematic vowel of conjugation (vikāraṇa)

Pāñ.III. 1.68, see in analysis of adhyāya 16, st.14;
–dhvam is seen in Pāñ.III. 4.78:
tiptasjhispasthamibvasmastātāmjathāsthāsthāmdhaviṃḍva
himahiṇ /78/
padāṇi/tip tas jhi sip thas tha mip vas mas ta ātāṃ jha thās
ātāṃ dhvam i ṛṇi mahiṇ (lasya)
vṛttih/ lasya tibādaya ādesā bhavanti/

–dhvam is in Imperative conjugation (lo), Ātmane pada;

About Imperative (lo), Pāṇ.III. 4.85, see in analysis of adhyāya 16, st.5;

Pāṇ.III. 4.90; III. 4.2, 3, 4, see in analysis of adhyāya 16, st.5;

III. 4.83 : vido la¬ vɒ/83/pad¹ni/vido la¬ vɒ (parasm¬
apadänām nalatusthalayusa¬nalvamā/h/

vṛttih/ vida jñāne asmāddhātoh paresām sadādesānām
nalādayo nava vikalpe ādesā bhavanti/

The particle vā of the sūtra has the effect in the sūtra III. 4.85. A comparative reading is very interesting with re-
gard to la¬ lo¬laṅ.

na : particle of negation ;

kṣipram : (kṣipra– adj., kṣip– rak), adv. “quickly, speedily,
immediately”;

Mañusmṛti, chap.III :

vināsām vrajati kṣipramāmapātramivāmbhasi /179/

“(having greedily accepted the gift of an unqualified
man), he (i.e. a priest) goes speedily to his doom, as a pot of
unbaked clay dissolves in water.”

yathā : ind. “as, in the manner mentioned, so, according a,
so that”, Pāṇ.VIII. 1.37, see in analysis of adhyāya 17,
st.29; Pāṇ.V. 3.23; V. 3.24; V. 3.26, see in analysis of
adhyāya 18, st.1;

syām : coming from the root AS– 2nd cl. “to be, to live, to
exist”. Optative 1st pers.sg. Parasmai pada;

the initial radical vowel a is elided, Pāṇ.VI. 4.111 :

śnasorallopaḥ/111/padāni/śna asoḥ at lopāḥ sarvadhātuke
kṛiti/
vr̥ttiḥ/ śnasyātāś cākārasya lopo bhavati sārvadhātuke kniti parataḥ/

–yā– infix of optative conjugation, added to a weak stem in Parasmai pada; before the pers.flexional ending of 3rd pers.pl. (ur, us, uh), only the y is remained as the vowel ā is omitted; Pān.III. 4.103; VII. 2.79;

III. 4.103 : kidāṣiṣi/103/padāni/kit āṣiṣi (liṅ yāsū udāṭṭāḥ)/

vr̥ttiḥ/ āṣiṣi yo liṅ tasya yāsudāgamo bhavati sacodattāḥ kiddad bhavati/

VII. 2.79 : liṅāḥ salopo’nantyasya /79/padāni/liṅāḥ sa lopah anantyasya sakārasya lopo bhavati/

–m (or –am), pers.flexional ending of 1st pers.sg., Parasmai pada, Pān.III. 4.101 : tasthasthamiśpāṃ tāṃtāṃtāmāḥ/101/padāni/tas thas tha mip–āṃ tāṃ tāṃ ta am–āḥ (nīṭāḥ)/

vr̥ttiḥ/ niḷlaṅkārāsambandhināṁ caṭurnāṁ yathāsaṅkhyaṁ tāṃdāya ādesā bhavanti/

tad vākyaṁ : tad coming from the stem tad–, N.Ac.sg.nt., related to vākyaṁ; tat (in pausa), sandhi the voiceless final dental t changes to d of its class before the sonant ν of vākyaṁ, Pān.II. 1.38; II. 1.39; VI. 3.2, see in adhyāya 16, st.6;

vākyaṁ : vākya– s.nt. (vac– nyat casya kah), “speech, words, a sentence, saying what is spoken”, object of anvapadyanta;

nānvapadyanta : na–anu–a–PAD–ya–anta → na–anu–aPAD–y–anta (VI. 1.97, see in analysis of adhyāya 18, st.6),

na : particle used in wishing, requesting, commanding, sandhi : na + anu, a + a ā ā, Pān.VI. 1.101, adhyāya 16, st.6;

–a–, augment (bhūtakaraṇa), Pān.VI. 4.71:
luñlañlrñkśvadudāttah/71/luñ lañ lrñ kṣu auduṭṭah
(aṅgasya)/

vṛttiḥ/ luñ lañ lrñ ityeteṣu paratoṅgasyāḍagamo bhavati
udāṭtaś ca sā bhavati/

anu + a → anva, u → v, according to samprasāraṇa principle, Pāṇ.I. 1.45;
VI. 4.131; VI. 1.77; VI. 1.127, Pāṇ.VI. 1.15; VI. 1.108; VI. 1.17; VI. 1.93, see in analysis of adhyāya 18, st.1;

PAD– root of 4th cl., anu–PAD–, “to go into, to go after, to follow, to enter, to enter upon, to betake oneself to”;
–ya–, infix of the 4th cl. of conjugation, Pāṇ.III. 1.69, see in analysis of adhyāya 18, st.3;
–a–nta, pers.flexional ending of Imperfect (Lañ), 3rd pers.pl. Ātmane pada, Pāṇ.III. 4.78, see in analysis of adhyāya 18, st.5;

bhujamgamanā : from the stem bhuja–gama– s.m. “a snake”,
Ac.pl., Pāṇ.VI. 1.102, 103, see in analysis of adhyāya 17, st.9; sometimes we met the form bhuja–ga; ga or gama, these two come from the root GAM–. They can be analysed as :
1º) bhuj bhakṣaṇe ka, bhujaḥ ku-iliibhavan san gacchati gam ṣa,
2º) bhujaḥ san gacchati gam khac mum ḍicca;

By considering the syllable ga at the end of compound, it can be understood as “one who moves or goes on the breast”;

Khmer language uses the word bhujāṅga by spelling like bhujāṅga (the case of an anusvāra which is replaced by ġ can be supposed to follow the Pāṇini’s sūtra VIII. 4.59 : vā padāntasya); this word bhujāṅga generally combined with s-ec and nāga, i.e. s-ec bhujaṅga(a) nāg(a), means the King Bhujāṅga, ruler of the Nāga. In prosody, a Khmer mevre is
well-known as pad bhujāṅ(a) lilā.

tāñ śaśāpa : tāñ śaśāpa (in pausa), tāñ, from the stem tad–Ac.pl.m., related to bhujāṅgamān ;
śaśāpa : coming from the root ŚAP– 1st cl. (or 4th cl.), “to curse”, 3rd pers.sg. of Perfect (Li-), Parasmai pada, śa, reduplication (abhyāsa), Pāñ.VI. 1.1, 8, 10; VII. 4.59, 60, 61, 62, 66; VIII. 4.54, see in analysis of adhyāya 16, st.17;

–a, pers. flexional ending of Perfect, Pāñ.III. 4.82, see in analysis of adhyāya 16, st.8;

sandhi : the ensemble tāñ śaśāpa, in regular way, must be written down like it may be cleared up by three Pāñini’s sūtras :

VIII. 3.31 : śi tuk/31/padāni/śi tuk/

vṛttih/ nakārasya padāntasya śakare parato vā tugāgamo bhavati/

VIII. 4.40 : stōḥ ścunā ścuḥ, see in analysis of adhyāya 17, st.7 ; (bhavān–c šete);

VIII. 4.63 : śaśchotī, see in analysis of adhyāya 17, st.7 ; (bhavān̄c chete);

The augment tuK is added to the end of the preceding word. At the first time the nasal n holds the final position, but it does not become a cerebral nasal.

In the Vālmiki Rāmāyana, according to Southern recension, Kīśkindhākānda, sarga 34 ;

na nūnām ikṣvāku–varasya kārmuka–cyutāṅ šarān paśyasi vajra–sannibhān/

strophe 19(1st line)

Ed. T.R.Krishnacarya
1st Edition : Kumbakonam 1905,
Reprint Edition : Delhi, 1982
The translation of the quoted 1st line: “Verily, you do not see those arrows, which are like Indra’s thunderbolt, being released from the bow of the best of Ikṣvāku’s descendant.”

The group cyutaṉ śarāṅ wants requiring an application of some rules of sandhi; the case is in need of. It shows the same elements as tāṅ śasāpa, (n + ś → n + tuK + ś).

Sarpasatre vartamāne
pāvako vaḥ pradhakṣyati/
janamejayasya rājarṣeḥ
pāṇḍaveyasya dhīmataḥ/8/

“The fire will burn you alive in the sacrifice for the destruction of serpents, performed by the royal ascetic of the King Janamejaya, the intelligent descendent of Pāṇḍu.”

sarpa– s.m. (SRP– + Ghañ), “a snake, a serpent”;
satre : satra–, (it can be seen as sattra–, from the radical SAD– Š-rn), “a sacrificial session, a sacrifice in general”, L.sg. ;
sarpa–satra “sacrifice for the destruction of serpents” (as it had performed under the King Janamejaya’s order);
pāvako : pāvakas (in pause), pāvaka– s.m. “fire”, N.sg.m. ;
sandhi : the group –as becomes o before the sonant v of vaḥ Pāṇ.VI. 1.113, 114, see in analysis of adhyāya 14, st.17;
vaḥ : reduced form of yuṣmad–, pers.pron., 2nd pl., Ac.pl., D.pl., G.pl., (respectively yuṣmān, yuṣmabhyaṃ, yuṣmākam), Pāṇ.VIII. 1.21, 22, 24;
VIII. 1.21 : bahuvacanasya vasnasau/21/padāni/
bahuvacanasya vas nasau/
vṛttih/ bahuvacanāntayor yuṣmadamadoḥ
ṣaṣṭhīcaturthīdvītīyathayor yathāsaṅkhyaṃ vas nas ityētāvādesau bhavataḥ/

VIII. 1.22 : te mayavekavacanasya/22/padāni/te mayau eka vacanasya/

vṛttiḥ/ yuṣmadasmadorekavacanāṇtayaḥ
ṣaṣṭhīcaturthīsthayor yathāsaṅkhyāṃ to me ityētāvādesau bhavataḥ/

VIII. 1.24 : na cavāhāhaivayukte/24/padāni/na ca vā ha aha eva yu tek/

vṛttiḥ/ ca vā ha aha eva ebhīryoge yuṣmadasmador vānāvādayo na bhavanti/

vartmāṇe : vattmān-, (VRT– śānac), “being, existing, living, being alive”, L.sg. ; varta–m–āna, m–āna, infix of pres.participle in passive form,
Pāṇ. III. 2.124, laśā śatṛśānacāvaprathamāsamānāṇadhikarcha, see in adhyāya 17, st.18 ;
Pāṇ. VI. 1.97, ato guṇe, see in analysis of adhyāya 18, st.6;
Pāṇ. III. 2.127 : tau sat/127/tau sat, (śatṛ, śānacau)/
vṛttiḥ/ tau śatṛśānacau satsaṁjñau bhavataḥ/
at = śatṛ ; āna = śānac ; śatṛ and śānac are called SAT.

For m (muk), Pāṇ.VII. 2.82, āne muk, see in analysis of adhyāya 17, st.18;

pradhakṣyati : future tense of DAH 1st cl., “to burn”;
pra–DAH–, pra, ind. “before, forward, in front on, forth”,
Pāṇ.VIII. 1.6 :

prasamupodaḥ pādapūraṇe/6/padāni/prā sam upa udah pāda pūraṇe/

vṛttiḥ/ prā sam upa ut ityeteśām pādapūraṇe dve bhavato dvirvacanena cet pādaḥ pūryate/

We can have some examples in the Rgveda ;
upopa me parā mṛśa mā me dabhrāṇi manyathāḥ/ Rg.I. 126.7

(....)kā te niṣattih kimu no mamatsi kim nodudu harṣase dātavā u/

Rg.IV. 21.9

Praprayāmagnir bharatasya śṛṇye vi yat sūryo na rocate bṛhadbhah/ Rg.VII. 8.4

For future tense, Pāṇ. III. 3.3, 13, 14, see in analysis of adhyāya 18, st.5;

for sya and its nature, Pāṇ.I. 3.92 (vṛdbhyah syasanoḥ), see in analysis of adhyāya 16, st.8; for the case of kṣya, Pāṇ. VIII. 2.36; VIII. 2.41; VIII. 3.59, see in analysis (with observation) of adhyāya 18, st.5;

pradhakṣyati (or dhakṣyati) follows the general line like :

\[ DAH– + lṛ\square = DAH– + sya–ti \] (VIII. 2.32, 37) = dhagh + sya–ti ;

the sūtra VIII. 3.59, ādeśapratyayayoḥ, see in analysis of adhyāya 18, st.5;

VIII. 2.32 : dāderdhātor ghaḥ/32/padāni/da ādeḥ dhātor ghaḥ/

vṛttih/ dakārāder dhātor hakārasya ghakārādeśo bhavati jhali parataḥ padānte/

gh is substituted for h of a root beginning with d, before a jhal letter or when final in a pada.

VIII. 2.37 : ekāco baso bhaṣ jhaṣantasya sdhvoḥ/37/ padāni/eka acaḥ basāḥ bhaṣ jhaṣ antasya s dhvoḥ/

vṛttih/ dhātoravayavo ya ekāc jhaṣantaḥ tadavayavasya basāḥ sthāne bhaṣ ādeśo bhavati jhali sakāre dhvaṣabde ca parataḥ padānte ca/
bhaṣ = bh, gh, ḍh, dh (Pañ.I. 3.10);
baṣ = b, g, ḍ, d ;
jhaṣ = jh, bh, gh, ḍh, dh, (voiced aspirate) ;
dh → g → k, Pañ.VIII. 4.53 :

jhalām jaśhaśi/53/padāni/jhalām jaś jhaśi/

vr̥ttih/ jhalām sthāne jaśādeśo bhavati jhaśi parataḥ/
pra–dhag + ṣya–ti → pra–dhak + ṣya–ti, g → k before ṣya (or sya);

it can be understood as following : pra+DAH– + sya–ti → pra–dhah + sya–ti, the final h of dhah changes into g and this g → k or h → k, Pañ.VIII. 2.41 :

ṣadhoḥ kaḥ si/41/padāni/ṣadhoḥ kaḥ si/

vr̥ttih/ ṣakāraḍhakārayoh kakārādeśo bhavati sakāre parataḥ/

K is substituted for ṣ, ḍh before s.

VIṢ– → vivakṣyate, aveyat, vivikṣati :


–ti, personal flexional ending of 3rd pers. sg., future tense, Parasmai pada, Pañ.III. 4.78, see in analysis of adhyāya 18, st.5;

janamejayasya : janam–ej–ay–a, janam : jana– s.m. (JAN–aC), janam Ac.sg.,
Pañ.VI. 1.107, see in analysis of adhyāya 18, st.3;


Nic : –ay–, infix of causative (kārita), Pañ.III. 1.21, 25, 26, see in analysis of adhyāya 18, st.6; e ā–ay–(VI. 1.78);

–a– (= Śap), thematic vowel of conjugation (vikaraṇa), Pañ.III. 1.68, see in analysis of adhyāya 16, st.14;
The root $EJ$– can be understood through Pāṇini’s sūtra III. 2.28:

$$ejēh khaś/28/padāni/ejēh khaś (karmāṇi)/$$

$$vṛttih/ eja kampane ityasmād nyantāt karma eyupapade khaś pratayayo bhavati/$$

$$vārttikam/ khaś pratayaye vātaśunī tilaśarddhe’vajadhe tudajahātinam upasaṅkhyaṇam/$$

janamejaya can be rendered as “causing men to tremble”; it is the proper name of a celebrated King to whom Vaiśampāyana recited the Mahābhārata at the session of the sacrifice of serpents. This King was the great grandson to Arjuna; he was the son and successor to King Parikshit who was the son of Arjuna’s son Abhimanyu.

We are in front of the $kṛt$ affix $khaś$ as being shown by the sūtra III. 2.28. The letters $k$ and $s$ are indicatory, the real affix is $a$. The letter $kh$ indicates an increment $muM$ ($m$) to nominal stem ending in a vowel (Pāṇ.IVI. 3.67). The letter $s$ indicates that this is a $sārvadhatuka$ affix (Pāṇ.III. 4.113) and it is employed here with the $vikarana$ (Śap). Then, we have:

* $aṅga–am + EJ– +ņic + Śap+tiP$
* $aṅga–m + EJ–e–a + khaś$
  \[e \rightarrow ay, Pāṇ.VI. 1.78, see adhyāya 16, st.5;\]
* $aṅga–m + EJ–ay–a + a$
  \*[Pāṇ.VI.1.97]=$aṅgam–ejaya.$

Hence, jana–m–ej–ay–a follows the same steps with the same elements as well.

$rājārṣeh$ : rāja– + Ṛṣi, (ṛājan → rāja in compound); $sandhi$ :
  \[a + r= ar, Pāṇ.VI. 1.87, see in analysis of adhyāya 14, st.11; rājārṣeh is used instead of rājārṣinā as the Genitive takes the function of the Instrumental ; it may be understood as “(performed) by the royal ascetic”.$
pāṇḍaveyasya : pāṇḍaveya— adj. “son or descendant of Pāṇḍu or the partisans of the Pāṇḍavas”, G.sg.m., related to dhimataḥ and janam-ejayasya as well.

dhimataḥ : dhimat–as (in pausa), dhimat–/-ant–, adj. “wise, intelligent, learned”, G.sg.m., related to janamejayasya. For declension, Pān.VI. 4.14; VII. 1.70; VIII. 3.30; VIII. 2.23; VI. 1.68, see in analysis of adhyāya 16, st.6.

The pāda c of the 2nd line of the strophe has 9 syllables, and the 5th is a long one. That is not correct with regard to the fundamental principle of anusūlbh. I will try to find out an acceptable reading. There are some possibilities as following:

1) janamejayena rājarśeḥ pāṇḍaveyena dhimataḥ, the pāda c has 9 syllables;

2) janamejaya rājarśeḥ pāṇḍaveyasya dhimataḥ, it has 8 syllables in the pāda c, but it is incompatible with pāṇḍaveyasya;

3) janamejaya–rājarśeḥ pāṇḍaveya–dhimato vai ; when considering the two compounds, we have dhimato vai, which is wrong as dhī (5th, long one), ma(6th, short one), to (7th, long one), and at last, we may add vai for having 8 syllables in the last pāda. The result of the ensemble is not fit to be considered. By way of having 8 syllables, giving a grabled version of the compounds and taking aim with particle are unfitted for the right reading.

4) sarpasattrini rājarśeḥ pāṇšaveyasya dhimataḥ :

sarpasattrin is another name of the King Janamejaya; by considering the Loc.sg. *sattrini, the pāda c is then correct. This is still a possibility. By using *sattrin and referring to the genitive case (with janamejayasya), we have to admit *sattrino (G.sg.), and no, the 5th syllable, is a long one! The rule of anusūlbh asserts that the 5th syllable of each pāda must be a short one.

This 4th possibility shows the word sarpa being at the beginning of the 2nd line. So doing, I follow the 1st word of the 1st line.
sarpasatre vartamâne (...) 1st line.
sarpasattrini râjarâ (....) 2nd line.

शापमें तु शुभ्राव स्वयमेव पितामहः।
अतिक्रूरं सयुरसिंह कद्रवा दैवादतीव हि॥९॥

Śapam enam tu śuṣrāva
svayam eva pitāmahaḥ/
atikrūram samuddisāṁ
kadrvā daivādativa hi/9/

“Quite so and by chance, God Brahmâ himself, heard
this very cruel curse throughly wished for by Kadrū.”

Eva : ind. just, quite; just so, quite so, Pān.VIII. 1.62, see in
analysis of adhyāya 16, st.3;

 tu : particle, ind., but, on the contrary, here it may be used as
 an emphatic particle, Pān.VI. 3.133 : ritunughamakṣu
tañ kutrousyānām, see in analysis of adhyāya 14, st.14;

svayam : ind. oneself, in one's own person; spontaneously,
of one's own accord, without trouble or exertion; in
Kadambari, we can see:
sayamevotpadyanta evam vidhāḥ kulpāśavo
nihstehāḥ paśavah/

śapam : śapa- s.m. (ŚAP- ac), the root ŚAP- 1st cl. Or 4th
cl., a curse, an imprecation, an oath, Ac.sg., Pān.VI.
1.107, see in analysis of adhyāya 18, st.4;

enam : from the stem enad-, demonstrative adj. Ac.sg.m.,
related to sapam; enad- follows the declension of tad ;

pitāmahaḥ : pitāmaha- s.m. a paternal grandfather, an epi-
thet of Brahman, N.sg., subject of śuṣrāva;

śuṣrāva : śu-śrāv- a, from śu-ŚRU-5th cl. or 1st cl., to hear,
to listen to, to give ear to, to be attentive; to learn, to
study; perfect tense (li), 3rd pers.sg. Parasmai pada;

ŚRU- in this strophe must be considered as a verb of
1st class; śu-, reduplication (abhyāsa), Pān.VI. 1.1; VI. 1.4;
VI. 1.10; VII. 4.59, 60, 61, 62, 66; VI. 1.8; VII. 4.54. see in the analysis of adhyāya 17st. 2.

ŚRU– → śro, (u → o, guṇa, Pān.I. 1.2; VII. 3.84, see in analysis of adhyāya 17, st.14, (see also VIII. 4.66 : udāttānudāttasya svaritaḥ);

śro + a, before a, the vowel o changes into av, Pān.VI. 1.78, see in analysis of adhyāya 16, st.5; śu– ŚRO → ŚR– av + a, the vowel a is the pers. flexional ending of perfect tense 3rd pers. Pān.III. 4.82, see in analysis of adhyāya 16, st.8; (see also Pān.VII. 1.91), śu–śr–av–a, the vowel a of –av becomes a long one, and we have śu–śr–āv–a, the vowel a becomes ā when it is followed by vain (=all semivowels, nasals or bh), Pān.VII. 3.101 :

ato dīrgho yañi/101/padāni/ataḥ dīrghaḥ yañi/

vṛtih/ akārantasyāṅgasya dīrgho bhavati yañādau sārvadhātuk uke parataḥ/ (see also VI. 4.1; I. 1.72; III. 1.1);

atikrūram : atikrūra– adj. very cruel, Ac.sg.m., related to śapam; ati (at – i), prefix used with adjectives and adverbs (and also with noun), very, too, exceedingly; beyond, past, surpassing, superior to;


sam– ind. Prefix to verbs and verbal derivatives, it means with, together with; sometimes, it intensifies the meaning of simple or verbal derivatives, it can be rendered as very, quite, greatly, throughly, fully;

ut : ind. particle expressing 1) doubt, 2) interrogation, 3) deliberation, 4) intensity; ut of sam–ut–DIŚ– is related to the 4) case.

Sandhi : the final voiceless dental t of ut changes into d before the sonant d of the root DIŚ–, Pān.II. 1.38; II. 1.39. VI. 3.2, see in analysis of adhyāya 16, st.6;

Moreover, we have samud– adj. meaning, ascending, rising; diś-am : diś-a–, from the root DIŚ– + ta; the sibilant
palatal ś of DIŚ— changes into a cerebral one, Pān.VIII. 2.36, (see in analysis of adhyāya 18, st.5); the voiceless dental t of ta (kta) becomes a cerebral one as it is contact with a cerebral sibilant, Pān.VIII. 4.41:

śūnā śūh/41/padāni/śūnā śūh/
vṛttiḥ/ sakāratavargayoh sakāratavargābhyaṃ sannipāte sakāralāvargādesau bhavataḥ/

uddīṣāṃ : ud – DIŚ– karmani + Kta, mentioned, particularized, specially told; desired, wished for; explained, taught, Ac.sg., related to śapam, t+am → tam, Pān.VI. 1.107, see in analysis of adhyāya 18, st.3;

the suffix ta (Kta) is stated in Pāṇini’s three sūtras, III. 4. 70, 71, 72, see in analysis of adhyāya 18, st.1;

kadrāḥ : I. sg. f. of Kadrū;

daivādatīva : daivā–ati–īva (in pausa), daivāt, by chance, luckily, accidentally, Ab. Sg.,
Pān.VII. 1.12, see in analysis of adhyāya 17, st.6;

sandhi : the final voiceless dental t changes into d before the vowel a of atīva, Pān.II. 1.38; II. 1.39; VI. 3.2, see in analysis of adhyāya 16, st.6;

atīva : ati–īva, ind. exceedingly, excessively, very much, quite, too;

sandhi : the i of ati and i of īva, i + ī = ī, Pān.VI. 1.101 : akiḥ savarṇe dirghah/see in analysis of adhyāya 16, st.6;

hi : ind. particle, for, because, indeed, surely, Pān.VIII. 1.34, 35, see in analysis of adhyāya 14, st.1;

Sārdham devagaṇañgh sarvair vācaṃ tāṁ anvamodatā
bahutvaṃ prekṣya sarpānāṃ prajānāṁ hitakāmyayā/10/
“On seeing numerous snakes [and endowed with]
desire for creatures' welfare, He (i.e. Brahmā) was together
with all of groups of gods, joyful of this speech.”

sārdham : ind. together with, in ceremony with; in
Manusmṛti, IV, we can read : nāśniyād bhāryayā
sārdhaṃ nainanamikṣeta cāsnatim/, st.43.

devaganaiḥ : devaganais (in pause), deva-gaṇa-, gaṇa– s.m.
(gaṇ karmanī kartari vā ac), a flock, a multitude, group,
troop, collection; a company, association;
a society; a society of men formed for attainment of
the same objects, I.pl.; in Meghadūta, 35, we have :
bhartukanācchavir iti gaṇaiḥ sādaraṃ viṣyamāṇaḥ (...)
respectfully gazed upon by the Ganas who see in thee
the color of their Master's throat (...);

deva– s.m. (div – ac), a god, a deity, adj. divine, celestial, in
Rgveda :
Agnim īle purohitam yajñasya devam ṛtvijam, (I.1)

sarvair : sarvais (in pause), sarva– pron. or adj., (ṣrtamanena
viśvamiti sarvam), all, every, whole, entire, I.pl., related
to devaganaiḥ; sandhi : the final dental sibilant s
changes into r before the sonant v of vācaṃ, Pān.VIII.
3.15, see in analysis of adhyāya 17, st.15; in Meghadūta :
(…) riktah sarvo bhavati hi laghuḥ hi laghuḥ pūrṇatā
gauravāya/20/
emptiness makes every thing light, fulness bestows
heaviness.

In Hitopadeśa II : (…) uparyupari paśyantaḥ sarva eva
dāridrati/

vācaṃ : vāc– (VAC kvip dirgho 'samprasāraṇam ca), a sound,
a speech, a talk, words, Ac. sg. f, object of anvamodata;
tāṃ : coming from the stem tad–, Ac.sg.f. ;

anvamodata : anu–a–mod–a–ta, anu–a → anva, u → v, ac-
cording to *samprasārana* principle, Pāṇ. I. 1.45; VI. 4.131; VI. 1.77; VI. 1.127, see in analysis of adhyāya 16, st.3; a, augment (*bhūtakarana*), Pāṇ. VI. 4.71: lunānāṅkṣvaudāttah 71/padāni/ lunānāṅkṣvau/ udāttāḥ (āṅgasya)/

mod–a–ta, mo– coming from the root *MUD*– 1st cl., to rejoice, to be glad or happy, to be joyful or delighted, the radical vowel u changes into o, guṇa, Pāṇ. I. 1.2 : adeṅ guṇah/, Pāṇ. VII. 3.84 sārvadhātukārdhādātukayoḥ/, see in analysis of adhyāya 17, st.14; a, thematic vowel of conjugation (*vikarāṇa*), Pāṇ. III. 1.68 kartari śap/, see in analysis of adhyāya 16, st.28; śap is technically called *vikarāṇa*;

ta, pers. flexional ending of Imperfect tense 3rd pers.sg., Ātmane pada, Pāṇ. III. 4.78 :

\[
\text{tiptas jhi sip thas tha mib vas mas ta ātām jha thās āthām dvām i- vahi mahi (lasya) /}
\]

vṛttiḥ/ lasya tibādaya ādēśā bhavanti/

Pāṇ. I. 4.100 : taṅnāṅvātmanepadam/100/padāni/taṅ ānau ātmanepadam (laḥ)/

vṛttiḥ/ pūrvena parasmai padasaṅjñāyāṁ prāptāyām taṅnayorātmane padasaṅjñā vidhiyate/

*taṅ* is used for *ta ātām jha*, thās āthām dhvam, i- vahi mahi, āna means Śānac Śānac Kānac. *Taṅ* is used in Ātmane pada of Imperfect, Aorist, Optative and Conditional, this *taṅ* is seen in the 2nd part of the sūtra III. 4.78.

Pāṇ. I. 4.102 : tānyekavacana dvivacana bahuvacananeyekaśah 102/padāni/tāni

ekavacana dvivacana bahuvacanani ekaśaḥ (trīṇi 2)/
The verb *MUD*– is seen in Canto XV of *Bhaṭṭakāvya*:

tamadhyāsiṣṭā diprāgramamodiṣṭā ca rāvaṇīḥ/
channarūpastato'kartūd dehān rāvaṇavidviṣām/97/

The son of Rāvaṇa mounted it which had a blazing front and instantly rejoiced; then (he), whose form became invisible, smashed the bodies of Rāvaṇa's enemies.

translated by Dr. Maheshwar Anant Karandikar
and Dr. (Mrs.) Shailaja Krandikar

In *Manusmṛti*, chap.II, we read :
dīpyamānaḥ svavapūṣā devavāddivi modate /232/ (2nd line),

illuminated by his own body, like a god, he rejoices in heaven.

preksya : pra-İKS– → prekṣ– 1st cl., to see, to behold, to look at, to pierce, abs. in –ya., Pāñ. VII. 1.37 :
samāṣenaṅ pūrve ktvo lyap/37/padāṇi/samāṣe anañ pūrve ktvah lyap/

vṛttih/ samāse′naṅpūrve ktvā ityetasya lyabityayamādeśo bhavati/

sarpānaṃ : sarpa– s.m., snake, G.pl., in sar-p-a-nam, the vowel a → ā → āṇāṃ,
Pāñ.VI. 4.3 : nāmi/3/padāṇi/nāmi (aṅgasya dīrgaḥ)/

vṛttih/ nāmityetatṣaḥḥibahuvacanam āgatanuṭakam grhyate/tasmin paratoṅgasya dīrgo bhavati/

kārikā : nāmi dīrga āmi cetsyāt kṛte dīrghe nanut bhavet vacanādyatra tatrāsti nopadhāyaḥ ca carmaṃaṇāt/
the nasal n of nám becomes a nasal cerebral (n → n)

Pāṇ. VIII. 4.1 :

raśābhyaṁ naḥ samānapade/1/padāni/raśābhyaṁ naḥ samānapade/
vṛttiḥ/ rephaṣakārābhyaṃuttarasya nakārādeśo bhavati samānapadaśthau cennimittanimitthaṁ bhavataḥ/

vārttikam/rvarṇādyetya vaktavyam/

Pāṇ. VIII. 4.2 : aṅkupvāṅnumvyavāyepi/2/padāni/aṅku pu āṁ num vyavāye api/
vṛttiḥ/ aṅkupvāṅ num ityetaivyavāyepi rephaṣakārābhyaṃuttarasya nakārasya nakāra ādeśo bhavati/

prajānāṁ : prajā– s.f. generation, birth, issue, offspring, descendants, a creature, subjects, people, brood (of animals); G.pl.; for ā of ānaṁ, see under sarpānāṁ; the dental nasal n is maintained as it follows the palatal j;

hita : adj. (DHĀ– + kta, hi + kta), put, laid, placed, held, suitable, fit; impelled, gone, proceeded; s.nt. advantage, benefit, profit; welfare, well-being; “kamayā, I.sg. desire for another’s welfare, good will.

"Because these reptiles were very strong (with) violent and powerful venom, and for the welfare of these crea-
tures [who were bred], indeed, from the nature of pungent venom, He (i.e. Brahmā) gave the science of killing by poison to the descendants of the high-souled Kaśyapa.”

*Tigma* : adj., (tij mak jasya gah), sharp, pointed (as a weapon); violent, hot, scorching, pungent; tigma–vīrya– adj. violent in *Atharvaveda*, kāṇḍa IV, hymn 27,

we read : tigmamanikāṃ viditam sahasvan mārutaṃ śardhāḥ pṛtanāsusūgram/st.7, (1st line);

vīrya– s.nt. (vīr yat vīrasya bhāvo vā), heroism, prowess, valour; vigour, strength, virility, energy, firmness, courage, power; splendour, lustre;

viṣā : viṣās (in pausa), viṣa– s.nt. (viṣ ka), poison, venom, sandhi : the final dental s of the group –ās must be dropped down before the sonant h of hetā, Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of adhyāya 14, st.18;

*Hyete* : hi – ete (in pausa), hi : particle, for, because, on account of. Pāṇ.VIII. 1.34, 35, see in analysis of adhyāya 14, st.1; ete, from the stem etad–, N.m.pl., related to dandaśūkā; sandhi : the vowel i of hi changes into y before the vowel e of hetā, according to samprasārana principle, Pāṇ.I. 1.45; VI. 4.131; VI. 1.77; VI. 1.27, see in analysis of adhyāya 16, st.3;

dandaśūkā : dandaśūkās (in pausa), (DAMŚ–yañ ūk), s.m. a reptile (in general), N.pl.,

sandhi : the final dental sibilant s of the group –ās must be dropped down before the nasal m of mahā⁹, Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of adhyāya 14, st.18;

mahābālāḥ : very strong, adj. N.pl.m., related to dandaśūkā, mahā is the substitute of mahā– at the beginning of Karmadhāraya and Bbahuvähi compounds and also at some compounds obtained by irregular way;

Pāṇ.VIII. 3.16; VIII. 3.41; VIII. 3.59; VIII. 3.65; VIII. 3.70, see in analysis of adhyāya 16, st.3;

teṣām: from the stem tad –, G.pl.m. nt., sandhi : the dental sibilant s → ṣ (a cerebral one), Pāṇ. VII. 3.16 ; VIII
3.41; VIII 3.59; VIII 3.65; VIII 3.70, see in analysis of adhyāya 16, st.3;

Tīkṣṇa : adj. (TIJ– vasna), sharp (in all senses), pungent, hot, fiery, hard, strong, rude, rough, severe, strict, the idea can be seen through the Pāṇini’s sūtra V. 2.76 dealing with the function of the affixes ṭhak and ṭhaṇ used with the taddhita. In Manusmṛti, chapter VII. one sees the strophe:

\[
tīkṣṇaś caiva mṛduś ca syāt kāryaṃ viksya mahīpatiḥ
tīkṣṇaś caiva mṛduś caiva rājā bhavati sammataḥ/140/
\]

When hearing a case, the king should be both sharp and gentle, because a king who is both sharp and gentle is respected.

in Rgveda, X, 87;

\[
tīkṣṇenāgne caकṣuṣā rakṣa yajñaṃ pṛāṃcaṃ vasubhyaḥ pra nāya pracetaḥ (...), /9/
\]

viṣatvādāḥ : viṣatvād–dhi, viṣatvāt – hi, viṣatvāt : Ab. sg. nt. of viṣatva– the state of poison, the nature of venom, poisonousness; sandhi : it is the case of \( t + h \rightarrow ddbh \), there is a Pāṇini’s sūtra VIII.4.62 :

\[
jhayo honyatarasyām/62/padāṇi/jhayaḥ haḥ anyatarasyām/
\]

\[
vṛttiḥ/ jhaya uttarasya hakārasya pūrvasavāṃdeśo bhavati anyatarasyām/
\]

viṣatvādāḥ : viṣatvād–dhi, viṣatvāt – hi, viṣatvāt : Ab. sg. nt. of viṣatva– the state of poison, the nature of venom, poisonousness; sandhi : it is the case of \( t + h \rightarrow ddbh \), there is a Pāṇini’s sūtra VIII.4.62 :

\[
jhayo honyatarasyām/62/padāṇi/jhayaḥ haḥ anyatarasyām/
\]

\[
vṛttiḥ/ jhaya uttarasya hakārasya pūrvasavāṃdeśo bhavati anyatarasyām/
\]

viṣatvādāḥ : viṣatvād–dhi, viṣatvāt – hi, viṣatvāt : Ab. sg. nt. of viṣatva– the state of poison, the nature of venom, poisonousness; sandhi : it is the case of \( t + h \rightarrow ddbh \), there is a Pāṇini’s sūtra VIII.4.62 :

\[
jhayo honyatarasyām/62/padāṇi/jhayaḥ haḥ anyatarasyām/
\]

\[
vṛttiḥ/ jhaya uttarasya hakārasya pūrvasavāṃdeśo bhavati anyatarasyām/
\]
The final short a of a nominal stem is lengthened before a case-ending beginning with yañ. Another Pāṇini’s sūtra may be brought in, Pāṇ.VII. 1.13:

\[ \text{ñeryah/13/padāni/ñeḥ yah (ataḥ āṅgasya)/} \]

vṛttih/ ūrīti caturthye kavacanasya grahaṇam
akārāntādaṅgāduttarasya ने ityetasya ya
ityayamādeśo bhavati/

Vidyāṁ : vidyā– s.f. science, knowledge, learning, Ac.sg., object of prādād;

Hanīṃ : hani– adj. (or also hana–), coming from the root HAN–, used generally at the end of compound, killing, Ac.sg.f., related to vidyāṃ; the word hana (s.m. or f.), weapon may have nothing to do with this very present purpose; viśahanīṃ vidyāṁ can be rendered as the science of killing by poison; sandhi: dental nasal n → ṇ;

kāśyapāya mahātmane : kāśyapāya, D.sg. of kāśyapa, a descendant of the Sage kāśyapa, for dative case see Pāṇ.VII. 3.102; VII. 1.13, already quoted above; Kaśyapa, proper name of an ancient sage, son of Marīci and author of several hymns of the Ṛgveda. He was the husband of Aditi. Kadrū, the mother of the snakes of the present narrative knot, was also his wife; by Vinatā, his another wife, he was the father of Garuḍa and Aruṇa. Marīci, the Kaśyapa’s father was regarded as a son of Sva yaṁ–bhū, as a son of Brahmā, as a son of Hairanyagarbha. Kaśyapa was one of the seven great Rṣi and priest of Parasurāma and Rāma–candra. Sometimes, he was called Prajāpati. Kaśyapa was the son-in-law of Dakṣa who had many daughters. In Manusmṛti, chapter IX:

dadau sa daśa dharmāya kaśyapāya trayodaśa
somāya rājīne satkṛtya prītātmā saptaviṃśatim/129/

The story of Dakṣa’s daughters is told in Mahābhārata, I, 70; XII. 329.57.
Mathātmane: māha – ātman-e, D.sg., related to kāṣyapāya, the group kāṣyapāya till the end of the last pāda of the strophe may be considered as a predicative complement of the verb prādād;

prādād: prādāt (in pause), sandhi: the final voiceless dental t changes into d before the sonant v of viśāhanīṁ, Pāṇ.II. 1.38, 39; VI. 3.2, see in analysis of adhyāya 18, st.6;

pra: ind. prefix; with a verb it means forward, forth, in front, onward, away; with adj. it means very, very much, in high rate; pra is also used in Khmer language, its meaning follows sanskrit spirit;

pra–a–dāt: radical aorist (luṇi), 3rd pers. sg., Parasmai pada;
a, augment (bhūṭakaraṇa), Pāṇ.VI. 4.71, see in analysis of adhyāya 18, st.7;

Pāṇini’s two sūtras may be shown, i.e. Pāṇ.III. 1.43, 44;

III. 1.43: cli luṇi/43/padāni/cli luṇi (dhātoḥ prayayah)/vṛttiḥ/ dhātoḥ prayayo bhavati luṇi parataḥ/

Some scholars consider cli as the term pointing out all of aorist types, anothers see cli a particular way to call the radical type (1st type). The vowel i of cli determines the pronunciation, the palatal c is for accentsation (Pāṇ.IV. 1.162) and in the same time this c indicates that an udātta is at the end.

III. 1.44: cleḥ sic/44/padāni/ceḥ sic/
vṛttiḥ/ cleḥ sjādeśo bhavati/
vārttikam/spraṃśaṃsakṛṣtrapāṃ sjīvā vaktavyaḥ/

Sic replaces cli; the vowel i of sic is used for pronunciation, the voiceless c for accentuation, the letter s showing a type of aorist conjugation.

The radical aorist is used with some roots ending with a long ā; there is a Pāṇini’s sūtra for this case, Pāṇ.II. 4.77:
Ghu is a group of roots stated by the Pāṇini's following sūtra I. 1.20:

dādāghvadāp/20/padāni/dā dhā ghu adāp/

The Guru verbs are DUDAH– (3rd cl.), DUDHĀN– (3rd cl.), DO– (4th cl., avakhaṇḍane), DAN– (1st cl.), DEÑ– (1st cl., and DHET– (1st cl.);

sandhi : pra + a (augment) pra, a + a → ā, Pāṇ.VI. 1.101, see in analysis of adhyāya 16, st.6;

-t, pers. flexional ending of 3 rd pers.sg. Parasmai pada, Pāṇ.III. 4.100, itaś ca (nītah nityam lopah lasya), see in analysis of adhyāya 16, st.4; practically speaking, it means ti → t; si → s, (see also Pāṇ.III. 4.99; III.4.101);

There is the sūtra VI. 1.96 dealing with DĀ– + luṇ :
Usyapadānāt/96/padāni/usī apadāntāt/

According to this sūtra, the radical vowel ā is maintained, except the 1st person pl. Parasmai pada; this 1st person has uh (or us, ur) as its personal ending; it can be written as following : DĀ + luṇ = a- + DĀ– (cli → sic → 0 + uh (or us) (III. 4.108) = a–d–u–h.

Iti śrīmahābāhārate ādiparvāni aśīāsa’dhīyāyaḥ/18/

Here is the 18th chapter of ādiparvan, in the famous Mahābhārata.
Then the night having passed and the Sun having risen, O Pious Brahmin, Kadru and Vinatā, the two sisters, impatient, excited (by) the bet for slavery went to closely to see the horse Uccaiḥśrava.

Sūta uvāca: sūtas uvāca (in pausa), sandhi: the dental sibilant s of the group –as is dropped down as it is followed by a vowel other than a short a the hiatus, being the result of this sandhi is maintained, Pāṇ.VIII. 3.17, bhobhagoaghoapūrvasya yośi, (see in analysis of adhyāya 17, st.23), see also the sūtra VIII. 3.19; VIII. 3.20, 22;

Sūta: son of Loma–harshana, N.sg.m.;

Uvāca: coming from the root VAC– 2nd cl. ; u, (reduplication, abhyāsa), Pāṇ.VI. 1.1, see in analysis of adhyāya 17, st.2; u–vāc–, strong stem of the root VAC–, in Perfect tense (lit), Pāṇ.I. 1.45, samprasāraṇa principle, VI.
1.15; VI. 1.108; VI; VI; VI. 1.77. VI. 1.93, see in analysis of adhyāya 18, st.1;

The interconsonantic vowel $a$ becomes a long one, Pān. VII. 2.116, *ata upadhāyāḥ* / see in analysis of adhyāya 16, st.7, a pers.flexional ending of perfect tense, Parasmai pada, Pān.III. 4.82, *parasmaipadānām nalatusuthalathusaḥ nalvamāḥ* /, see in analysis of adhyāya 16, st.8, (see also Pān.V. 1.91; VI. 1.8; VII. 4.60);

*Tato* : tatas (*in pause*) = tasmāt, hence, therefore, thereupon, thereafter, Pān.V. 3.7 : *pañcamyāstasil* /, Pān.VI. 3.35 : *tasilādīśvākytvasucaḥ* /, see in analysis of adhyāya 14, st.14; *sandhi* : the group –as changes into o before the sonant $r$ of *rajanyām*, Pān.VI. 1.113 : *ato roraplutādaplute* /; Pān. 1.114 : *haśi ca* /, see in analysis of adhyāya 14, st.17;

*Rajanyām* : rajanī – s.f. night, L.sg.;

*Vyuśāyām* : vyuś-ā, vyuś-ā-, past partic., burnt, hassed, d awned, become day–light, become bright or clear, L.sg., related to *rajanyāṃ*;

*Udite* : coming from *ud–I–*, 2nd cl., to rise (as star), to come up, to be seen, to appear, to arise from, to spring, to proceed from, to start up, 3rd pers.sg., present tense, Ātmāne pada, the final vowel $e$ is substituted for a (of ta), Pān. III. 4.79 : -ita ātmepadānāṁ āre/, see in analysis of adhyāya 18, st.3;

*Prabhāta* : prabhāte (*in pause*), sandhi : the final e changes into a before any vowel, except the short $a$; in this case the hiatus is maintained, Pān.VI. 1.109 : *eṇaḥ padāntādati* /, (see in analysis of adhyāya 14, st.12);

*prabhāta–* s.nt. day–break, dawn ; *prabhāte* ; L.sg. ; (...) cintayato’ksṇoḥ prabhātam āsīt/Śākuntala, Act.II;

*Ravau* : ravi– s.m. the Sun, L.sg. ;

The 1st line shows an expressing way made in absolute locative : hence, when the day–break proceeds from the Sun, the night becomes clear;
Kadruś ca : kadrus (in pausa), Kadru—, proper name of Prajāpati’s daughter and Kaśyapa’s wife; she is the snakes’ mother; sandhi : the final dental sibilant s changes into a palatal one as it is followed by the voiceless c of ca, Pāṇ. VIII.3.35 : śarpere visarjanīyāh/
Pāṇ. VIII. 4.40 : stoḥ ścunā ścuḥ, (see in analysis of adhyāya 15, st.12);

Vinatā : proper name of Prajāpati’s daughter and Kaśyapa’s wife; she gives birth to Aruṇa and Garuḍa ; N.sg.f.;
Caiva : ca + eva, sandhi : a + e → ai, Pāṇ. VI. 1.88 : vrddhireci/ (see in analysis of adhyāya 15, st.3) ;
Eva: ind. just, quite, just so, quite so, Pāṇ. VIII. 1.62 : cāhalopa evetyavadhāraṇam/ (see in analysis of adhyāya 16, st.3);
Bhaginyau : bhaginī— s.f. (bhagam yatnaḥ anśo vā pitādīnām dravya dānaiḥ styasyah ini niḥ), a sister, dual, N. Ac. Voc.;
tapodhana : tapas + dhana (in pausa), Voc.sg., adj. rich in religious penance, pious, ascetic, Pāṇ. VI. 1.69 : eñhrasvāt sambuddheḥ/69/padāni/ eñ hrasvāt sambuddheḥ/

vyṛttih/ lopa iti varttate haliti ca/apṛktamiti nādhikriyate/ tathā ca pūrvasūtre punarapṛktagrahāṇam kṛtam/eñāntāt parātipadikād hrasvāntāya paro hallupyatesacet sambuddher bhavati/ (see in analysis of adhyāya 16, st.30);
ramyās tapodhanānām pratihatavighnāh kriyāḥ (...) Śākuntala, I. 13.

Dhana : s.nt. (DHAN– ac), property, wealth, treasure, money; there are two great verses in the Manusmṛti, chap. VIII :
vikrayādo dhanam kiṃcid
gṛhniyāt kulasannidhau
krayena sa viśuddham hi
nyāyato labhate dhanam/201/
Atha mūlam anādhāryaṁ
prakāśakrayaśodhitah
ādaṇḍyo mucyate rājñā
nāṣūko labhate dhanam/202/

te : from the stem tvad–, D.sg., G.sg.; te is associated with the tapodhana which can be compared with te bhadram or bhadram te; it can be understood as O you of being rich of penance, i.e. O pious Brahman;

te, me, vas, nas are the short form of tvad–, yusmad–, asmad– Pāṇ.VIII. 1.20, 21, 22, 24 :

Pāṇ.VIII. 1.20 : yusmadasmadoḥ śaṣṭhīcaturthīdvītyāṣṭhaṁ
yorvāmnāvau/20/padāṇi/
yusmad asmadoḥ śaṣṭhī caturthī dvītyāṣṭhayoḥ vām nāvau/

vṛttih/ yusmadasmad ityetayoḥ śaṣṭhīcaturthīdvītyāṣṭhaṁ
hayor yathā saṅkhyaṁ vamnau ityetāvādesau bhavatastau vāmudāttau/

Pāṇ.VIII. 1.21 : bahuvacanasya vasnasau/21/padāṇi/
bahuvacanasya vas nasau/

vṛttih/ bahuvacanāntayor yusmadasmadoḥ
śaṣṭhīcaturthīyasthayor yathā saṅkhyaṁ vas nas
ityetāvādesau bhavataḥ/

Pāṇ.VIII. 1.22 : te mayavekacanasya/22/padāṇi/te
mayau eka vacanasya/

vṛttih/ yusmadasmadāreka vacanattayoh śaṣṭhī
caturthīsthayor yathā saṅkhyaṁ te me
ityetāvādesau bhavataḥ/

Pāṇ.VIII. 1.24 : na cavāhāhaivayukte/28/pađāṇi/na ca vā
ha aha eva yavate/

vṛttih/ ca vā ha aha eva ebhir yoge yusmadasmador
vāmnāvādayo na bhavanti/

armarṣite : armarṣita– adj. impatient, intolerant, N.Ac., dual
Pāṇ.VII. 1.18 :
auña āpah/18/padāni/auñah āpah/
vṛttih/ ābantādaṅgāduttarasauṇah śityamādeśo
bhavati/

Kārikā : aukāroyaṃ śivodhau ṇodgrhiṇo niccāsmākaṃ nāsti
koyāṃ prakāraḥ/
sāmānyaṁ tasya cāsaṅjanesminhīkāryaṁ te śyāṃ
prasaktāṃ sa dosah/

nītve vidyād varṇanirdesamātratam varṇe yat syāt tadya
vidyāt tadādu

varṇaś cāyaṃ tena nīttvepyadoṣo nirdeśoṣyaṃ
pūrvasūreṇa va syāt/

"RAB–dha–, su–sam–rabha–, past participle of sam–
RABH– 1st cl., to become agitated, affected, to be
exasperated; excited, agitated, inflamed, exasperated,
enraged,
sandhi : the bh releases its h which afterward associates with
t of ta, this latter changes into the sonant dental d,
Pāṇ.VIII. 2.40; VIII. 4.53;
VIII. 2.40 : jhaṣatathordho’dhaḥ/; VIII. 4.53 : jhalāṃ jaś
jhaśi/ (see in analysis of adhyāya 15, st.10);
daśye : dāsya– s.nt. servitude, slavery, service;
pane : paṇa– s.m. playing for a stake; bet, wager; game
played for a stake, L.sg.; karta–, verb. adj. of KR–;
tadā : ind. then, at that time, in that case; thenceforward,
Pāṇ.V. 3.15 : sarvaikāṇyakīntyattadah kāle dā/’(see in
analysis of adhyāya 14, st.9);
turagam : (turaṇa gacchati, GAM– da), a horse; (root TUR–
6th cl., to hurry, to hasten, to overcome; ved. tura–
advancing, speedy, quick;
jagmaṭus : ja–gm–atā, dual 3rd pers. of Perfect, Parasmai
pada, coming from the root GAM–, ja, reduplication
(abhyāsa), Pāṇ.VI. 1.1; VI. 1.4; (see in analysis of
adhyāya 17, st.2); the sonant g of GAM– changes into j, Pāñ. III. 2.178: anyebhyaḍṛśyate/ (see in analysis of adhyāya 18, st.5 as five vārttikam are associated with this sūtra);

the radical vowel a of GAM– os dropped down, Pāñ. VI. 4.98: gamahanajanakhanaghastām lopah kītiyanaṇī/ (see in analysis of adhyāya 14, st.22); –atus, pers. flexional ending of dual 3rd pers., Pāñ. III. 4.82: parasmaipadānāṃ nalatususthalaḥ thusanālvanāḥ/ (see in analysis of adhyāya 17, st.2);

sandhi: the final dental sibilant s is maintained as it is followed by the voiceless dental of turagam, Pan. VIII. 2.66: sasajuśu ruḥ/ (see these three sūtra in analysis of adhyāya 14, st.17);

Antikāt: antika– adj., (antaḥ sāmipyāṃ asyasūti matvarthāyaḥ īha); (ā-nī; antikam kasmāt ānītaṃ bhavati sannikṛṣṭātvāt), near, closely, within the presence of, from the proximity of, from near;

sam: ind., a prefix, with, together; very, quite; near, before; here it may mean very near, quite near;

In chapter XIII of the Bhagavadgītā, we read:
Sūkṣmatvāt tad avijñeyaḥ dūrasthām cāntike ca tat/ 15/ (2nd line)

In chapter IX of Manusmṛti, we have:
Krīṇīyād yas tvapatyārthāṃ mātāpitror yam antikāt/ 174/ (1st line);

uccaiḥśrava: uccaiḥśravas (in pausa), the final dental sibilant s is dropped down in compound, proper name of a famous horse born at the churning of the ocean, (see in analysis of adhyāya 18, st.2);

draśūm: infinitive of the root DRŚ–, the radical vowel r changes into ra, this phenomena is stated by Pāñini's sūtra VI. 1.58: srjīdrśor jhalyamakītī/ , (see in analysis of adhyāya 18, st.5). The palatal sibilant s is replaced by a cerebral one, and this is explained by a Pāñini's sūtra.
VIII.2.36 : vraścabhrasjasrjamjayajarājabhrājacchaśāṃ 
śaḥ/36/padāni/vraścabhraśja srja mrja yaja 
rāja bhrāja cha śaṃ šaḥ/

vṛttih/ vraścabhraśja srja mrja yaja rāja bhrāja ityeteśāṃ 
chakārāntānāṃ śakārāntānāṃ ca šakāra ādeśo 
bhavati jhalaj paraṭaḥ padānte ca/

An infinitive form is indicated by suffix –tum; there 
are three Pāṇini's śūtra being referred to;

Pāṇ.II. 3.15 : tumarthāc ca bhāvavacanāt/

Pāṇ.III. 3.10 : tumun ṛṇlau kriyāyāṃ kriyārthāyām/

Pāṇ.III.4.9 : tumarthye sesanase asenkekasenadhaya 
adhyainkadhyaikadhyaṁśadhyaṁ 
śadhyaintavaitaveṇtavenah/ 
(see these śūtras in analysis of adhyāya 16, st.12).

Then at that place, both of them saw the ocean 
overspread by the makara–fishes and full of fishes and 
very large fishes (called) timiçgila as well as by the wa-

ter of the receptacle.

Tadā : ind., then, Pāṇ.V. 3.15 : sarvaikānyakimyattadaḥ kāle 
dā/ (see in analysis of adhyāya 14, st.9);

Tatra : ind., at that place, there, on that occasion, those cir-
cumstance, Pāṇ.V. 3.10 : saptmyās tral/(see in analy-
sis of adhyāya 14, st.15);

tathā : ind., (tad prakāre thāl vibhakti tvāt), so, thus, in that 
manner, so also, as well as, Pāṇ.V. 3.26 : thā hetau
Samudramanthana

_cacchandasi_ (see in analysis of adhyāya 16, st.6);

_Samudraṃ_ : samudra– s.m. the sea, ocean; Khmer language uses the same word for the sea;

_nidhim_ : nidhi– s.m. abode, reservoir, receptacle, a store house; the ocean; (*ni–dḥā adhāre ki*); Ac.sg. ;

_ambhasāṃ_ : ambha– s.nt. water, G.pl. ;

_makarair_ : makaraś (in pause), makara– s.m. a kind of sea–animal, a crocodile; an emblem of Cupid; the sign Capricornus (of Zodiac); the ocean; Khmer language uses the same word through the form mكار by dropping down the vowel a of ṛṭam, Pāṇ. VIII. 3.15, see in analysis of adhyāya 16, st.1; Pāṇ. VIII. 2.66, see in analysis of adhyāya 17, st.5, and also in analysis of the present adhyāya, st.2;

_āvṛtmaṇ_ : ā–vṛtma–, covered, screened, surrounded, enclosed, spread, overspread, Ac.sg., related to _samudraṃ_;

mêmegila– s.m. a kind of fish which swallows a timi; a very large fish ;

_jhaśa–_ s.m. a fish in general, a large fish;

_akirṇa_ : akirṇa–, past participle, scattered or spread over, filled or overspread with, crowded, full of abounding in, Ac.sg., related to _samudraṃ_;

_dadrśate_ " da– _Đrś_–ate; coming from the root _Đrś_–. da. reduplication (abhyāsa), _drś_– root (it is a weak stem of conjugation), –ate, personal flexional ending of 3rd pers.dual, Perfect tense, Ātmane pada; for abhyāsa, see Pāṇini's sūtra in analysis of adhyāya 17, st.2; for personal flexional ending of Ātmane pada, Pāṇ. III. 4.79 : ṭa ātmane padānām āre/, see in analysis of adhyāya 18, st.3. The weak stem of the present case of Ātmane pada (i.e. da–drś–ate, da–drś–e) has a reduplication, the radical vowel being maintained as the root
shows a vowel immediately followed by a simple consonant (the same way proceeds with the vowel $i$ and $u$, $bi$–$bhid$–$āte$, $bi$–$bhid$–$e$, even in Parasmai pada the radical vowel $u$ is maintained is case of the weak stem of conjugation, i.e. $pu$–$puṣ$–$at$ur, $pu$–$puṣ$–$a$, $pu$–$puṣ$–$ur$).

Sattavaiś ca bahusāhasrair
nānārūpaiḥ samāvyṛtam/
ugrair nityamanādhrṣyaṁ
kūrmagrāhasamākulam/4/

(The ocean was) not slightly conquerable and (even) covered all over by many thousands of ferocious, various–shaped animals, (and) filled together with larges fishes and tortoises.

sattavaiś : sattavais (in pause), sattva– s.m., living or sentient being, animal, beast; thing; nature, essence, life, vitality; I.pl.; sandhi : the final dental sibilant $s$ changes into ś before the voiceless palatal $c$ of ca, Pāṇ.VIII. 3.35 : śarpast visarjanīyah/; Pāṇ.VIII. 4.40 : stōḥ ścunā ścuh/ , (see these two sūtras in analysis of adhyāya 15, st.12);

bahu : adj. much, plentiful, abundant, great, very much, exceedingly, greatly;

sāhasrair : sāhasrais (in pause) sāhasra– (sāhasra an), relating to a thousand, consisting of a thousand, bought with a thousand, sandhi : the final dental sibilant $s$ changes into $r$ before the sonant $n$ of nānārūpaiḥ, Pāṇ.VIII. 3.15 : kharavasyayor visarjanīyāḥ/(see in analysis of adhyāya 17, st.15);

nānā : ind. in different places, in different ways, manifoldly, variously, various; Pāṇ.V. 2.27 : vinaṅkhyāṁ nānānau nasaha/27/padānī/vi naṅ bhyāṁ nā nāṅau nasaha/(see in analysis of adhyāya 15, st.8, along with the strophe 247 of Amarakośa, 2nd edition of Varanasi, 1987, p.441);
rupaiḥ : I.pl. of rūpa-, rūpais(ina pause), sandhi : the visarga is said in some Pāṇini's sūtras : Pāṇ. VIII. 3.35; Pāṇ. VIII. 3.15, (see these two sūtras above-mentioned);

Pāṇ. VIII. 3.34 : visarjanīyasya saḥ/Pāṇ. VIII. 3.36 : vā śari/
(see these two sūtras in analysis of adhyāya 16, st.5);

Samāvṛtam : sam–ā–vṛ–ta–m, past participle of sam–ā–VR–,
5th cl., encompassed, enclosed, covered all over or completely, hidden, Ac.sg. m., related to samudram of stance 4), the suffix kta(= ta) is stated by Pāṇini's sūtra :

Pāṇ. III.4.70 : tayoreva kṛtyaktakhalarthāḥ/70/padāni/
tayor eve kṛtya kta khalarthāḥ/

vṛttiḥ/ tayoreva bhāvakarmanoḥ kṛtyasaṁjñakāḥ
ktakhalārthoḥ ca prayāyā bhavanti/

bhāva : an impersonal act, karma object; khal (Pāṇ. III. 3.126) may denote the object and the Impersonal act.

Pāṇ. III. 4.71 : ādikarmanī ktaḥ kartari ca/71/padāni/ādi
karmani kataḥ ktaḥ kartari ca (bhāve, karmanī)/

vṛttiḥ/ ādikarmanī yaḥ kto vihitaḥ sa kartari bhavati
cakārāt yathā prāptaḥ bhāvakarmanoḥ/

Pāṇ. III. 4.72 : gatyarthākarmakaśīṣaṁṣṭhāśavasajananar
ubhajīryaṁbhyaś ca/72/
padāni/gatyarthā akarmaka śīṣa sīṁ sthā āsa vasa jana
ruha jīryaṁbhyaḥ ca (ktaḥ kartari bhāve
karmanī)/

vṛttiḥ/ gatyarthebhyaḥ dhātubhyo karmakebhyaḥ
śīṣādbhyāḥ ca yaḥ ktaḥ sa kartari bhavati
cakārādbhyāprāptaḥ ca bhāvakarmanoḥ/

The affix kta denotes the agent as well as the act and the object, in case of the verbs implying motion (after transitive roots) as śīṣ, śi, sthā, ās, vas, jan, ruh, ṣṛ
The word ca may mean the act and the object and this sense must be understood in the sūtra.
nityamanādhṛṣyaṃ : nityam–an–ādhṛṣyaṃ,
nitya : adj. (nityamena nityam vā bhavam ni–tyap), continual,
perpetual, constant, ever lasting, eternal, uninterrupted; the suffix tya (= tyap) is stated by
Pāṇ. IV. 2.104 : avyayātyap/104/padāni/avyayāt tyap/

vṛttih/ avyayāt tyap prayayo bhavati śaṣṭah/

Kārikā : amehakvatasitrebhyastyab vidhiryo'vyavat smṛtah/
ninirbhyaṃ dhuvagatyoś ca praveśo niyame tathā/

vārttikam/ tyab nerdale/vārttikam/ niso gate/vārttikam/
āviśaś chandasi/vārttikam/ aranyān
novatktavyah/vārttikam/ dūrādetyah/
vārttikam/ uttarādahāṃ/ As an indeclinable,
nityam means dailay, constantly, always, ever, eternally;

an–ādhṛṣyaṃ : ā–dhṛṣya– adj. to be injured or insulted, as-
sailable; an–ādhṛṣya– adj. invincible, before any vowel,
a privative a becomes an (or ana in certain case); these
adjectives come from the root ĀDHṛŚ– 5th cl., to assail,
to defy; to overcome, to injure, to hurt;

ugrair : ugrais (in pausa), ugra– adj. (uc– ran gaśāmtādeśah),
fierce, cruel, ferocious, savage; terrific, frightful, fear-
ful, I. pl., sandhi : the final dental sibilant s→r as it is
followed by the sonant n of nityam, Pāṇ. VIII. 266, ();

kūrma : s.m. (kau jale ūrmighero'asya prṣo), “a tortoise”,
in the chapter VII. of Manusmṛti, we learn : guhet kūrma
ivāṅgāni rakṣed vivaram ātmanah/105/(2nd line),
“He (i.e. the King) should be members of the state as a
turtle (hides his limbs), and he should guard his own vulner-
able point”.

In the Bhagavadgītā, chapter II :
Yadā saṃharate cāyam kūrmo'ṅgānīva sarvaśaḥ
indriyāṇiśindriyārthebyas
tasyas praṇā pratiśāhitā/58/
“When a person can withdraw his senses from their objects just like the tortoise its limbs on all sides, his wisdom is firmly set”.

graha : adj. (grah bhāve ghañ), “seizing, clutching; taking, holding”; “any large fish or marine animal”.
sam : ind. “with, together with, together”;
ākulam : ākula– adj. “full of, filled with”.

आकर्णं सर्वरत्ननामं च
नागनामालयं राम्यपुत्रं सरितां भविष्यम्

Ākaraṁ sarvaratnānām
ālayaṁ varuṇasya ca/
nāgānāmālayaṁ ramyaṁ
uttamaṁ saritāṁ patim/5/

The ocean, the receptacle of all kinds of jewel, the abode of Varuṇa and the house of the nāgas, the master of the rivers is the most pleasant one.

Sarva : “all , all of”, Pāñ.I. 127 : sarvādīni sarvanāmāni/;
Pāñ.I. 1.34 : pūrvaparāvadhinottarāparādharāṇi
vyavasthāyāmasañjñāyām/
Pāñ.II. 1.31 : pūrvasadrśasamonārthakaḥakalhanipuṇāmiśra
ślaksṇaṁḥ/ (see these sūtras in analysis of adhyāya 14, st. 16; also Pāñ. VII. 1.16);
ratnānām : ratna– “jewel”, G.pl., sandhi : the final vowel a becomes a long one before –nām, Pāñ.VI. 4.3 : nāmi/
3/padāni/nāmī (āṅgasya dīrghasya)/, (see in analysis of adhyāya 18, st.10);
ālaya : s.m. (or nt.), “a house, dwelling; a receptacle, asylum”, (coming from ā–Lī–); the radical vowel ā → e, Pāñ.I. 1.2 : adeṇ guṇahḥ; Pāñ.VII. 3.84 : sārvadhātu
kārdhahātukayoḥ/; (see these two sūtras in analysis of adhyāya 17, st.14); e→ ay, aī→ ay, Pāñ.VI. 1.78 : eco‘yavāyāvah/ (see in analysis of adhyāya 16,
st.5); in actual khmer language, ā–laya bears the sense of “coming close to”, “being down upon through affectionate bonds (person or things)”, “to have fondness, attachment, liking” (in common speech);

varunasya : varuṇa– < VR unan, “the regent of the ocean and of the western quarter”; “the ocean, firmament, the Sun”, in the chapter X of the Bhagavadgītā, one can see :

anantaś cāsmi nāgānāṃ varuṇo yādasāṃ aham/29/(1st line),

“Among serpents I am Ananta; among water dwellers I am Varuṇa”

In Ṛgveda, VII, 86, 2:

utra svayā tanvā sam vade tat kadā nvantar varuṇe bhuvāni/(...) “And I converse thus with myself: ‘when, pray, shall be in communion with Varuṇa?’”

In Khmer of common speech, Varuṇa means “rain, god of rain” (brah varun);

ākaraṃ : ākara– s.m. “a mine, source” (syn. utpatitthāna); “plenty, multitude”; in actual Khmer language, ākar means “tax, duty, fine”, it is generally used with bandh ākar; In Ṛgveda III. 51.3 :

ākare vasor jaritā panasyate anehasaḥ snubha iṃdro duvasyati/(...) In Hitopadeśa, prastāvikā :

asimmastu nirgunaṃ gotre nāpatyam upajāyate/ākare padmarāgāṇāṃ janma kācamaṇeḥ kutah/44/“In this (royal) family a child devoid of merits cannot be born; whence can a piece of glass be produced in a mine of rubies?”

ramya : adj. (ramayate'tra yat), “pleasant, pleasing, delightful, agreeable”; “beautiful, lovely”; Khmer language uses this
word in compound like samramy(a), abhiramy(a), bhiramy(a) (in title or proper name), goramy(a);

**uttamaḥ** : uttama < ut–tama, ut–tamp, “best, excellent, foremost, uppermost, highest, chief, principal”, tama is known as GHA, Pān.I. 1.22 : taraptamapau ghah/ (see also VI. 3.43); Pān.VIII. 2.17 : nād ghasya/; Pān.V. 3.55 : atiśāyane tamabīṣ–hanau/(see these sūtras in analysis of adhyāya 17, st.10); sandhi : the sonant d of ud changes into t before the voiceless dental initial t of tama, Pān.VIII. 4.55 : khari ca/(see in analysis of adhyāya 15, st.13);

**nāgānām** : nāga–, “a fabulous serpent–demon living at the pātāla”, G.pl.; for the case of ānām, see under ratnānām ;

**saritāṃ** : sarit– s.f. (ṣṛ iti), “a river”; sarit is also seen in compound as sarit–nātha, sarit–parti, “the ocean”; patīm : pati– s.m. “lord, chief, venerable person”; Khmer language uses the same word in the form as following pati > p–a–ti>p–a–ti>>pti>>>pt», “a husband”. The real form pati or pat» is also used.

**Pātālajvalanāvāsam**

**asurāṇāṃ ca bandhanam/**

**bhayaḥ karaṇ ca sattvāṇāṃ**

**payasāṃ nidhimarṇāvam/6/**

“The stream of the receptacle of the water (i.e. the ocean) makes Terror for animals and binding round for the demons whose abode being flamed by the submarine fire”.

**Pātāla** : s.nt. (patatyasminadharmeṇa pat–ālañ); “the last of seven regions or worlds unde the earth, it is the abode of the Nāgas”; the seven regions are : atala, vitala, sutala, rasātala, talātala, māhatala and pātāla; “the lower regions or world in general”; “submarine fire”;

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Samudramanthana

Jvalana— adj. (JVAL– yuc), “flaming, shining, combustible”;

Avāsam : āvās– s.nt. “a house, habitation, abode”; “apartment, room”; “a place”; Khmer language uses āvāsa in the same sense as Sanskrit does, it frequently means “Buddhist monastery”;

Asūrāṇāṃ : a–sura– (asu–ra, Un.I.42); asuratāḥ sthāneṣu na susūrāḥ ratāḥ sthāneṣu capalā iyarthāḥ; astāḥ prayasitā devaiḥ sthānebhyaḥ ; asu; āsuh prānā tena tad vaṃto bhavanti ro matvarthe ; sondeyānamrjatam tatsuṃūnāṃ suratvaṃ asoḥ asūrānāmṛjata tad suraṇāmasuratvaṃ ; soḥ = praśastādātmanaḥ pradesāt/, “demon, evil spirit”;

Sandhi : the thematic vowel a changes into a long one before ā, Pāṇ.VI. 4.3 nāmi/; the dental nasal of nāṃ changes into a cerebral nasal, Pāṇ.VIII. 4.1 : rasābhyaṃ no naḥ samānapade/; Pāṇ.VIII. 4.2 : a[ṣṇaṃ]ntyānuṃ mvyavāye/ (see these three sūtras in analysis of adhyāya 18, st.10);

bandhanam : bandhana– adj. “binding on or round, throwing round, clasping, confining, hurting, injuring”; “bondage, tie, fastening”;

karaṃ : kara– (karoti, kāryate anena iti, kr – ap); “who or what does, makes or causes”;

bhayaṃ : bhaya– s.nt. (bibhetyasmāt; bhī apādāna ac), “fear, alarm, dread, apprehension”; “fright, terror, danger, risk”, Ac.sg.;

sattvānāṃ : sattva– s.m. “living being, animal, beast”; “nature, essence, life”, G.pl.,

sandhi : a– → ā before nāṃ, Pāṇ.VI. 4.3 (see in analysis of adhyāya 18, st.10);

payasāṃ : payas– s.nt. “water, milk”, G.sg.; in practical way, it is interesting to quote the Pāṇini’s sūtra I. 1.47:

midaco‘ntyāparah/47/padāṇi/mid acaḥ antyāt parah/
vṛttyḥ/ acāṃ sannivisānāgantyādacaḥ paro mid bhavati/
The letter \( m \) is the indicatory which is technically called \( \text{mit} \) augments seen immediately after the final vowel of a word. Let’s see the case of \( \text{num} \), the vowel \( u \) and \( m \) are \( i \), and the real augment is \( n \); \( \text{payās + num + i} \) (Pāṇ.VII. 1.72) \( \rightarrow \text{payānsi} \). The letter \( n \) is placed between the last vowel that is lengthened and \( s \), the final consonant of the word.

The case of \( \text{MUC– + śa + ti} \) (Pāṇ.III. 1.77), the sūtra I. 1.47 is needful as

\[ \text{MUC– + num + śa + ti} \rightarrow \text{MU– + ň + c + a + ti} \rightarrow \text{muñcati} \]. The term \( \text{acaḥ} \), being in G.case, has the force of \( \text{nirdhāraṇa} \), “specification”; expressed in sg., \( \text{acaḥ} \) induces the force of plural. The sūtra I. 1.47 shows an exception to sūtra I. 1.49 and III. 1.2. The present sūtra bears effect on :

- indicatory - (a-, āt, namu-, tu- ...),
- indicatory k (aduk, asuk, ānuk ithuk kuk ...),
- indicatory m (am, im, um, num, pum, ram śnam).

\( \text{Nidhi} = \text{ni–dhā ādhāre ki} \), “abode, receptacle, reservoir”; the ocean”; in later text, there are the nine divine treasures protected by Kubera, viz. Padma, Mahāpadma, Śaṅkha, Makara, Kacchapa, Mukunda, Nanda, Nila and Kharva.

\( \text{Arṇava– adj. “being agitated, foaming”; “a strem, flood, wave”; “the foaming sea”}. \) With the presence of \( \text{va} \) in \( \text{arṇava (arna + va)} \), the case could be seen through the spirit of Pāṇini’s sūtra V. 2.109 : keśādvo'nyatarasyām/.

Otherwise, [the stream of the ocean] was the very auspicious marvellous water, unmeasurable, unexpected
and fortunate source of the nectar for the divine celestial beings.

śubham : śubha– adj. “eminent, good, meritorious, fortunate, virtuous”, related to ākaraṁ; śubha is also used in Khmer language through pāli form in compound like subhamaṅgala and its opposite is abamaṅgala;

divyam : divya– adj. (divi bhavah yat), “divine, heavenly, celestial being, wonderful”,

Pān.VI. 2.101 : dyuprāgapāgudakpratīcato yat/(see in analysis of adhyāya 15, st.7);

Yat is the affix that can be added to div, div + ya → divya;


amṛtasya + ākaraṁ : amṛtasya < a–mṛta– “the nectar”,

privative a, Pān.VI. 2.116 ; naño jaramaramitramṛtāḥ/(see in analysis of adhyāya 15, st.4);

ākaraṁ : ākara– s.m. “a mine, a source”, (see also in analysis of st.5), sandhi : a + a = ā, Pān.VI. 1.101 : aṅkarā savarṇe dirghah/(see in analysis of adhyāya 16, st.6);

param : para– adj. “higher, highest, superior, greatest, best, principal”, sometimes used as an adverb (Ac. Abl.), “beyond, over out of, thereupon, thereafter, however, other wise”,

Pān.I. 1.34 : pūrvaparāvaramaṅkottarāparādgāraṇī
vyavasthāyāmasanīyāyām/34/padāṇi/purva
para avara daksīṇa uttara aparā adharāṇī
vyavasthāyām asanīyāyām (vibhāṣā jasi
sarvādīnī sarvānāmānī)/(vṛttiḥ/
pūrvādīni vibhāṣā jasi sarvanāmasanīyāṁ bhavanti
vyasthāyāmasanīyāyām/

Pān.VII. 1.16: pūrvādhibhyo navabhyāḥ sarvanāmāṁna uttaryor
aprāmeya– adj. “unmeasurable, unbounded, boundless; that which cannot be properly ascertained, understood; not to be proved or demonstrated”; “of unlimited might”;

acintyāṃ : acintya– adj. “unconceivable, unexpected”, (privative a, see Pañini’s sūtra under amartyānām; in Manusmṛti, chap.I :

(...) acintyasyāprameyasya kāryatattvārthavit prabho/3/

supunyajalam : su–punya–jalam,

su : ind. particle often used with nouns for karmadhāraya and bahuvrīhi compounds; it is also seen with adverbs and adjectives; it bears the sense of “good, excellent, beautiful, well, perfectly, much, very much”;

punya– adj. “holy sacred, pure”; “good, meritorious, virtuous, auspicious, propitious, agreeable, pleasing, lovely”;
punya is used in Khmer language having pāpa as its opposite; in common speech, it means “festivity, festival, religious ceremony”;
in Manusmṛti, chap.II :

(...) utpattivyaṅjakaḥ punyaḥ karmayogam nibodhata/68/
in Meghadūta, st.1 : (...) yakṣaś cakre janakatanayāśnāṇapunyodakesu (...)

------“------, st.35 : (...) punyaṃ yāyāstribhuvanaguror dhāma caṇḍīśvarasya (...).

jalam : jala– s.nt. “water”, this word is used in Khmer language even in popular old tag;
adbhutam : adbhuta– adj. (adi bhuvo dutac); na bhutam ;
“wonderful, marvellous, prodigious, extraordinary, transcendental, supernatural

घोरं जलचरारावरोद्रं भैरवनिस्वनम्।
गाम्भीरावर्तकलिः सर्वभूतभयंकरम्॥८॥
Ghoraṃ jalacārārāva
raudraṃ bhairavanisvanam/
gambhirāvartakalilaṃ
sarvabhūtabhayaṅkaram/8/

“[The stream of the ocean] makes terror of all living beings with horrible noise (and) fierce–frightful scream of aquatic animals, revolving confusion at (its) deepness”.

ghoraṃ : ghora– adj. (Ghur – ac), “terrific, frightful, horrible, awful”; “violent, vehement”;
jalacara– “an aquatic animal, a fish”, jalacaraś (in pausa),
sandhi : the final dental sibilant s of the group –ōs must be dropped down before the sonant r of rāva,
Pān.VIII. 3.19 : lopāḥ śākalyasya/;
Pān.VIII. 3.22 : hali sarveṣām/(see these sūtras in analysis of adhyāya 14, st.18);

rāva– (Ru– ghañ), “a cry, scream, shriek, roar”; “the cry of any kind of animal”;
raudraṃ : raudra– (rud aṇ), “violent, irascible, wrathful, fierce, savage, terrible, wild”; 

bhairava– adj. (bhīroridam aṇ), “terrible, frightful, horrible, formidable”, s.m. “the sentiment of terror (bhayānaka); “fear, terror”;

nisvanam : nisvana– (nisvāna, nisvanitaṇ), “noise, voice”;
gambhirā– adj. (gacchati jalamatra, gam īram gāmtadeśaś ca), “deep”; “deep-sounding (as a drum); “thick, dense, profound, grave, serious, secret, mysterious, incrustable, difficult to be perceived or understood”; sometimes, the form gabhira is used for gambhirā.

bhayaṅkaram : “to make terror, to cause terror”, (see in analysis of st.6), kara– “who or what makes or causes”;
bhayam : bhaya– s.nt. “fear, alarm, dread apprehension, fright, terror”;
sarva– “all, all of, entire, the whole”;
bhūta– (BHŪ– kta), “any being” (divine, human, even inanimate), “a living being, an animal, a creature”; in the Bhagavadgītā, chap.XV:

(...) kṣaraḥ sarvāṇi bhūtāni kūta–sthoṅśara ucyate/16/

āvarta – s.m. (coming from the root ā–VRT–, the radical vowel ā → ar, according to guṇa), “turning round, winding, revolving; a whirlpool; revolving (in the mind), anxiety”; in Meghadūta, st.28:

(...) samsarpantāḥ skhalitasubhaṃ darśitāvartanābhēḥ (...)

stumbling gracefully and revealing her navel like eddies. in Meghadūta of Kālidāsa edited by Dr. Gautam Patel, Gandhinagar, Gujarat, India, 1997, (Pravin Prakashan, Pvt.).

kalilam : kalīla– adj. (KAL– ilac), covered with, full of, mixed, blended with, affected by, in the Bhagavadgītā, chap.II:

Yadā te moha–kalīlam buddhir vyatītāryati/(st.52, 1st line),

when you have to overcome the delusions of your understanding sprung from self–centred attachment. (Translated by Swami Tapasyananda, Śrimad Bhagavad Gītā, 2nd edition).

Velādolā-nilacalam kṣobhoḍvesasūmutthitam/
vīchastaiḥ pracālitaṁ
nṛtyantam iva sarvaśāḥ/9/

[There is] the agitation produced by wind, fluctuation and tide arisen disturbance going swiftly on all sides like the final limit of a dance set in motion by thoughtless hands.

Velā– s.f. time, season, opportunity, period, time of day, hour; opportunity, occasion, interval; tide, flow, current; sea–
cost, sea-shore; Khmer language uses velã for the 1st meaning, i.e. time, period, time of day; sometimes, the v is replaced by b, as belã, This latter means the auspicious moment for holding on a ritual act, particularly the Phdim that is the salutation addressed toward the Sun at its very first ray of light. This is the final act accomplished by the newly-married couple in Khmer wedding ceremony.

dola : s.f. a swing, hammock; swinging, fluctuation, doubt, uncertainty;

anila : adj. (anilasyedam an), proceeding from or produced by wind;

kṣobha : (KṢUBH– ghañ), shaking, moving, tossing; agitation, disturbance, excitement, emotion; provocation, irritation; in Mehadûta : vîcîkṣobhastanitavibhaga–renîkânci guṇâyâh

(...) st.28, (the Nirvindhyâ river) for her waist is girdled by a row of noisy birds disturbed by the turbulent waves;

calatâ : cala– adj. (CAL– ac), moving, trembling, shaking, tremulous, rolling (as eyes, etc...), moveable (sthira); unsteady, fickle, inconstant, loose, unfixed; s.m. trembling, shaking, agitation, wind. There is a sentence seen in Commentary on Sanskrit grammar : calācalapratibuddhasamâdhāṃ sannivîśajñeyākārā pratilinākārā nirâkārā ca, cf. Gaurinath Sabri, The Philosophy of Bhartrhari, Bhartiya Vidya Prakashan, Delhi, 1991, p.54. This is a description of paśyantî, Spiritual Consciousness;

ud–vega– adj. (coming from the root UDVIJ– 6th cl.), [udvato veśmât], going swiftly (as an express messenger); steady, calm, tranquil; ascending, mouting; s.m. trembling, shaking, waving, agitation, excitement; in the Bhagavadgītā, chap. 12 :

yasmān nodvijate loko lokān nodvijate ca yaḥ
harṣāmarṣa–bhayodvegair mukto yaḥ sa ca me priyāḥ/15/

He by whom the world is not afflicted and who is not afflicted by the world, who is free from joy, envy, fear and
sorrow, he is dear to Me.

(Translated by Alladi Mahadeva Šastrī, Madras 1st edition 1897, Samata editions 1987)

In Meghadūta, st.38 : (...) śaṁtōdvēgastimītanāṇāṃ drṣṭābhākṭīr bhavānyā/38/

your devotion being appreciated by Bhavani, with steady eyes, her inward excitement having been calmed down.

(Edited by Dr. Gautam Patel, Gujarat, 1997)

sandhi of kṣoṁbhodvega < kṣoṁbh + udvēga, a + u → o, Pāṇ. VI. 1.87 : ādguṇāḥ/(see in analysis of adhyāya 14, st.12);

Samutthitam : sam-uttīṭa–, past participle, risen raised, recovered, cured; arisen, produced, born; sam, ind., prefix, (see in analysis of st.2, samantikāt);

Case of ut–thīṭa ut + STHĀ– + i– + kta < ud + STHĀ– + i– + kta,

UD → ut, d → t, Pāṇ.VIII. 4.55, khari ca/(see in analysis of adhyāya 15, st.13),

The vowel i can be seen through Pāṇini’s sūtras as following:

VII. 2.52 : vasaṭiṣudhorī(see in analysis of adhyāya 14, st.23),

I. 1.46 : ādyantau ṛkitau/ (see in analysis of adhyāya 17, st.23),

VII. 2.35 : āṛdddhāṭukasyedvalādeh/35/padāni/āṛdddhāṭukasya ivalādeh/>

vrτṭih/ chandasīti nivṛttamāṛddhāṭhāṭukasya
valāderidāgamo bhavati/ (this is a governing rule and bears effect up to the sūtra 76)

The case of STHĀ–+i is stated by Pāṇ.VI. 4.64:
The form ut–th + i- + ktā → ut–th– can be seen through the following Pāṇini’s sūtras:

VIII. 4.61 : uḍah sthāstambhoḥ pūrvasya/61/padāṇi/uḍah
sthā stambhoḥ pūrvasya/

Vṛttiḥ/ uḍa uttarayoh sthā stamobha ityetayoḥ
pūrvasavarṇādeśo bhavati/

Vārṭṭikaṃ/ uḍah pūrvasavarṇāte skandeś
chandasyupasaṅkhyaṇam/vā/roge ceti
vaktavyam/

VIII. 4.65 : jharo jhari savarṇe/65/padāṇi/jharah jhari
savarṇe/

Vṛttiḥ/ jhalo uttarsasya jharo jhari savarṇe parato lopo
bhavati anyatarasyāṁ/

I. 3.24 : uḍo’nūrdhvakarmāṇi/24/padāṇi/udaḥ anūrdhva
karmāṇi (sthā ātmanepadam)/

Vṛttiḥ/ ut pūrvāt tisṭhater anurdhvakarmmaṇi
varttamāṇādātmanepadamo bhavati/

Vārṭṭikaṃ/ uḍa pūrvāt tisṭhater ihāyāmiti vaktavyam/

Another Pāṇini’s sūtra must be quoted, Pāṇ.VII. 4.40:

dyatisyatīmāsthāmiti kiti/40/padāṇi/dyati syati mā sthām
it ti kiti/

Vṛttiḥ/ dyati syati mā sthā ityeteṣaṁaṅgāṁaṁkāraṇādeśo
bhavati takāradau kiti prayaye paratah/
DO + kta → dīta, nir-di-ta (−vat)−, cut off;
ava− S0− + kta → ava–si–ta (vat)−, “terminated”:
MĀ− + kta → mi–ta, “measured”;
STHĀ− + kta → sthi–ta, “remaining, standing”.

The suffix kta of the ensemble ut–th–it + kta is explained by Pāṇini’s sūtra, III. 4.70:

tayorevakṛtyaktākhalarthāḥ/70/padānī/tayoḥ eva kṛtya
kta khalarthāḥ/

vṛttiḥ/ tayoreva bhāvakarmanoḥ kṛtyasamjñakāḥ
ktakhalārthaś ca pratyayā bhavanti/

Tayoḥ of those two must be understood as having relation with bhāva an impersonal act, and karma, object; eva has its own nuance as bringing connection with the notion of agent that must be distinguished from it.

Pāṇ. III. 4.71 : ādkarmaniktaḥ kartari ca/71/padānī/ādi
karmaṇi ktaḥ kartari ca (bhāve karmanī)/

vṛttiḥ/ ādkarmanī yaḥ kto vihitaḥ sa kartari bhavati
cakatā yathāprāptaṁ bhāvakarmanoḥ/

ādkarmanī means the beginning of an action engaged by the roots. The particle ca of the sūtra has also its force, the suffix kta is used at the beginning of an action.

Pāṇ. III. 4.72 : gatyarthākarmakaśliṣaśīṅ sthāsavasajanaruḥ
hājīryatibhyaḥ ca/72/padānī/gatyartha
akarmaka śliṣa śīṅ sthā āś vasa jana ruha
jīryatibhyaḥ ca (ktaḥ kartari bhāve karmanī)/

vṛttiḥ/ gatyarthēbhyaḥ dhātubhyo’karmakebhyaḥ śliṣādibīb
yāś ca yaḥ ktaḥ sa kartari bhavati cakarād
yathāprāptaṁ ca bhāvakarmanoḥ/

The suffix kta is employed with the verb expressing motion and intransitive roots and also the roots ŚLIṢ− (IVth cl.), ŚI− (IIth cl.), STHĀ− (1st cl.), ĀŚ− (IIth cl.), VAS− (1st
Pāṇ. III. 4.76: *kto'dhikaraªe ca dhrauvyagatipratyavasānārthebhyaå/ dhrauvya gati pratyavasānārthebhyaå (ktah bhāve karmaṇi kartari)/

The force of the particle *ca* in the sūtra extends its sense, being along with *adhikaraªak¹raka*, toward static action (*dhrauvya*), movement (*gatyartha*) and eating (*pratyavasāna* = *arthebhyaå*).

*Nṛtyantam*: nṛti– antam, nṛti– s.f. dance, dancing, *sandhi*: the final vowel i → y before the initial vowel a of *antam*, according to *samprasārana* principle, Pāṇ.I. 1.45; VI. 4.131; VI. 1.77; VI. 1.127, (...), see in analysis of adhyāya 18, st.1;

*antam*: anta– (*am tan*), adj. handsome, lovely, it may be a synonym of *ramya*, according to Mallinātha's view; end, limit, boundary, final limit; in *Meghadūta*, st.23: (...) tvavy āssane phalaparinātiśyāmajambūvanāntāḥ (...)

*[you (i.e. the cloud) will see] the forest-edges appearing black with ripened Jambū fruits (...).*

(Edited by Dr. Gautam Patel, Gujarat)

In *Manusmr̥ti*, chap.I, st.46:

(...) *ośadhyaå phalapākāntā bahupuśpaphalopagāh/*

herbs are those that bear many flowers and fruits and then die with the ripening of the fruits.

In *Manusmr̥ti*, chap. VII, st.45:

(...) *vyasanāni durantāni prayatnena vivarjayet/*
SAMUDRAMANTHANA

sarvāsah : ind. wholly, entirely; completely, everywhere, on all sides;

pracalitair : pracalitais (in pause), pracalit– adj. (pracalat–), shaken, moved, set in motion; moving about; having set out or proceeded; current; I. pl.; sandhi : the final dental sibilant s changes into r before the sonant n of nṛtyantam,

Pāṇ.VIII. 3.15 : kharavasānayor visarjanīyah/, (see in analysis of adhyāya 16, st.1);

Pāṇ.VIII. 2.66 : sasajuṣo ruḥ/, (see in analysis of adhyāya 17, st.15);

vīcī– s.f. (vīcī– s.m.), a wave, see in Meghadūta, st.28, already quoted under kṣobha; inconstancy, thoughtlessness, pleasure, delight;

hastaiḥ : hastais (in pause), hast– (HAS– tan na i–); the hand; the fore-arm, cubit; till now, this word is used in Khmer language through pāli form hattha; I.pl., sanḍhi : the final dental sibilant s changes into visarga before the voiceless labial p of pracalitair,

Pāṇ.VIII. 3.34 : visarjanīyasya saḥ/; VIII. 3.35 : śarpare visarjanīyah/;

VIII. 3.36 : vā śari/, see these sūtra in analysis of adhyāya 16, st.5, and also Pāṇ.VIII. 3.15;

iva : ind., like, in the same manner; nearly, almost, so just so, exactly, indeed; sometimes, iva is used in the sense of yathā. In the Veda, except(?) Sāma, through Pada texts, iva is considered to be enclitic.

Candravṛddhiṣayavaśād
udvṛttormidurāsadam/
pāṇcajanyasya jananaṁ
ratnākaram anuttamam/10/
[As being] under the influence of the wane and increase of the moon, (it was) difficult to be approached the agitated current, the best mine of jewels, the creatain of that which was born in five (classes, i.e. gods, men, gandharvas, serpents and the pīṭṛ).

ud–vrṛta : past participle of ud–VRT–, raised, elevated; flowing out, not contained in, swollen, overflowing; grown, increased, rude, agitated;

ūrmi– s.m. (f.), a wave, billow; current, flow, light, speed, a row, line; the course, of a horse; missing, regretting;
in Meghadūta, we read :

(...) tīropāntastanitasubhagam pāsyasi svādu yat tat

sabhrūbhaṅgam mukham iva payo vetravatīś calormi/24/

durāsadam : dur–āsada– adj. difficult to be approached or overtaken, unassailable, unconquerable, sandhi : ud–vṛttā + ūrmi, a + ū = o, Pāṇ.VI. 1.87 : ādguṇāḥ/(see in analysis of adhyāya 14, st.12);

vaśa– adj. (vaś kartari ac bhāve ap), subject to, influenced by, under the influence or control of; obedient, submissive, complaint, humbled, tamed, charmed, fascinated, subdued by charms; s.m. (or nt.), wish, desire, will, power, influence, control, mastership, authority;

Ab.sg.; sandhi : vaśad < vaśat (in pausa), the voiceless dental t changes into d (dental sonant) before the vowel u of ud–vṛtttorº, Pāṇ.II. 1.39 :

stokāntikadūrārthakrcchrāṇi ktena/39/padāni/stoka
     antika dūra artha krcchrāṇi ktena (saº viº taº suº pañcamīsaha)/

(see in analysis of adhyāya 16, st.6, Ādiparvan, Mahābhārata).

Kṣaya– s.m. kṣay–a << KŚI– + ac, <<a house, residence, abode; loss, decline, waste, wane, decay, diminution; destruction, termination; there are three sorts of root KŚI–, i.e. 1º, 5º, 6º cl.;

Pāṇ.VI. 1.201 : kṣayo nīvāse/210/padāni/kṣayaḥ nīvāse/
Vṛttih/ kṣayaśabdo nivāsē’bhidheyē ādyudātto bhavati/
Pāṇ. III. 3.56 : erac/56/padānī/eh ac (akartari sañjñāyām bhāve)/
Vṛttih/ ivarnāntād dhātor bhāve akartari ca kārake sañjñāyām ac pratyayo bhavati/
Vārttikam/ ajvidhau bhayādināmpasaṅkhyaṇam/
Vārttikam/ jāvasavau chandasi vaktavyau/
   Rg.I. 112.21 (...) jave yābhir yūno avaṃtamāvatam/
In case of meaning house, residence, KṢI– + gha – → kṣay–a, three is Pāṇini’s sūtra,
Pāṇ. III. 3.118 : puṃsi sañjñāyām ghaḥ praṇyaṇa/118/ padānī/puṃsi sañjñāyām ghaḥ praṇyaṇa (karaṇādhikaraṇayoh)/
Vṛttih/ puṃlīṅgayoḥ karaṇādhikaraṇayor abhiveyayor abhiveyayor dhātor ghaḥ pratyayo bhavati samudāyena cet sañjñāgamyate/
The word kṣaya is seen in Rg.VIII.64.4 :
   Ehi prehi kṣayo divyāghoṣaṇi carṣaṇīnām/obhe praṇāsi rodasī/
Rg.III. 2.13 : rtāvānaṃ yajnīyaṃ vipramukthaḥ mā yaṃ dadhe mātariśvā divi kṣayam/
Rg.V.9.7 : (...) sa kṣepayatsa poṣayad bhuvad vājasya mātaya utaidhi prtsu no vṛdhē/
Rg.III.46.2 : (...) eko viśvasya bhuvanasya rājā sa yodhayā ca kṣayayā ca janān/
Kṣayayā is the form of subjunctive.
Khmer language uses kṣaya in the form of ksay meaning “end, decay, disappearance, destruction, ruin, death”, sometimes, it is considered as a verb.
Vṛddhi— s.m. “growth, increase; waxing, increase of the digits of the moon”;

Candra— s.m. (cand – nīc rak), “the moon”, in Vālmīki’s Rāmāyaṇa, Kiśkindhākāṇḍa, sarga 41, we read : candrasuryāṁsūvakāśaḥ sāgarāmbusāvatāḥ bhrājate vipulaṁ śyāgairambaram vilikhanniva/29/

“Like scraping the sky by the broad summits, surrounded by the water of the ocean, similar to the ray of light of the sun and the moon, (the mountain Puṣpitaka) shines.”

N.B. The mountain Puṣpitaka is said in the st. 28.

In Manusmrīti, Chap. VII :

Indrānilayamārkāṇāṁmagne ca varuṇasya ca candravitteṣayoḥ caiva mātrā nirṛtya śāsvatiḥ/4/

“The Lord emitted the king] by taking lasting components from Indra, the Wind, Yama, the Sun, Fire, Varuṇa, the Moon and (Kubera) the Lord of Wealth”.

Pāṇcajanyasya : janya– adj., (coming from the root JAN–kartari yat), “to be born, produced ; born from, occasioned by (at the end of cpd.); relating to, or fit for men”;

s.m. “a father; a friend”;

s.nt. “birth, production, creation”; “that which is born or created, a created thing, an effect”; “war, battle”; G.sg., it is a predicative complement of jananaṁ;

pāṇca–janya– “the five classes of beings, i.e. gods, men, gandharvas, serpents and piṭ”; or the conch of viśṇu jananaṁ : janana– (JAN– bhāve lyu-), jana–ana– adj. “producing, causing”; s.nt. birth, being born; production, causing, creation; appearance, rise, manifestation”; “life, existence”;

anuttamam : an–ut–tama– (na ut–tamo yasmāt), “than which there is nothing better, having no superior or
better, unsurpassed, the very best or highest, the best; uncomparably or preeminently

ratnākaram: ratna-akara- “the mine of jewels”, object of durāsadam.

Gāṁ vindatā bhagavatā
goingenāmitaijasā/
varāharūpiṇā cāntar
vikṣobhitajalāvilam/11/

“The earth discovered by the all-powerful Lord Govinda appearing as the boar (at the time of resening the earth from demon Hirañkṣa) came to be filled with the dirty, cold and greatly agitated (current)”.

Gāṁ: a song, verse; “earth”;
Vindatā: coming from the root VID– 2nd cl., to know, to understand, to learn, to find out, to discover; to be, to exist; to happen; 6th cl., to get, to obtain, to acquire; pres. Participle, I.sg.m. (nt.); the root VID– is seen in the Bhagavadgītā, Chap.II, st.16:

Nāsato vidyate bhāvo nābhāvo vidyate sataḥ (...) The unreal can never come into existence, and the real can never cease to be.

(Translated by Swami Tapasyananda, Sri Rama-Krishna Math, Madras)

bhagavatā: from the stem bhagavat-/at-, I. sg.m. ; s.m. god, a deity, an epithet of Viṣṇu, Śiva, Buddha; adj. glorious, illustrious, revered, venerable, divine, holy;

In principle, the 3rd case of declension, bhagavat + Tā – → bhagavatā, follows Pāṇ.VII. 1.12: tānasīnasāminātsyah/12/padāni/tā īnasām īna āt syah/(see in analysis of adhyāya 18, st.3);
Govinda: Govinda—s.m. “a cow-keeper, a chief herdman”; “proper name of Kṛṣṇa, I.sg., govinda + ina, Pañ.VII. 1.12, sandhi: a + ina — → ena, Pañ.VI. 1.87, (see in analysis of adhyāya 14, st.12);

sa taiḥ pṛṣṭhasthā samyagamitaujā mahātmabhiḥ (...),

“When the great and great-souled sages had properly asked him this”;
sandhi: a + 0 — → au, Pañ.VI. 1.88: vṛddhi/eci/88/paṇi/vṛddhih ecī/, (see in analysis of adhyāya 15, st.3);
ojas’s.n.t. “bodily strength, vigour, energy, ability, vitality; virility, the generative faculty, splendour, light”; “an elaborate form of style, abundance of compounds”, (ojaḥ samāsabhūyastvametad gadyasya jīvitam);
varāharūyastvametad gadyasya jīvitam);
varāharūpinā: varāha-rūpin- adj., rupin- (rupa- ini), “appearing, like”; “embodied, incarnate”;
varāha—s.m. “a boar”; name of Viśnu in the 3rd incarnation;
antar: ind. (am aran tudāgamaḥ ca), “in the middle, between; in into, inside”; at the first member of compound : “internally, inside, within, in the interior, filled with, having concealed within, secret, hidden”; Paṇini’s has given the following sūtra :
Pañ.I. 4.65: antaraparigrahe/65/padāni/antar aparigrahe (kri) gatiḥ/
Vṛttiḥ/ antah śabdo’parigrahe’rthe gatisaṅjñō bhavati/
Vārttikam/ antah śabdasya ūkividiḥ naṁveṣūpasargasaṅjñī āvaktavyau/

Khmer language in its traditional semantics bears the sense as does classical sanskrit; the recent neologism makes
confusion between antar and antara, due to Khmer Buddhist monks of modern time.

Sandhi of cāntar >> ca + antar, a + a – → ā, Pāṇ. VI. 1.101: akaḥ savarṇe dirghah/see in analysis of adhyāya 16, st.6;

Viksobhita- (vikṣubh–i>kta), “to be greatly agitated, or disturbed”;

–i– + kta – → i–ta, the vowel –i– of i–ta can be grasped through some Pāṇini’s sūtra:

Pāṇ.I. 1.46, adyantau ∇kitau / (see in analysis of adhyāya 17, st.23),

Pāṇ.VII. 2.52 vasatikṣudhorit/ (see in analysis of adhyāya 14, st.23); in analysis of adhyāya 19, st.9, we see the following Pāṇini’s sūtra:

Pāṇ.VII. 2.35, āṛddhadhātukasyeṇvalādeḥ/,
Pāṇ.VIII. 4.61 uḍāḥ sthāstambhoḥ pūrvasya/,
Pāṇ.VIII. 4.65 jharo jhari savarṇe/,
Pāṇ.I. 3.24 uḍo'nūrdhvakarmāṇi/,
Pāṇ.VII. 4.40 dyatisyatimāsthamīti kiti (it concerns some roots like DO-, SO-, M-),
Pāṇ.VI. 4.64 āto lopa iti ca/ (case of the radical final vowel –ā);

Kta is stated by Pāṇini’s sūtras III. 4.70, 71, 72, 76, see in analysis of adhyāya 19, st.9;

Vikṣubh- >> vikṣobh, u – → o, guṇa Pāṇ.I. 1.2: aden gunah/;

Pāṇ.VII. 3.84 : sārvadhātukāṛddhātukayoḥ/, see in analysis of adhyāya 17, st.14;

Sandhi of ṛūpiṇā, case of dental n – → n, Pāṇ.VIII. 4.1: raśābhyaṁ no naḥ samānapade/;
Pāṇ. VIII. 4.2 : aṅkūpvanumvyāyevapi/, see in analysis of adhyāya 16, st.3; (see also Pāṇ. VIII. 2.34; Pāṇ. VIII. 4.14);

Pāṇ. III. 1.134 : nandigrahipacādibhyah/;

Pāṇ. III. 2.150 : jucaṅkramyadandramāyāsṛgrāhijvalaśucalaśapatapadah/, see these sūtras in analysis of adhyāya 16, st.5;

Jalāvilam : jala-āvila– adj. āvila– (avilati dṛṣṭiṁstṛnāti vil strto ka), “turbid, foul, dirty, muddy; impure, spoiled; dark coloured, dark-blue, darkish; dim, obscure”;

Jala– adj. (jal ac ḍasya lo vā), “dull, cold, frigid”; it may be synonymous to jaṅga– adj. (jalati ghanābhavati jal ac lasya ḍaḥ), “cold, frigid, chilly, dull, senseless, frost”;

Jala– s.nt. “water”;

“The surface of the Pātala was not liable to changes and the bottom was not found by a Brahmarśi (who had) undergone severe penance for a hundred years, nor by a demon”.

Brahmarśinā : brahma-ṛṣi- s.m., name of a particular class of sages supposed to belong to the Brahma-caste, I.sg.;
“by a Brahmarśi” sandhi : a + ā = ar,

Pāṇ. VI. 1.87 : ādgūṇah/, see in analysis of adhyāya 14, st.12;

Tapatā : I.sg.m., present participle of form tapant-/ tapat-, coming from the root TAP-, “to undergo self-mortifi-
cation, to practise austerity, to undergo penance”;

**Varṣañām** : varṣa– s.m. (or nt.), (ṛṣ bhāve ghañ kartari ac vā), “raining, rain, a shower of rain”. In Khmer Theravāda buddhist order, the word varṣa is used in Pāli form as vassā; it means firstly a “raining” season during which any monk must stay together in a safe place and abstain from travel. In common speech, vassā has the sense of the period in which a monk or a person had been in the order. The monk who is in the order much more vassā than the others is worth while respecting and listening to, according to Pāli Vinaya text. Secondly, the word vassā means also of any royal family member. In Khmer socio-religious field, the word vassā has its importance connected with the ritual before and after a “raining” season.

The word varṣa is seen in *Manuṣmṛti*, chap.IV, st.103, and in *Meghadūta* st.35 (...) prāpya varṣāgrābindūn (...);

**Vṛṣa** of the present strophe means “year”; G.pl., sandhi : the thematic vowel a becomes a long one before nām, Pān.VI. 4.3 : nāmi/, see in analysis of adhyāya 18, st.10; the pratyaya is stated by Pāṇini’s III. 1.1 (a governing rule); the pratyaya –ām is seen in Pān.IV. 1.2 : svaujasamaut chaśābhyaṃ bhisebhyāṃ bhyaśaṃsi bhyaṃ bhayasānasīmāṃ nayossup/, see in analysis of adhyāya 17, st.18;

Pān.VII. 1.12 : ṛhaṇisiṇaṃsāṃtasyāḥ/, see in analysis of adhyāya 18, st.3;

Pān.VII. 1.54 : hrasvanadyāpo nuऽ54/padāni/hrasva nadi āpaḥ nuऽ
Vṛtthi/ hrasvāntānadvāntādāyantādyottarasyāmo
nuḍāgamo bhavati/

The dental nasal n is needful before the pratyaya –ām of Genitive plural in case of the stem ending in short vowel a, in stem called nādi and after the stem of teminine ending in long ā. (nu- in this very case means dental nasal n).

**Sandhi** : the dental nasal : (nu-) becomes a cerebral nasal ṇ,
Pāṇ. VIII. 4.1, 2, see in analysis of adhyāya 16, st.3;
this case is largely explained by Pāṇini’s sūtra VIII. 4.1
to VIII. 4.42.

Anāsaditagādham : anāsādita-gādhaṃ,
Anāsādita- adj. “not obtained, not found or met with;
not encountered or attacked; not occurred or having happened;
not existent”; it comes from the root ā– SAD–, “to meet with,
to encounter, to attack, to reach, to find”;

ikta → -i-ta is said by some Pāṇini’s sūtras : Pāṇ.I.
1.46, see in analysis of adhyāya 14, st.23;
Pāṇ.VII. 2.35; VIII. 4.61, 65; I. 3.24; VII. 4.40; VI. 4.64,
see in analysis of adhyāya 19, st.9; kta follows what is said
in the sūtras III. 4.70, 71, 72, 76, (see in analysis of adhyāya
19, st.9);

Śatam : śata- s.nt., (s.m. is very rare), “a hundred”, śatam
used as an indeclinable with an I. is rare, the case is
occurred in Rg. I. 48.7 :
(...) satam rathebhiḥ subhagośā iyaṃ vi yātyabhi
mānuśānī/7/

atriṅā : atri- “a devourer, a demon”, (used for at-tri, coming
from the root AD–, “to eat”), atriṅā should have spelt
as attriṅā, the case reminds us of putra >> putra,
see in analysis of adhyāya 18, st.6; sandhi : the final
dental of the root changes into the voiceless dental t
before the one of atri, Pāṇ.II. 1.38 :
apetāpodhamuktapatitāpatrastairapaśāh/;
Pāṇ.VI. 3.2 : pañcamyāḥ stokādibhyah/, see these 3
sūtra in analysis of adhyāya 16, st.6; The dental nasal n
changes into a cerebral on, Pāṇ.VII. 4.1, 2; VIII. 2.34; III.
1.134; III. 2.150, see in analysis of adhyāya 16, st.3, st.5; see
also in analysis of adhyāya 19, st.11;
Pātāla : s.nt. “the last seven regions under the earth”, (the
abode of the Nāgas), the lower region in general”, (see
in analysis of st.6);

\textit{Gādham} : gādha- s.nt. “a shallow place, ford; a place, site; a bottom”; “desire of gain, cupidity”; N.sg.;

\textit{Talam} : tala- s.nt., “surface, level”, N.sg.;

\textit{Avyayam} : avyaya- adj. “not liable to change, imperishable, undecaying”; “eternal, everlasting”, related to \textit{talam};

\textit{Addyātmyoganidrām ca padmanābhasya sevitaḥ/ yugādikālāśayananam viśpor amitatejasah/13/}

“For Viṣṇu practising spiritual sleepiness [as being] the concentration of the mind the great prowessed Lord having Lotus on the navel, has the sleep house for all ages to come”.

\textit{Adhyātmyoganidrām} : adhi-ātma-yoga-nidrāṃ;

\textit{Adhyātma} : adj., (ātmanah sabadham ātman, adhiruktam vā), “belonging to self or person; concerning an individual”;

\textit{adhyātma} is seen in two strophes of the \textit{Bhagavadgītā}:

\begin{verbatim}
Aksaram brahma paramān
vabhāvōdhyātmanucyate
bhūtabhāvodbhavakaro visargah
karamañjñītaḥ /3/ (Chap. VIII);
\end{verbatim}

“For Brahman is the Supreme and the Imperishable. The Ego is said to be the individual Self. It is called action (karma) the [sacrificial] offering which causes the origin of physical beings”.

\begin{verbatim}
Sargānāma ādir antaś ca
madhyam caivāham arjuno
adhyātma vidyā āham /32/ (Chap. X);
\end{verbatim}
“O Arjuna, of creations, I am the beginning and the end and also the middle; of sciences I am the science of the Self, and the eloquence of disputants.”

Sandhi : adhi-ātma, i + a, i — →y before the vowel ā of ātma, according to samprasāraṇa principle, Pān.I. 1.45; VI. 4.131; VI. 1.77; VI. 1.27; VI. 1.15; VI. 1.108; VI. 1.17; VI. 1.93, see in analysis of adhyāya 18, st. 1;

yoga : “concentration of the mind on the Ātman drawing it off from all objects of senses (ātmānam kṣetrajñam adhikṛtya yogah);

yoganidrā : s.f. “meditation -sleep”, a state of half meditation half sleep (which admits of full exercise of the mental power); “light sleep” like the sleep of Viṣṇu at the end of a Yuga;

nīdram : nīdram- s.f. “sleep sleepiness”, (coming from the root ni-DRA-2nd cl.) ; the word nīdrā is also in Khmer language, but in the recent period the wrong and stupid use had begun by spelling nindrā which is left without any explanation of the inserted dental nasal.

sevita : sevita of devanagari scripture may be a misprint(?) of sevitah by which the sense can be grasped through the context. Sevitaḥ : sevita-, from SEV-i--kta, Pān.I. 1.46 (see in analysis of adhyāya 17, st.23), Pān. VII. 2.52 (see in analysis of adhyāya 14, st.23); in analysis of adhyāya 19, st.9, one must see Pān. VII. 2.35; VIII. 4.61; VIII. 4.65; I. 3.24; VII. 4.40; VI. 4.64; ta(kta) is explained by Pān.III. 4.70, 71, 72, 76, see in analysis of adhyāya 19, st.9, (see also in analysis of adhyāya 19, st.11); sevita-., “served, attended upon, worshipped, followed, practised , pursued, frequented by, resorted, preserved, used”;

nābhasya : the real form is nābhi or nābhi(ın later period), “nave, navel, central point”, the form nābha is considered at the end of bahīvṛīhi compound when it is used as epithet of Viṣṇu;

padmanābhasya : (for padma-nābhi), an epithet of viṣṇu ;
While asleep, a lotus sprang from Viṣṇu's navel, and Brahma the Creator was in this lotus;

Viṣṇor : viṣṇu- s.m., proper name of one of the deities of the Hindu Trimurti (Triad), G.sg.;
yuga : s.nt. (or exceptionally s.m.), “an age of the world”, there are 4 long mundane periods of years : Kṛtayuga, Tretāyuga, Dvāparayuga, Kaliyuga. We are now in Kaliyuga which had begun from 3120 years B.C. The Manusmṛti (Chap.I) shows the following strophes :

Brahmasya tu kṣapāhasya
yat pramānaṁ samāsataḥ/
ekaikāṣṭhyahānām tu
kramaśas tan nibodhata /68/
Catvāryahūḥ sahasrāṇi
vāraśāṇāṁ tat kṛtam yugam
tasya tāvacchati sandhyā
sandhyāṃśaś ca tathā vidhaḥ /69/
Itareśu sasandhyesu
sasandhyāṃśesu ca triṣu
ekāpāyena varante
sahasrāṇi śatāni ca/70/
Yad etat parisāṃkhyātamađä
āveva caturyugam
etadvādaśāsāhasram
devānāṁ yugam ucyaṭe/71/
Daivikānāṁ yugānāṁ tu
sahasraṁ parisāṅkhyaśa
brāhmaṁ ekarmahajyeśaṁ
tāvatiṣaḥ rātrim eva ca/72/

Ādi : s.m. “beginning, commencement” “first”;
Kāla s.m. “a fixed or right point of time, time(in general)”;
in Atharvaveda, kānda IX, Hymn LIII :
kālo bhūtim asrijata kāle tapati sūryaḥ (...), st. 6,
“The Kāla produced the existence of creation and the wealth thereof. The Sun shines in the Kāla”(...)
In Vālmīki’s Rāmāyaṇa Kśiṃkhākāṇḍa, sarga 33:

Jānāmi roṣam hariśṭaraṁ Bandhor
jānāmi kāryasya ca kālaṁaṅgam
jānāmi kāryaṁ tvayi yat kṛtaṁ nas
tac cāpi jānāmi yad atra kāryam/52/

“I know [the reason] of the ally’s wrath of the brave monkey; I know the narrow connection with the time and the duty; I know the (active) service you had done for us; I know how even what we will have to do in this case”.

N.B. This is Tārā’s speech said to Lākṣmaṇa in the royal apartment. HPS, an Indian translator, did not take into account the sense of the pāda 3, so did Roussel, a French translator. MLS, another Indian translator, had only rendered as : “I know the cause of delay”.

Sandhi of viṣṇor : visnos (in pause), the final dental sibilant s becomes r before the vowel a of amitaº,

Amita : adj. “unmeasured, unlimited, infinite, great. powerful”, (see in st. 11);

Tejasah : tejas-, s.nt., “luster, splendour, might, prowess, strength, courage, valour, energy, dignity, authority, superior power”, Abl.G.sg.;

Śayanaṁ : śayana- s.nt. (Śhyth), the radical vowel ī—→e,

Pāṇ.I. 1.2 : adeḥ gunah/; Pāṇ. VII. 3.84
sārvadhātukārddhadhātukayoh/; see in analysis of adhyāya 17, st. 14;

e  → āy, Pāṇ VI. 1.78 : eco’yavāyāvah /padāni/ each ay av āy āvah, see in analysis of adhyāya 16, st.5; śi — āśe — → śay + lyuśāy+ ana— → śayanaś ‘sleeping, sleep, couch, bed”; syn. śayyā.
“There is the bottomless, fullest, expanded, immeasurable ocean shining (as) an offering of oblations and water to Agni with the inflamed submarine fire”.

Vadāvamukha: s.m. “the submarine fire”;

Dipta: past partic., (Dīp-kta), “lighted, inflamed, kindled”, about kta, Pāṇ. III. 4.70, 71, 72, 76, see in analysis adhyāya 19, st.9;

Dīptāgnes: dipta + agnes, sandhi: a + a → ā, Pāṇ. VI. 1.101: aṅkha savarṇe dīrghah/, see in analysis of adhāya 16, st.6; the final dental sibilant of āagnes is maintained as it is followed by the voiceless dental t of toya⁹, Pāṇ. VIII. 3.34: visarjaniyasya saḥ/, see in analysis of adhāya 14, st.17

Prada: prada- adj. (at the end of compound), “giving, bestowing, conferring on, yielding”; liberal, bountiful”;

Havya: adj. (HU-karmaṇi yat), “to be offered in oblation”; s.nt. “clarified butter, an oblation or offering to the gods”;

Toya: s.nt. “water”;

Śubham: śubha- adj. (ŚUBH-ka), “shining, bright”; beautiful, handsome, good, happy”; In Khmer language, this same word is used through the form śubha;

Agadhā: (gadh- pratiśāhāya ghaṇ na), “unfathomable, very deep, bottomless”; “profound, sound”;

Pāram: pāra- s.m. (param tīrṇam prameva an ṁṛ – Ghaṇ), “the further or opposite bank of a river or ocean; the fullest extent, the totality of anything”;

Vistīrṇa: vistīrṇa- past participle of VISTR⁵th cl.) “spread out, expanded; wide, broad” “large, great, extensive”;

Aprameya: aprameya-adj. “immeasurable, unbounded, boundless”; “that which cannot be properly ascertained, understood”; the word aprameya is seen in Manusmṛti;
Chap.I, *Tvam eko hy asya sarvasya*

*vidhānasya svayambhuh vā acintyāprameyasya kāryatattvārthān avit prabho /3/

“O Lord you are indeed the only one who knows the true meaning of what is to done in this whole system made by the Self-existent one, that cannot be imagined and cannot be measured.”

*Chap. XII : Pitrdevamanusyānām*

*vedacaksùḥ sanatanaṃ*

*āśakyaṃ cāprameyam ca*

*vedaśāstram iti sthitah/94/

“The Vedas are the eternal eyes of the ancestors, gods and human beings; the teaching of the Vedas are impossible to master and impossible to measure; [what is] established as a fact”.

*Saritāpātim* : s.m. “the ocean”, (patim<pati-), Pā- dāti).

The short vowel a of a-gāḍha and a-prameya may be considered as a privative one; it can be shown by Pān. VI. 2.116 : *nañō jaramaramitramātāḥ/116/padāni/nañāḥ jara mara mātāḥ (ādyudāttāḥ)/, see in analysis of adhyāya 16, st.6.

*Mahānādībhir bahvībhīḥ*

*spardhayeya sahasrasāḥ /

*abhisāryamāṇamanīśaṃ*

*dadrśāte mahārṇavam/15/

“Many thousand big rivers come to meet in the expanded ocean incessantly and with their own waters, they fill the ocean, which both of them saw”.

*Spardhayeva* : spardhaya + i va, Abs. in –ya <root: SPARDH-
1st cl., “to contend, to vie with, to emulate, to rival, to compete, to be equal with; to challenge, to defy, to bid defiance to”; Pān. VII. 1.37:

**samāse’nañ pūrve ktvo lyap/37/ padani samāse anañ pūrve ktvaḥ Lyap/**

(See in analysis of adhyāya 18, st.10);

sandhi : a+i— → e, Pān.VI. 1.87 : ādgunah/87/ padāni/āt guṇaḥ/, see in analysis of adhyāya 14, st. 12 ; also in adhyāya 16, st. 6 ;

sahasrasah : ind. “by thousands”;

mahānadīnbhir : mahānadīnbia (in pause), mahā+nadībhir, I.pl., nadi-s.f. “a river”,
sandhi : the final dental sibilant s becomes r before the sonant b of bahvībhīḥ,

**Pān. VIII. 2.66 : sasajuśo ruh/, see in analysis of adhyāya 17, st.15;**

Pān. VIII. 3.15 : kharvasānyor visarjaniyah/, see in analysis of adhyāya 16, st. 1; bahvībhīḥ : bahvī f. (m. bahu), “many, much, abundant”, I.pl.;

aniśam : aniśa- adj., “uninterrupted, incessant”, aniśam, ind. “incessantly, ceaselessly”;

abhisāryamāṇamanisam : abhisāri-a-māṇam-aniśam,

māna- s.m. (MAN-ghaṇi “respect, honour, regard, respectful consideration”; “pride, self-confidence”; a-māna- : a privative, Pān. VI. 2.116 : nāño jarāmaramitramṛtauḥ /116/ padāni/naṅaḥ jara mara mātra mṛtauḥ (ādyudāṭaḥ)/, see in analysis of adhyāya 16, st.6; the equivalent word to aṁāna is amānanā or amāṇanā, according to standard Sanskrit-English dictionary. The word aṁāna of the present strophe is built by a and māna that is coming from the root MAN-;

abhisāri: abhisārin-(in pause), in compound, the final dental nasal n must be dropped down, sandhi : the remaining vowel i changes into y, according to samprasāraṇa principle,
Sandhi of n: the dental nasal n of a-mānam becomes a cerebral nasal ṇ as it preceded by r, Pāṇ. VIII. 4.1: rāsābhyaṁ no naḥ samānapade/.

Pāṇ. VIII. 4.2: alkupvānummyayāyepi/, see these sūtras in analysis of adhyāya 16, st. 3; (see also Pāṇ. VIII. 2.34; Pāṇ. VIII. 2.34; Pāṇ. VIII. 4.14); in analysis of adhyāya 16, st.5, two others sūtra must be seen: Pāṇ.III. 1.134: nandigrahacādibhyah/

Pāṇ.III 2.150: jucānkramyadandramyasgrgdjokva; aśucalaśa patpadah/;

abhisārin (adj.) means “going to meet, visiting, attacking, rushing out, going forth”;

mahārnavam: mahā + arṇava-, arṇava- adj. “agitated, foaming, restless”; s.m. “a wave, flood, the foaming sea”, sandhi: a + a= ā, Pāṇ. VI. 1.101: akaḥ savarṇe dirghah/, see in analysis of adhyāya 16, st.6;

dadṛśāte: da-DRŚ-āte, coming from the root DRŚ- da, reduplication(abhyāsa), drś- it is the weak stem of conjugation, -āte, personal flexional ending of 3rd pers.dual, Atmane pada, Perfect tense; for abhyāsa, Pāṇ. VI. 1.1: ekāco dve prathamasya /, this is an adhikāra rule; Pāṇ. VI. 1.4: pūrvoḥhyāsah/; Pāṇ.VI. 1.10: ślav/;

Pāṇ. VII. 4.59: O hrasvah/; Pāṇ. VII. 4.62: kuhoścuḥ/;

Pāṇ. VII. 4.61: śarpūrvāḥ khayaḥ/; Pāṇ. VII. 4.66: urat/;

Pāṇ. VII. 4.60: halādoḥ śesah/; Pāṇ. VIII. 4.54: abhyāse car ca/ (car, jhal and jaś may be considered); these sūtra are seen in analysis of adhyāya 17, st.2;

Pāṇ. VI. 1.8: liūdhātoranabhyaśasya/8/ padāni/liūdhātoḥ anabhyāsasya/, see in analysis of adhyāya 14, st. 15;
For personal flexional ending of Ātmane pada, Pāñ. III. 4.79 : -ita ātmanepadānām -ere/79/padāṇi/-itah ātmanepadānām -eḥ e (lasya)/, see in analysis of adhyāya 18, st.3;

Pāñ. III. 4.81 : liñāstahayoreśirec/81/ padāṇi/liñāḥ ta jhayoh eś irec/

vr̥ttih/lidādeśayostahayor yathā saṅkhyaṃeś irec ītyetvadeśau bhavataḥ/ (see also the sūtra VI. 1.8; VII. 4.60; VI. 4.120).

"These two (sisters) saw the expanded shining sky, the bottomless, wide ocean (being) endlessly [filled] with water, the dense crowd of ferocious makara and the kind of whale thundering by loud roar and violent shriek of aquatic animals".

Gambhirāṃ timimakarograsaṅkulaṃ taṃ garjantaṃ jalacarārāvaraudrādaiḥ/ vistirnaṃ dadrśatur ambaraprakāśaṃ te' gādhaṃnidhim urum ambhasāṃ anantam/16/

"These two (sisters) saw the expanded shining sky, the bottomless, wide ocean (being) endlessly [filled] with water, the dense crowd of ferocious makara and the kind of whale thundering by loud roar and violent shriek of aquatic animals".

Gambhirāṃ : gambhira- adj. “deep, thick, dense, grave, profound”, (see in analysis of adhyāya 19, st.8);
timi : s.m. “a kind of whale or fish of an enormous size”;
makara- s.m. (mam viṣaṃ kirati, Kṛ ac), “kind of sea-animal, a crocodile”,

(see in analysis of adhyāya 19, st.3);

ugra- adj. “fierce, savage, terrific, fearful”, “formidable, frightful”, in the Bhagavadgītā, chap. XI, we have:

(...)tejobhir āpūruya jagat samagraṃ
“filling the whole world with flames, your fierce rays are blazing forth, O Viṣṇu!”. 

“Akhyāhi me ko bhavān ugrašūpo namo’stu te deva-vara prasīda/(...st.31,

“Tell me who you are with the terrific form, I bow to You, O Supreme God, have mercy”. (see also ugra in analysis of adhyāya 19, st.4); 

makarogra : makara + ugra, sandhi : a +u = o, Pāṇ. VI. 1.87 : ādgunaḥ, see in analysis of adhyāya 14, st. 12;

saṅkulaṃ : saṅkula= adj. “confused, througed with, crowded or filled with, full of”; “perplexed, disordered”; s.nt. “a crowd, collection”; Ac.sg.; object of dadṛṣṭatur;

tam : coming from the stem tad-, Ac.sg.related to saṅkulaṃ;

jalacara : “an aquatic animal, a fish”, (see in st.8);

rāva : “a cry scream, shriek, roar”, (see in st.8);

raudra : raudra-, “violent, irascible, wrathful, fierce, savage, wild”, (see in st.8);

nādaḥ : nāda- s.m. (NAD- - ghañ), “a loud roar, cry, shout, sounding, roaring”, I.pl. ; nāda is also used in Khmer language (literature, poem);

garjantam : garjant-, pres. participle of GARJ- 1st cl. (or 10th cl.) “to roar, to growl; to emit a deep or thundering sound, to thunder”, Ac.sg.nt., related to saṅkulaṃ;

vistīrṇam : vistīrṇa- past participle of VISTR- 5th cl., “spread out, expanded, wide, large, great”, Ac.sg.m., related to prakāsaṃ; (see also in st.14);

prakāśam : prakāśa- adj. “bright, shining brilliant; clear, visible, manifest”; “famous, celebrated”; “blown, expanded(at the end of compound); s.m. “light, lustre, splendour, brightness”; “expansion, diffusion”; Khmer languages uses this word through the form prakās which is considered as a verb bearing the sense as “to expand,
to declare, to shine, to become real or visible”; the word *prakāśa* is seen in *Bhagavadgītā*, chap. VII:

*nāhaṃ prakāśaḥ sarvasya yogamāyā samāvṛtaḥ* (st.25, 1st line),

“I am not manifest to all, veiled (as I am) by Yoga-

māyā (Divine Power)”;

*ambara*- : s.nt. (*ambhaḥ śabdah tam rāvi dhatā rā ka*), “sky, atmosphere, ether”; this word is also used in Khmer language;

*nidhim* : *nidhi*- s.m. “abode, reservoir, receptacle”; “the ocean”; Ac.sg. ;(see also in st.3); *ambhasām* : ambhas-s.nt. “water”, G.pl.;

*urum* : uru- (*ürnu ku nulopo rhasvaś ca*), “wide, spacious, great large excessive, much abundant”, Ac.sg., related to *nidhim*;

*anāntam* : an-anta- adj. “endless, boundless”; “eternal, infi-

nite”;

*te'gadhām* : *te agadhām* (*in pausa*), sandhi: e + → e, Pāṇ. VI. 1.109: *enaḥ padāntādāti*/see in analysis of adhyāya 14, st. 12;

*agadhām* : *agadhā*- adj. “unfathomable, very deep, bottom-

less”; “profound, sound”, (see in st.14);

*te* : coming from the stem *tad*- dual f.N., used for the two sisters, subject of *dadṛśatur*;

*dadṛśatur* : *dadṛśatus* (*in pausa*), da, reduplication(absyāsa),

Pāṇ. VI. 1.1; VI. 1.4; VI. 1.10; VII. 4.59; VII. 4.62; VII. 4.61; VII. 4.61; VII. 4.66; VII. 4.60; VIII4.54 (see in analysis of adhyāya 17, st.2); VI. 1.8 (see in analysis of adhyāya 14, st. 15); *drś-, from the root *DRŚ-*, weak stem of conjugation, *attur*, personal flexional ending of 3rd pers. dual, Parasmai pada, Perfect tense,

Pāṇ. III. 4.82 : *parasmaipadānāṃ nalatususthalathusanaṇā
vamāḥ/82/padāṇi/parasmaipadānāṃ nal atus
us thal athus a ṇal va māḥ (līṅh)/, see in
analysis of adhyāya 16, st. 8;
Pāṇ. VII. 2.65: vibhāsā srjīdrśoḥ/65/padāni/vibhāsā srjī
drśoḥ/

vṛttīḥ/srjī dṛśi ityetayosthāla vibhāsā idāgamo na bhavati/

Before thal (of Perfect tense), the root SRJ- and DRŚ-
take optionally the augment i-, i.e. sa-srj + i-thal=sa-sraś-
ha=sa-sarj-itha, (VI. 1.58; VIII. 2.36; VII.4.41);

Pāṇ. VI.1.58 : srjīdrśorjhaltayamakiti/58/padāni/srjī drśoḥ
jhali am aṅkiti/

vṛttīḥ/srjīa visarje dṛśir preksāne ityetayor
ddhātvārijlahādāvākiti prayaye parato'magamo bhavati/

SRJ-+tumun— → sr-a-j+tum— → sr-a-ṣ-tum— →
sra-ṣ-tum; but SRJ-+kta— →srj-+ta— → sr-ṣ-ta— → sr-ṣ-
ta, “created, projected”;

DRŚ-+tumun— → dr-a-ṣ-tumun— → dr-a-ṣ-tum; but
DRŚ-+kta— → dr-s-ta— → dr-ś-a— → drś-a.

Sandhi of dadr¶atur : the final dental sibilant s of atus
becomes r before the vowel a of ambara⁹, Pāṇ. VIII. 2.66 :
sasajuṣo ruḥ/see in analysis of adhyāya 17, st.15;

Pāṇ. VIII. 3.15 : Kharavasānayor visarjaniyah/, see in
analysis of adhyāya 16, st.1;

इत्येवं झासमकरोमिसंकुलं तं
गम्भीरं विकसितमम्ब्रप्रकाशम।
पातालन्नचलन्यागिन्यविपिनं तं
पश्यन्त्यौं द्रुतमभिपेतुतस्तदानीम॥17॥

Iteyevaṁ jhaśamakarormisaṅkulaṁ taṁ
gambhīraṁ vikasitamambaraprakāśam
pātālajvalanaśikāvidīpitaṁ taṁ
paśyantyau drutam abhipetatus tadānim/17/

“So beholding this sharp end flaming the Pātāla, the
dense expanded shining sky, this crowd of makara and large fishes, then (the two sisters) got back quickly”.

Ityeva+: iti + eva+, generally, iti is used to indicate a conclusion connected with the facts that have been spoken or described; eva+ expresses what it follows as an effect or a result. In Khmer budhist practice, eva+ in pali is heard at the end of a sermon held by a preaching monk. He announces the end by saying in Pali ayam dhammadesané sánkhepena ni--hité followed by a translation in Khmer language and he immediately says eva+. This is the last word of a sermon. In that context, eva+ could be parallel to amen of the practice of Judeo-Christianism.

Sandhi: the final vowel i of iti becomes y before the vowel e of eva+, according to samprasàraña principle, Pàn.l. 1.45; VI.4.131; VI. 1.77; VI. 1.127; VI. 1.15; VI. 1.108; VI. 1.17; VI. 1.93, see in analysis of adhyàya 18, st.1;

The good example of the use of iti is seen in the Xth Chapter, st. 34 of Manusmriti,

Nisàdo mágavansúte
dásamà naukarmajívinam
kaivartam iti yàm pràhur
áryàvartanivásinaḥ/34/
evam:ind. “thus, so”, in the Meghadútta, we see :
tám ayùsmàn mama ca vacanàd âtmanà copakartum brùyà eva+ tava sahacaro ràmagiryáśramasthaḥ avyàpannya kuśalam abale prcchati tvàm viyuktaḥ (...), st.106,

*st.106 according to Gautam Patel’s edition (1997);
**st.98, according to Vallabhadeva edited at the first time by E. Hultzsch (1911).

“You long lived one, because I bid thee and for your own satisfaction tell her thus : O frail one, your beloved dwelling in Ramagiri Ashrama, alive and separated from you, inquires about your welfare. (...)”

jhaśa : “a fish in general, a large fish”; in the chap. X, we can read:

(...)

jhaśaṇām makaraś cāsmi srotasām asmi jāhnāvī./31/Bhāgavadgītā;

ūrmi : s.m.f. “a wave, billow, current, flow”; “light, velocity”;

sandhi : makara + ūrmi, a + ū — o, Pāṇ. VI. 1.87 : ādguṇaḥ/, see in analysis of adhyāya 16, st.6;

makara² : s.m. “a kind of sea-animal, a crocodile” (see in analysis of adhyāya 19, st.3, 16);

saṅkulaṃ : saṅkula- adj. “confused, throughed with, crowded or filled with”, s.nt. “a crowd, a collection”, Ac.sg. object of paśyantyau;

tamṇa : coming from the stem tad- Ac.sg.m., related to saṅkulaṃ;

gambhirām : gambhirā- adj. “deep, thick, dense”, (see in analysis of adhyāya 19, st.8, 16);

prakāśam : prakāsa- adj. “bright, shining, brilliant; visible, manifest”; s.m. “light, lustre, splendour”; “expansion, diffusion”, object of paśyantyau; (see in analysis of adhyāya 19, st. 16);

ambara□ s.nt. “sky, atmosphere”, (see in analysis of adhyāya 19, st.16);

vikasitam : vikasita- p. participle of the root vi-KAS-, “blown, fully opened, expanded”; we have vi-KAS-+i+ta→vi-KAS-+i+ta, and there are some Pāṇini's sūtras:
Pāṇ.I. 1.46, ādyatamu □kitau/(see in analysis of adhyāya 17, st.23),

Pāṇ.VII. 2.52, vasatiṣudhitor/(see in analysis of adhyāya 14, st.23), in analysis of adhyāya 19, st.9, we see the following Pāṇini's sūtra:
Pāṇ.VII. 2.35, ārddhadhātukasyedvalādeḥ/
Pāṇ.VIII. 4.61, udaḥ sthāstambhoḥ pūrvasya/
Pāṇ.VIII. 4.65, jharo sthāstambhoḥ pūrvasya/
Pāṇ.I. 3.24, udo'nūrdhvakarmāni/
Pāṇ.VII. 4.40, dyatisyatimūsthāmiti kiti/ (it concerns some roots like DO-; SO-, MĀ-),
Pāṇ.VI. 4.64, āto lopa iti ca/ (case of the radical final vowel -ā);

Kta is stated by Pāṇini's śūtra III.4.70, 71, 72, 76. see in analysis of adhyāya 19, st.9;

Vidōpitaṁ : vi-dōp+t kta, coming from vi-Dōp-, “to shine forth, to shine very brightly”; the prefix vi- ind. being with a verb expresses an intensity of an action or a situation. Vi-dōp+i-ta may bear an idea of causative, “illuminated, inflamed, incensed”; for the case of derivation related to i-ta (i+ kta), one may consider Pāṇini's śūtra shown under vikasitam.

Taṁ : coming from the stem tad-, related to vidōpitaṁ;
Śikhā- (śi khak tasya netvam prṣo"), “top, summit, peak”; “sharp end, edge”; “a ray of light”;
Jvala- adj. (jval- ac), “flaming, blazing”; “bright, brilliant”; s.m. “flame, blaze, light”;
Pātāla- s.nt. “th last of the seven regions or worlds under the earth”; “the lower region”; (see in analysis of st.6, 12);
Dṛutam : druṭa- past. of the root DṛU- ; “flown, run away, dissolved”; dṛutam ind., “quickly, swiftly, speedily, immediately”;
Paśyantyau : pres. Parti. of the stem(aṅga) paśya- (substituted for DṛŚ), “seeing, preceiving, beholding, looking at observing”, dual, N.f., subject of the verb abhīpetātus;
Abhīpetātus : coming from the root abhi-PAT- 1st cl., “to go or hasten near”; “to get back, to withdraw, to retire”; abhi-, prefix, pet, weak stem of conjugation of the root PAT-, the reduplication (abhīyāsa) is no need in the weak stem of Perfect tense, the interconsonantic vowel
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a changes into e, pat- → pet, this phenomena is explained by Pāṇ. VI. 4.120: ata eka hal madhye nādesāder līṇ/120/padāni/atah eka hal madhye anādesādeh līṇ/,

see these two sūtra in analysis of adhyāya 17, st.25;

-atus, person. flex. ending of Perfect tense 3rd pers. dual. Parasmai pada, Pāṇ.III. 4.82: parasmaipadānāṁ nālatususthalathusānālvanāṁ, see in analysis of adhyāya 16, st. 8, adhyāya 19, st. 16;

sandhi of abhi-pet-ātus : the final dental sibilant s of -atus is maintained as it is followed by the voiceless dental t of tadānīṁ, Pāṇ. VIII. 3.15: kharavasānayor visarjanīyaḥ, see in analysis of adhyāya 16, st. 1;

Pāṇ. VIII. 3.34: visarjanīyaśya sah, see in analysis of adhyāya 14, st. 17;

Pāṇ. VIII. 2.66: sasajuśo ruh, see in analysis of adhyāya 14, st. 17; adhyāya 17, st. 15; About jvala, there is a Pāṇini's sūtra III. 1.140: jvalitakasantebhyo nāh/140/padāni/ jval iti kasantebhyaḥ nāḥ/
vṛttiḥ/jvaladiptāvityevamādībhyaḥ dhātubhyaḥ kasagatāvityevamantebhyaḥ vibhāṣā nāpratyayato bhavati/
vārttikam/tanoterna upasaṁkhyānam/

the affix na can optionally be used after the stem beginning with JVAL- and ending with KAS-.

The strophes 16 and 17 of the present adhyāya are in the metre known as praharśini having the gaṇa as MA NA JA RA ga.

इति  श्रीमहाभारते  आदिपर्वीणे  एकोनविंशोऽध्यायः 111911

Iti Śrīmahābhārata adiparvani ekonaviṁśo’dhyāyaḥ/19/

“Here ends the 19th chapter of ādiparvan, in the famous Mahābhārata”. 
The Churning of the Ocean for Amṛta
as
Told by Viśvāmitra
The Churning of the Ocean for Amṛta
as
Told by Viśvāmitra

Viśvāmitravacaḥ śrutvā
rāghavaḥ sahalakṣmaṇaḥ/
vismayaṁ paramaṁ gatvā
dhvānavismayaṁ
dvīpamathābravēt/1/

“Hearing Viśvāmitra’s speech, the descendant of Raghu (i.e. Rāma), with (his brother) Lakṣmaṇa, then being surprised much spoke to the sage Viśvāmitra.”

saha : ind. “with”;
vacaḥ : vacas (in pause), the real form is vācaḥ, Ac.sg.nt., object of śrutvā, coming from vac- s.f., “word, speech, parole”; vā of vācaḥ changes into va as it is the 5th syllable of each quarter of anuśūbh. The case is said in the following definition:

śloke saśīham gurujñeyam
sarvatra laghu pāncamaṁ/
dvicatuḥ pādayor hrasvam
saptamaṁ dīrghamanyayoḥ/

viśvāmitra, s. m. proper name of the great sage, āvacaḥ is a tat puruṣa compound; śrutvā abs. of ŚRU- 5th cl. this is an abs. in āvā; some Pāṇini’s sūtra may be known.

I. 1.40 : ktvātosisunkasunah/40/ padāni/ktvā tosun kasunah (avyayam)/
vṛttīḥ / ktvā tosun kasun ityevamantam
śabdarūpamaṣayasyasañjñānam bhavati/

III. 4.16 : bhāvalaṁkāne sthenkṛṇīvadicari
hutamijanībhayastosun/16/padāni/bhāva
lakṣāṇe sthā in kṛṇi vadi cari hu tami janibhyah
tosun (kṛtyārthe chandasi)/

vṛttīḥ / bhāvo lakṣyate yena tasminnarthe varṭtamaṁebhya
sthādibhiyo dhātubhyaś chandasi viṣaye tumarthe
tosun pratrayayo bhavati/

III. 4.18 : alaṁ khavoḥ pratiśedhayoh prācāṁ ktvā /18/
padāni / alaṁ khaloḥ pratiśedhayoh prācāṁ
ktvā/

vṛttīḥ / alaṁ khalu ityetayoḥ
pratiśedhācacinorupapadayour dhātoḥ ktvā
pratrayayo bhavati/

III. 4.21 : samānakartākayoḥ pūrvakālo/21/padāni/
samāna kartṛkayoh pūrvakālo (ktvā)/

vṛttīḥ / samānah kartā yayaorddhātvarthayos tatra
pūrvakāledhātvarthe vartapanāddhātoḥ
dtvāpratrayayo bhavati/

vārttikam/asya vyādāya svapiti sammīla
hasatityupasaṅkhyaṁnamapūrvvākalatvāt/

rāghavaḥ : Rāghava- s.m. (coming from Rāghu), “the de-
scendant of Rāghu”, i.e. Rāma, N.sg.m.;

lakṣmaṇaḥ : from lakṣman– s.nt. G.sg. as suggested by saha,
“good or lucky mark, excellence”; here, “with
Lakṣmana”;

gatvā : abs. of GAM–, (for Pāṇini’s sūtra, see under śrutvā)

vismayaṁ : vismaya– s.m. “wonder” (āścarya); “pride”
(darpa), Ac.sg.m. vismaya becomes bismāy (or
bhismāy) in Khmer, (v ˚ b, b ˚ bh);

paramaṁ : paraṁ– adj. “principal, chief, excellent” (uttam,
śreṣ-ha); Ac.sg.m.; para is also used in Khmer lan-
guage;
Viśvāmitram: viśvāmitra, proper name of a sage; in the
Rāmarkert(i), Khmer atha: sind.atha+abra, sandhi:
a + a = ā, Pān.VI. 1.101:
akaḥ savarne dūghaḥ / 101 / padāni / akaḥ savarne
dūghaḥ /

vṛttih / akaḥ savarne'ci parataḥ pūrvarayoh sthāne
dūgha ekādeśo bhavati/
vārttikam/savannadūghhatve rti rvā vacanam/vā"/lī tī ll vā
vacanam/This sandhi is called prāṣṭiśāsandhi.

abra: coming from the root BRū-, 2nd cl., a, augment
(bhūtakaṇa), brav, from brū- → bro, ū → o, guṇa,
Pān.I. 1.2:
adeṇ guṇah/2/padāni/at eṇ guṇah/

vṛttih/guṇasābdaḥ saṅjñātvena vidhiyate pratyekamadeṇāṃ
varṇānāṃ sāmānyena(...);

Pān.VII. 3.84 : sārvadhātukārddhadhātukayoh/84/padāni/
sārvadhātuka ārddhadhātukayoh/
vṛttih/sārvadhātuke ārddhadhātuke ca pratyayye parata
igantasyāṅgasya guṇo bhavati/bro + ī, o → av,
Pān.VI. 1.78 : eco'yavāvāvā/78/padāni/ecaḥ ay
av āv āvah/

vṛttih/ ecaḥ sthāne'ci parato'ya av āy āv ityete ādeśā
yathāsānkhyaṃ bhavanti/

e → ay ; ai → āy ; o → av ; au → āv ; –
ī(ī-), Pān.VII.3.93 :
bruva ī/İR 93 / padāni / bruva ī/İR

vṛttih/ bru ityetaśmāduttarasya halādeḥ pitaḥ
sārvadhātukasya idāgamo bhavati/

t, personal flexional ending of 3rd pers.sg., Imperfect
tense, Parasmaī pada.
Atyadhutamidam brahman
kathitaṃ paramaṃ tvaya/
gaṅgāvataraṇaṃ punyaṃ
sāgarasyāpi pūraṇam/2/

"O Brahman! (regarding the) describing of the holy river Gaṅgā (and) also the filling of the ocean, has been excellently toly by Thy".

atyabhutam: ati-adbhuta-, sandhi: the vowel i of ati changes into y before the vowel a of adbhutam, according to samprasārana principle, some Pāṇini's sutras have to be known:

I. 1.45 : igyaṇaḥ samprasāraṇam/45/padāni/ik yaṇaḥ samprasāraṇam/

vṛttih/ igya yaṇaḥ sthāne bhūto bhāvi vā tasya samprasāraṇamityeṣā saṅjñā bhavati/

VI.4.131 : vasoḥ samprasāraṇam/131/padāni/vasoḥ samprasāraṇam/

vṛttih/ vasvantasya bhasya samprasāraṇam bhavati/ (see also the sūtra VI. 1.13; VI. 1.15);

VI.1.77 : iko yaṇaci/77/padāni/ikah yaṇ aci/

vṛttih/ aci parata ike yaṇādeo bhavati/

vārttikam/ikah plutapūrvasya savarṇadīrghabādhanārthaṃ yaṇādeo vaktavyaḥ/

VI. 1.127 : iko'savarṇe sākalyasa hrasvaḥ ca/127/ padāni/ikah asavarṇe sākalyasya hrasvaḥ ca/

vṛttih/ iko'savarṇe'ci parataḥ sākalyasyācāryasya matena prakṛtyā bhavanti hrasvaḥ ca tasyakaḥ sthāne bhavati/

vārttikam/sinnityasamāsayoḥ sākala-pratisedho vaktavyaḥ/ vā"/īsā aksādisu chandasi prakṛtibhāvamātra vaktavyam/ati: ind. “very, too much, exceedingly”; “over, beyond, above"
adbhuta— adj. “wonderful” (āścaryakara); extraordinary” (alaukika, amānuṣa, atimānuṣa); s.nt. “a wonder, a miracle” (āścarya, camatkṛti); “surprise, the marvellous sentiment”;

idam : stem idam–, N.Ac.sg.nt., “this”; Pāṇini’s sūtra Pāṇ.VII. 2.113 :

hali lopah/113/padāni/hali lopah/

vṛttih/ halādau vibhaktau parata idamo’kakrārasya idpasya lopo bhavati/

VII. 2.108 : idamo mah/108/padāni/idamah mah/

vṛttih/ idamah sau parato makrontādeśo bhavati/ (for the case of 2 yam, N.sg.);

VII. 2.111 : ido’y puṃsi/111/padāni/idamaḥ ay puṃsi/

vṛttih/ idama idpasya puṃsi sau parato’y ityeyamādeśo bhavati/

It deals also with N.sg.m. (see sūtra VII. 2.102; VI. 1.68; VII 2.110; I. 1.27);

The id of idam is elided before the desinence beginning with a consonant. The rule I. 1.52 has nothing to do in the present case. brahman : Voc. sg. of brahman–, Pāṇ. VIII. 2.8 :

na īsambudhyoh/8/ padāni/na īi sambudhyoh/

vṛttih/ īau parataḥ sambuddhau ca nakāralopo na bhavati/

vāṛttikam/iavuttarapade pratiṣedhasya pratiṣedho vaktavyaḥ/vā/vā na puṃsakānāmiti vaktavyaṃ/

In locative and vocative sg., the final n of the stem in an– is not elided. The sūtra VI. 1.68 can also be quoted :

hal īyābhyo dirghāṭutsisyapṛktam hal/68/padāni/hal īyāp bhyaḥ dirghāṭ su ti si aprktam hal/
\textit{vṛttīḥ/ lopa iti vartate/tadiha laukikenāthenārthavata}
\textit{karmasādhanam draśāvyam/lupyata iti lopah/}
\textit{halantān āyantādāvantāś ca dirghāt paraṃ si ti}
\textit{si ityetadapṛktāṃ hal lupyate/}

\textit{kārika : saṁyogānātasya lope hi nalopādirna siddhayati/}
\textit{rāttu ternaiva lopah śyāddhalastasmād vidhiyate/}

\textit{kathitāṃ : kath + i– kta, KATH– 10th cl., kathita– verb.adj.,}
\textit{Pān.VII. 2.52:}
\textit{vasaikṣudhoriः/252/padāni/vasati kṣudhoḥ iः}

\textit{vṛttīḥ/vasateḥ kṣudheś ca ktavaniś-hayaridagamo bhavati/}
\textit{paramāṃ : parama– adj. (see in analysis of st.1);}
\textit{tvayā : I.sg. of tvad– (yuṣmad–), Pān.VII.2.86 :}
\textit{yuṣmadasmadomānādeśe/86/padāni/yuṣmad asmadoḥ}
\textit{anādeśe/}

\textit{vṛttīḥ/ yuṣmadasmadityayorāṇaṃdeśa vibhaktau parata}
\textit{ākāradeso bhavati/}
\textit{VII. 2.89 : yoci/89/yah aci/}

\textit{vṛttīḥ/ ajādau vibhaktāvānādeśe yuṣmadasmadoryakārādः}
\textit{ eso bhavati/}

\textit{avataraṇaṃ : avataraṇa– s.nt. “descending, coming down” (avarohaṇa); “an incarnation” (avatāra);}
\textit{“crossing” (taraṇa); “a holy bathing place” (tārtha);}
\textit{Ac.sg. ;}
\textit{gaṅgā + avataraṇaṃ, this is a karmadhāraya com-}
\textit{pound;}

\textit{punyam : puṇya– adj. “holy, sacred” (pavitra); “auspicious,}
\textit{lucky” (śubha);}
\textit{“lovely, pleasing” (cāru); s.nt. “virtue, merit, purification,}
\textit{purity” (guṇa, dharma, pārucaṇya);}

\textit{pūraṇaṃ : pūraṇa– s.m. “a bridge” (setu); “the ocean”}
\textit{(sāgara); “filling, completing (pūrti);}
“accomplishing” (sādhana);

sāgarasya: sāgara – s.m. “ocean”, G.sg.;

api: ind., Pāṇini’s sūtra I. 4.96:

apiḥ padārtha sāṃbhāvanāvāsargagarhāsamuccayesu/
96/padāni/apiḥ padārtha sāṃbhāvana
anvavasarga garhā samuccayesu (karma)/

vṛttih/ padārthe sāṃbhāvane’nvavasarge garhāyaṃ
samuccaye ca vartamānah apiḥ
karmapravacaniyasamjño bhavati/

sāgarasya + api, sandhi: a + a → ā, Pāṇi. VI. 1.101,
(see in analysis of st. 1).

Kṣṇabhūteva nau rātriḥ
samvṛtteyam mahātapah/
imāṃ cintayataḥ sarvāṃ
nikhileṇa kathāṃ tava/3/

“Oh! the Killer of the enemies, this night of ours
came to be like a moment as we thought of all that was
told by you entirely.”

nau: dual of mad–, Ac. āvām (nau), dat. āvābhyaṃ (nau),
G.āvayos(nau);

rātri– s.f. “night”, (rātri, kṣapā), N.sg.; we can read in the
Ṛgveda:

hvayāmi rātrīṃ jagato niveśanīṃ (...), Ṛg.I. 35.1

cintayataḥ: pres.participle coming from the CINT– 10th cl.
“to think, to consider” (ā–LOC–); “to mind, to take care of” (ava–ĪKŚ–); “to remember” (SMR–); “to find out”
(anu–ĪŚ–); “to discuss, to consider, to discriminate”
(VIC–); Ac.m.pl. or Ab.G.sg.m.nt.

kṣaṇa– s.m. (or nt.), “an instant” (nimeṣa); “an opportu-
nity” (avasara);

“a delight” (utsava); “the centre, the middle” (madhya);
“moment”;

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kathām: kathā – s.f. “a tale, legend, fable” (kathaprabandha); “mention, allusion” (nirdeśa); “talk, conversation” (sambhasana); Ac.sg.

nikhilena: nikhila– adj. “complete, entirely” (aśeṣa); I.sg.;
tava: coming from the stem tvad–, G.sg.(te),
this is stated by a Pāṇini’s sūtra,
VIII. 1.22: te mayāvekavacanasya/22/ padāni/te mayau eka vacanasya/

vṛttiḥ/ yuṣmadasmadarekavacanātyaḥ saṣṭā
caturthisthāyor yathā saṅkhyaṁ te me ityetāvadesau bhavataḥ/

vas, nas, te, me ... are the forms of substitutions which do not take place when there is in connection with ca, va, ha, aha, and eva, (Pāṇi.VIII. 1.24).

imāṃ: coming from the stem idam–, Ac.sg.f., related to kathām, for imāṃ, there
VII. 2.108: idamo mahā/108/padāni/idamah mah/

vṛttiḥ/ idamah sau mākārontādeo bhavati/
VII. 2.109: daś ca/109/padāni/daḥ ca/

vṛttiḥ/ idamo dakārasya sthane makārādeo bhavati vibhaktau parataḥ/

bhūta– adj. “past, obtained, real, similar” (atīta, prāpta, tathya, sadṛśa); “the dark fortnight of a month” (krṣṇapakṣa, bahula); “a creature” (prāṇin); “spirit, a ghost” (niśācara); “a fact” (bhūtārtha); “the world” (jagat); “welfare” (kalyāṇa);

bhūteva: bhūta + iva, sandhi: a + i = e, Pāṇi.VI. 1.87:
ādgunāḥ/87/padāni/āt guṇāḥ/

vṛttiḥ/ acityanuvartate/avarṇātparo'y o'c aci aci ca pūrvo yo'varṇastayoḥ pūrvaparayo/varṇacoḥ sthāne eko guṇa ādeo bhavati/
sarvāṁ : sarva– pron. “all, whole, complete” (akhila, sakala pūrṇa); Ac.sg.f., related to kathāṁ; Pāṇ.I. 1.27 :
sarvādini sarvanāmāni/27/padāni/sarva ādīni sarvanāmāni/
vṛttiḥ/ sarvāśabda ādiyeśaṁ tānīmāni sarvādini sarvanāmāni

Sarva, viśva, ubha, abhya, itara, katara, katama, sama, anya, kim, etc... are concerned with this sūtra.

For kathāṁ (kathā), a Pāṇini’s sūtra V. 3.26 may be known :
tha hetau cacchandasi/26/padāni/tha hetau ca chandasi/
vṛttiḥ/ kim śabdāddhetau varttamānaṁthā pratyayo bhavati cakārāt prakāravacane/chandasi viṣaye/
tathā and kathā are explained by this sūtra, (V. 3.2; V. 3.11; V. 3.23, 24.)

tapaḥ : tapas– s.nt. “warmth, fire” (uṣṇatva, agni); “pain” (piṇḍa); “penance” (tapa); “merit” (puṇya); “a long period of time” (kalpa).

iyāṁ : coming from the stem idam–, N.sg.f., Pāṇ.VII. 2.110 :
yah sau/110/padāni/yah sau/
vṛttiḥ/ idamo makārasya puṁsi sau parato’ya ityayamāḥ
deso bhavati/
y is substituted for the d of idam in N.sg.f.
saṁ–vṛta + iyām : sandhi : a + i = e, Pāṇ.VI. 1.87, (see under bhūteva);
saṁ–vṛt + kta saṁ–VRT–ta, coming from saṁ–VRT– “to become” (BHŪ), for kta, there are some Pāṇini’s sūtra,

III. 4.70 : tayoreva kṛtyaktakhalarthāḥ/70/padāni/tayor eva kṛtya kta khalarthāḥ/
vṛttiḥ/ tayoreva bhāvakarmanoḥ kṛtyasamjñakāḥ ktakhalartheś ca pratyayā bhavanti/
tayoḥ is related to bhāva “an Impersonal act” and karma, “object”.

Sometimes ta is used or called the past passive participle.

Khal (III. 3.126) tends to denote the object and the Impersonal act. After a transitive verb kṛtya, kta and khalārtha do not point out the bhāva, (“an Impersonal action”).

III. 4.71 : ādikarmaṇi kunlabhi ca/71/padāṇi/añi karmano ktaḥ kartari ca (bhāve, karmano)/

vyāstiḥ/ ādikarmaṇi yaḥ kto vihitah sa kartari bhavati cakārāt yathā prāptaṁ bhāvakarmanoḥ/

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 : gatyarthākarmakaśīśaśūnsthāsavasajanaḥ brinkrishu ca/72/

padāṇi/gatyarthā akarmaka śīśa śīśa sūnsuṣa vasa jana ruha jiryaṭhābhāve ca (ktaḥ kartari bhāve karmano)/

vyāstiḥ/ gatyarthābhṛyo dhātuḥvyōkarmakebhṛyo śīśādbhāṣṭā ca yaḥ ktaḥ sa kartari bhavati cakārādabhyāṃprāptaṁ ca bhāvakarmanoḥ/

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 śīśa, śī, sūnsuṣa, ās, vas, jana, ruha, jīrṇa”.

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

The words kṣaṇa, bhūta, rātrī, tapa, kathā are used in Khmer language.

Sarva is seen as sābha in colloquial use.
Tasya sā śarvā śarvā
saha saumitrinā tadā/
jagāma cintayanasya
viśvāmitrakathāṃ śubhāṃ/4/

“Oh! Viśvāmitra! this whole night of mine passed in
discussing this good legend with Lakṣmana.”

tadā : ind. “then” (tasmin samaye), Pāṇ. V. 3.15 :
sarvaikānyakimyattadah kāle dā /15/ padāni/sarva eka
anyā kim yat tadāḥ kāle dā/

vṛttih/ saptamāni vartate na tvitarābhya iti/sarvādibhyāḥ
pratipadikebhyo dā prayayo bhavati/
tralopavādaḥ/

saumitrinā : saumitri– s.m. metron. of Lakṣmaṇa, I.sg., sanḍhi
ādh : the nasal dental n changes into nasal cerebral n
as the letter r is present in the word, Pāṇ.VIII. 4.1, 2;

VIII. 4.1 : raśābhhyām no naḥ samānapade/1/padāni/
raśābhhyām naḥ naḥ samānapade/
vṛttih/ repaśakārābhhyamuttarasya nakāreśo bhavati
samānapadasthau cennimittanimittinau
bhavahath/
vārattikam/rvarṇādyeti vaktavyam/

VIII. 4.2 : aṅkupvānumvyavāyepi/2/padāni/aṅku pu ān
num vyavāye api/
vṛttih/ aṅku pu ān num ityetair vyavāyepi
repaśakārābhhyamuttarasya nakārasya nakāra
ādeśo bhavati/

saha : ind. “with”;
tasya : coming from the stem tad–, G.sg.m. (or nt.);
sā : coming from the stem tad–, N.sg.f.;
sarvā : sarva–, declined like a pron., N.sg.f.;
śarvari : śarvari– s.f. “a night”;
viśvāmitra : proper name of a sage;
kathāṁ : kathā– s.f., see in analysis of st. 3; (Pāṇ. V. 3.26);
śubhām : śubha– adj. “bright, beautiful, auspicious” (rucira, śubhaga); “good virtuous” (sādhu, guṇin); s.nt. “happiness, prosperity” (maṅgala); subha in Khmer language bearing the same meaning as Sanskrit does; Ac.sg., related to kathām

cintayanasya : cint–ay–ana– adj. a derivative from the root CINT– 10th cl. (see in analysis of st. 3, “to consider, to mind, to consider, to take care of”; about ana, there are some Pāṇini’s sūtra :

III. 2.150 : jucaṅkram yadandramyasṛgrdhījvalaśucalaśapa
tapādaḥ/150/padaḥ/

ju caṅkramya yadandramya sṛ grdhi jvala śica laṣa pata padaḥ (yuc, tacchilādiṣu)/
vṛttih/ ju prabhṛtibhyo DHĀṬUBHYO yuc pratyayo bhavati
tacchilādiṣu kartṛṣu/

III. 1.134 : nandigrahapacādibhyo lyuṇinyacah/134/
padāni/nandi grahi pacādibhyāḥ lyu ṇini acaḥ/
vṛttih/ tribhogyanebhyaḥ trayāḥ pratyaya yathāsaṅkhayaṁ
bhavanti nandyādibhyo lyuḥ grahādibhyo ṇinīḥ
pacādibhyo’caḥ/

VII. 1.1 : yuvoranakau /1/ padāṇi/yu voḥ ana akau/
vṛttih/ yu vu ityayaurutsrṣāviṣeṣaṇayoranunasikayanoḥ
pratyayor grahaṇam tayoh sthāne yathāsaṅkhī
yaman aca ityayāvādeśau bhavataḥ/
kārikā : yuvośced dvivanirdeśo dvitve yaṇtu prasajyate/
atha cedekavadhāvaḥ katha puṃvadbhaived ayam/
dvitye naigamiko lope ekatve numerityatā/
āśisyatvāddhi liṅgasya puṃṣṭvaṁ vehi samāsritam/
lyu = ana; ṇuṇu = aka (III. I.133)
jagāma: coming from the root GAM—, ja, reduplication (abhyaśa), gām— root with the lengthened ā, a, pers.flexional ending of 3rd pers.sg. Perfect tense, Parasmai pada. For the reduplication ja, Pāñ. VII. 4.62:

khhoṣ cuḥ/62/padāṇi/kuhoḥ cuḥ/

vṛttiḥ/ abhyāśasya kavargahakārayoś cavargadeśo bhavati/
cakāra, cakhāna, jagāma, jagāna, jahāra, jihūrṣati, jahau/

The interconsonantic vowel a changes into the long vowel ā, Pāñ. VII. 2.116: at aupadhāyah/116/padāṇi/atāḥ upadhāyah/

vṛttiḥ/ angopadhāya akārasya sthāne niṭi niṭi ca partyaye vṛddhir bhavati/

The reduplication is stated by some Pāñini’s sutras,

VI. 1.8: līḍ dhātoranabhyaśasya/8/padāṇi/līḍ dhātoḥ anabhyaśasya/

vṛttiḥ/ līḍ parato’nabhyaśasya dhātorayavasya prathamsyaikācoḥ dvitiyasya vā yathayogam dve bhavataḥ/

vāruttikam/dvīrvacanapraṅkarāne chandasi veti vaktavyam/ vā/ līḍaḥ dvīrvacane jāgartervoti vaktavyam/

VI. 1.9: saṃyaḥ/9/padāṇi/saṃ yaḥ/

vṛttiḥ/ dhātoranabhyaśasyeti/saṃyaḥoriti ca ṣasyantāmetat/sannatasya yaḥantasya cānabhyaśasya dhātoravayavasya prathamsyaikācu dvitiyasya vā yathayogam dve bhavataḥ/

saṃ (Desiderative); yaḥ (Intensive).

VI. 1.10: ślau/10/ padāṇi/ślau/

vṛttiḥ/ ślau parato’nabhyaśasya dhātoravayavasya prathamsyaikāco dvitiyasya vā yathayogam dve bhavataḥ/
ślu = root of the 3rd cl. of verbs: ślu causes the elision of the vikaraṇa (ṣap).

HU- hu+ṣap+tia = hu+ślu+tia = hu-hu+0=tia = ju-ho+ti.

The reduplication is of the 1st or the 2nd syllable according to the root (with consonant or vowel at its beginning).

VI. 1.1 : ekāco dve prathamasya/1/ padānī/eka acaḥ dev prathamasya/

vṛttiḥ/ adhikāro'yaṃ/ekāca iti ca dve iti ca prathamasyeti ca iti ity evam veditavyam/ita uttaraṃ yadavakṣyāmaḥ prāk samprasāraṇavidhānāt tatraikācaḥ prathamasya dve bhavata ity evam tadveditavyam / vakṣyati liṅ dhātoranabhyāsas■ yeti/tatra dhātoravayavasyānabhyāsasya prath■ amasyaikāco dve bhavataḥ/

This is an adhikāra rule leading the section of reduplication.

VI. 1.4 : pūrvo'abhyāsaḥ/4/padānī/pūrvaḥ abhyāsaḥ/

vṛttiḥ/ dve iti prathamāntam yadanuvartatte tadarthādiha śaśvyantam

N.B. For a complete set of Pāṇini’s sūtra, see in analysis of sarga 45, st.18.

VII. 4.59 : hrasvaḥ/59/padānī/hrasvaḥ/

vṛttiḥ/ harasvo bhavatyabhāṣasya/
vārttikam/abhāṣasyānacī/
vārttikam/cari cali pati vadānāṃ va ditvamacyāk cābhāṣasya iti vaktavyam/

VII. 4.61 : śarpūrvahaḥ khayaḥ/padānī/śarpūrvaḥ khayaḥ/

vṛttiḥ/ abhyāṣasya śarpūrvahaḥ khayaḥ śisyante/
vārttikam/kharṣṇūrvah khaya iti vaktavyam/

VII.4.66 : urat/66/padāni/uh at/

vṛttih/ āvṛṇāntasyābhyaśasaśākārādeo bhavatī/

(For the elision of r, 4.60; in case of Intensives, VII. 4.90); VII. 4.60 : halādih śesah/60/padāni/hal ādīḥ śesah/

vṛttih/ abhyāśasya halādih śisyate anādir lupyate/

śesah (or also śisyate) may bear the sense of avasthāpyate.

VIII. 4.54 : abhyāse varrtamanānāṃ jhalāṃ carādeo bhavati cakārājaś cā/

car means all voiceless un–aspirated+sibilants (I.1.58);

jhal means all non–nasal + fricatives;

jaś means all voiced un–aspirated : j, b, g, d (I. 1.58; VIII.2.39).

The personal flexional endings of Parasmai pada of the Perfect tense can be seen in Pāṇini’s sūtra III.4.82 :

parasmaipadānāṃ nalatusththalathusanal vamāh/82/
padāni/parasmaipadānāṃ nal atus us thal athus a nal maḥ (lī̆ḥ)/

vṛttih/ lī̆ḍeśāṇāṃ parasmaipada sañjñakānāṃ yathāsaṅkūṃ
hyaṃ tivādīnāṃ ṇalādayao navādeśā bhavanti/

(see also III. 4.81; VI. 1.8. ; VII. 4.60; VI. 4.120; VII. 2.62; VII. 2.63; VII. 1.91; VII. 2.35; VIII. 3.15).

Tataḥ prabhāte vimale
viśvāmitraḥ mahāmunim/
uvāca rāghavo vākyam
kṛtāṅnikām arindamaḥ/5/

“Then in the fine morning, Rāma the descendant of Raghu, (and) the Killer of the enemies, spoke to the great sage Viśvāmitra who had performed daily rituals.”
tataḥ : tatas (in pause), “then, hence”; it is explained by Pāṇini’s sūtra,
V. 3.7 : pañcamaṁyastasil/7/pañcamiṁyāḥ tasil/
vṛtteḥ/ pañcamiṁyantebhyaḥ kim
saranāmabahubhyastasilpratyayo bhavati/
kim + tasil = ku + tas (kim is substituted by ku, see Pāṇ.VII. 2.104; we have kutah, kuha, Pāṇ.V. 3.13).
VI. 3.35 : tasilādiśvākṛtvasucaḥ/35/padāni/tasilādiṣu
dākṛtvasucaḥ/
vṛtteḥ/ pañcamiṁyastasilityatataḥ prabhṛti saṁkhyāyaḥ
kriyāṁbhyyāvṛttigangane kṛtvasujiti pragetasmād
ye pratyayātesu bhāṣitapumākādanüḥ striyāḥ
puṁvadbhavati/
vārttikam/sāsi bahvalpārthasya puṁvadbhāvo vaktavyah/vā”/
tvatalorguṇavacanasasya puṁvadbhāvo vaktavyah/vā”/
bhasilōde taddhite puṁvadbhāvo vaktavyah/vā”/
āk chasoś ca puṁvadbhāvo vaktavyah/
tasyāḥ sālayaḥ = tataḥ, tasyāṁ = tatra, yasyāṁ = yatra,
yasyā = yatās.
viśvāmitram : viśvāmitra, proper name of a Sage, Ac. sg.;
mahaṁmunim : maha-muni– s.m. “great sage”, Ac.sg., related to viśvāmitram; Khmer language uses the same word as muni or maḥāmuni; in Khmer version or Rāmāyaṇa, the sage is called as Bisvāmitra(a);
vimale: vimala– adj. “pure, clear”, L.sg. ; vimal as the word is used in Khmer literary text ;
prabhāte : prabhāta– s.nt. “dawn, day-break” (uṣas– s.f.);
from the root pra+ BHĀ– 2nd cl., “to shine”(cakās).
Prabhāta may have the same meaning as an indeclinable pratar seen in:
bhrmaṇaṇaḥ prayupāsitaprātarutthāya pārthivah/ Manusmṛti, VII. 37 (1st line).

rāghavo : rāghavas (in pausa), rāghava– (from Raghu), “the descendant of Raghu”, i.e. Rāma; N.sg.; sandhi : the group –as becomes 0 before the sonant v of vākyam there are two Pāṇini’s sūtras :

VI. 1.113 : ato roraplūtādaplute/113/padāni/ataḥ roḥ aplutā aplute/

vṛttih/ ati uditi varttate/akārāplutāduttarasya rorephasya ukārānbandhavisīlasya akāreplute parata ukā rādeśo bhavati/

VI. 1.114 : haśi ca/114/haśi ca/

vṛttih/ haśi ca parato’ta uttarasya rorukādeśo bhavati/

vākyam : vākya– s.nt. “a sentence” (vacana); “a speech” (bhāśana), Ac.sg., object of uvāca;

uvāca : coming from the root VAC–, u, a reduplication (abhyaśa), vac–, stem of conjugation with the lengthened a, a, personal flexional ending of 3rd pers.sg. of Perfect tense, Parasmai pada; Pāṇini’s sūtra for reduplication : VIII. 4.62; VI. 1.8; VI. 1.9; VI. 1.10; VI. 1.1; VI. 1.4; VI. 4.59; VII. 4.61; VII. 4.66; VII. 4.60; VIII. 4.54; the interconsonantic vowel a becomes a long vowel ā, VII. 2.116; the personal flexional endings of Perfect tense can be referred to III. 4.82; all of these sūtras can be seen in analysis of st.4 āhnikāṇaḥ : āhnika– adj. “daily” (dainika, ahna), “performed or occurring in the daytime”; s.nt. “anything to be performed daily” (nityavrata, nityācāra); “a religious ceremony to be performed every day at a fixed hour”;

krta– adj. (from the root KR–), “done, performed”; sandhi: a + a = ā, Pāṇi.VI. 1.101, (see in analysis of st.1);

arindamaḥ : ādama– adj. “foe–conquering, victorious”, N.sg. m., related to rāghavo, used for qualifying Rāma; Pāṇi.III. 2.46 :
The affix *khac* (= a) is used after the verb *VAD* –, “to speak” when *priya* or *vaśa* is the word in composition with it as an object.

The letters *kh* and *c* are indicatory. *Kh* means that the augment *mum* must be added (VI. 3.37), and *c* indicates that there are some short vowels in certain case (VI. 4.94)

\[ \text{priya + am + VAD + Šap + tip} = \text{priya +0 + muM + VAD + Khac} = \text{priya–m–vad–a, “speaking pleasantly”} \]

\[ \text{vaśa + am + VAD + a + ti} = \text{vaśa + muM + VAD + Khac} = \text{vas–am–VAD–a, “obedient”, “saying submission to the will of another”.} \]

*Khac* is used with *GAM* – when a word ending in case–affix is in composition with it: *mitaṅgamā hastinī*, “the slow-moving”, i.e. “an elephant”,

*mitaṅgamā hastini*, “the slow-moving”, i.e. “a she–elephant”.

About the composition of *GAM*– and *vihāyas*, we can have:
vihāyasā gacchati = vihamgamaḥ, “that which goes through the sky”, i.e. a bird; for the same meaning, we see vihaga, vihaṅga, vihaṅgas.

Bhuj+a+GAM+Khac = bhujangam–a, or bhujam–ga, “a serpent” (what goes crookedly).

Gata bhagavati rātriḥ
śrotavyaṃ paramaṃ śrutam/6/

“The goddess Rātrī has gone away. The best (thing) deserving to be heard has been heard (by me)”.

rātriḥ : rātri– s.f. “night” (rārti–, used also in Khmer language), Rg.I. 35.1, see in analysis of st.3;
gatā: coming from GAM– + ta → ga–ta–, the letter m of the root is elided,
Pāṇ.VI. 4.37 : anudāttopadeśavananatitanotyādīmanunāśī
kalopojhalikñiti/37/
padāni/anudāttopadeśa vanati tanotyādīṁ anunāśika
lopaḥ jhali kñiti/

vṛttiḥ/ anudāttopadeśanāmaṅgānāṁ vanatestanotyādīnāṁ
cānunāśikaloḥ bhavati jhaladau kñiti prayaye
parataḥ/

It concerns the roots ending with a nasal. There are 6 roots: YAM– → ya–ta, RAM– → ra–ta, NAM– → na–ta, GAM– → ga–ta, HAN– → ha–ta, MAN– → ma–ta. We have the suffixes kta and ktaṇu for the eighth class (=Tanādi) having ten roots:


About the suffix kta (=ta), there are some Pāṇini’s sūtras,
III. 4.70: Tayorevakṛtyaktakhalarthaḥ/70/ padāni/tayoh
eva kṛtya kta khalarthaḥ/
vṛttih/ tayoreva bhāvakarmanoḥ kṛtyasañjñakāḥ
ktakhalarthaś ca pratyayā bhavanti/

Tayoh “of those two” is related to bhāva “an Imper-
sonal act”, karma, “object”. The word eva “only” being in
the sūtra excludes the notion of “agent” from it.

III. 4.71: ādikarmaniktaḥ kartari ca/71/padāni/ādi
karmanī ktaḥ kartari ca (bhāve karmanī)/
vṛttih/ ādikarmanī yah kto vihitaḥ sa kartari bhavati
cakārāt yathāprāptamī bhāvakarmanoḥ/

ādikarmanī, “the beginning of an action”, it may be
understood as the action is signified by the roots. The word
cā of the sūtra has its force, it means even in the case of the
beginning of an action, the affix kta may be used. This affix
expresses the act and the object as well; it denotes also the
agent in case of the beginning of action.

III. 4.72: gatyarthākarmakaśīsaśīn
sthāsavasajanaruhañjīryatibhyāś ca/72/

padāni/gatyarthā akarmaka śīsa śīn sthā ās vasa jana
ruha jīryatibhyāḥ ca(ktāḥ kartari bhāve
karmanī)/

vṛttih/ gatyarthebhyo dhātubhypo’karmakebhyaḥ
śīlādibhyāḥ ca yah ktaḥ sa kartari bhavati
cakārād yathāprāptamī ca bhāvakarmanoḥ/

Kta is employed in denoting:

– the agent, the act, the object with the verb expres-
ing motion and intransitive roots and also the roots ŚLIS–
(IVth cl.) ŚĪ– (IInd cl.) STHĀ– (Ist cl.) ĀS– (IInd cl.) VAS–
(Ist cl.) JAN– (IVth cl.) RUH– (Ist cl.), JŘ– (IVth cl.).

III. 4.76: kto’dhikaraṇe ca dhrauvyagatipratyavasānā
rthebhyaḥ/76/padāni/
ktaḥ adhikaraṇe ca dhrauvya gati pratyavasānārtheḥ bhyah
(ktaḥ bhāve karmanī kartari)/

vṛttih/ dhrauvyagatiḥ pratyavasānārtheḥ bhyah yaḥ kto vihitah
soḥdhikaraṇe bhavati cakārād yathāprāptaḥ ca/
dhrauvyārtheḥ bhyah kartṛbhāvādhiḥkaraḥ— nesu gatyā
artheḥ bhyah kartṛkarmabhāvādhiḥkaraṇeṣu pratyā
vasānārtheḥ bhyah kartṛkarmabhāvādhiḥkaraṇeṣu/

The particle ca has its force is in the sūtra to make clear in addition to adhikaranakāraka others applicable rules related to kta,

– static action (dhrauvya),
– movement (gatyartha),
– eating (pratyavasāna = arthebhyaḥ).

bhagavatī : (from bhagavant–/–vat–), N.sg.f., “the derivation with ī(=Nīp) is stated by Pāṇini’s sūtra :

IV. 1.5 : ānnebhyaḥ p/5/ padāni/āt nebhyaḥ āp (triyaṁ nāyāpṛād)/
vṛttih/ ṛkārānteḥ bhyo nakārānteḥ bhyoś ca prātipadikebhyah
triyaṁ āp pratyayo bhavati/

The affix āp = ī is added to the nominal stem ending in r or in n.

In āp, the letter ā is considered to make a common term with āṁś and āṁś; the letter p makes a difference from those affixes.

IV. 1.6 : ugitaṁ ca/6/ padāni/ugitaḥ ca (triyaṁ āp)/
vṛttih/ ug iti yatrasamabhavati yathā kathacit
tadugicchabdarūpaṁ tadantā triyaṁ āp
pratyayo bhavati/
vārttikam/ dhātorugitaḥ pratiśedho vakavyaḥ/vārttikam/
amcāte ścopasaṅkhyaṁam/

uk = u, r, l; after indicatory uk the affix āp is employed.
śrotavya : future passive form coming from the root ŠRU–, “to be heard, listened to”; “worth hearing”, related to śrutam; about the affix tavya, there is a Pāṇini’s sūtra, III. 1.96 : tavyattavyāṇīyarah/96/padāni/tavyat tavya anīyarah (dhātoḥ)/

vr̥ttiḥ/ dhātos tavyattavyāṇīyar ityete pratayaḥ bhavanti/
vārttikam/ vasestayah kartari ṇicva/
vārttikam/ keśimara upasaṅkhyaṇam/

The letter t of tavyat indicates the svarita accent (VI. 1.185), the letter r of anīyar shows the penultimate udatta accent (VI. 1.127).

paramaḥ : parama– adj. (superlative of para), “principal, chief, excellent” (ādya, śreṣṭha, uttama); “extreme, exceeding” (bahu), Ac.sg.nt., related to śrutam;

śrutam : sruta– adj., from ŚRU– + ta, “heard, about, known”; s.nt. “oral tradition, revelation, sacred knowledge, the Veda”.

Tarāma saritāṁ śreṣṭhāṁ
puṇyāṁ tripathagāṁ nadīṁ/
naureśā hi sukhāstīrṇā
ṛṣiṇāṁ puṇyakaramaṇāṁ/
 bhagavantamiha práptāṁ
jñātvā tvaritamāgataṁ/7/

“Let us cross over the holy Ganges, the most splendid among the rivers, the river that blows over three paths. This is the ship that is always available for the sages who are bent on auspicious acts. Coming to know that the Lord is attained, this ship has come over here quickly.”

tarāma : coming from the root TR– 1st cl. “to pass across or over, to cross over (a river)”, 1st pers. pl. of Imperative tense, Parasmai pada ; about Imperative tense (loḷ), some pāṇini’s sūtra seem to be worth knowing :
Pāṇ.III. 4.85 : loḷā laṅ vat/85/padāni/loḷaḥ laṅvat/
vṛttih/ loḍa laṅvatkāryam bhavati/

III. 4.86 : eruḥ/86/padāni/eḥ uḥ (loitah)/
vṛttih/ loḍādesānāmi kārasva ukārādeśo bhavati/
vārttikam/ hinoyorutvapratisedho vaktavah/

U is substituted for I ; ti → tu, anti → antu.

III. 4.87 : serhyapic ca/87/padāni/seḥ hi apit ca (loṭaḥ)/
vṛttih/ loḍādesāsya ser hi ityamādeśo bhavati/

hi is substituted for si, though it has not the indicatory p of sip.

III. 4.88 : vā chandasi /88/ padāni/vā chandasi (serhapti loṭaḥ)/
vṛttih/ ādesāś chandasi viṣaye hiṣabdo vāpīd bhavati/

hi is optionally treated as not having and indicatory p, in the Veda.

Agne naya supathā raye asmānviśvāni deva vayunāni vidvān/

yuyodhyasmaiṣhurānameṇo bhūyisḥām te nama uktiṃ vidhema/1/

Ṛgveda, I. 189.1

Pāṇ.VIII. 1.51 : gatyarthaloḍa lṛṇacetakāraṇaṃ sarvān yat / 51/ padāni/ gatyartha loḍa lṛṇaḥa cet kāraṇaṃ sarva anyat/

vṛttih/ gatinā samānārthaḥ gatyarthāḥ gatyarthānāṃ dhātināṃ loḍa tena gatyarthaloḍa yuktaṃ lṛṇantaṃ tinantaṃ nānudattām bhavati na cēkāraṇaṃ sarvānyad bhavati/

yatraiva kāraṇe karttari karmāṇi vā loḍatraiva yadi lṛṇapi bhavatīyarthaḥ/ kartrkarmanī evātra tinantaṃvācya kārakagrahaṇena grhyete na karaṇādikāraṇaṃ/
Pāṇ. VIII. 1.52: lokā / 52/ padāni/lokā/

vṛttīḥ/ loḍangtam taṁnantam gatyarthalokā yuktam
nānudattāṁ bhavati na cētakarakaṁ sarvānyad bhavati/

Pāṇ. III. 3.162: lokā/ 162/ padāni/lokā/ (vidhi
nimantraṇa āmaṇtraṇa, adhiśā sampraśna
prārthanesu)/

vṛttīḥ/ loḍprayayo bhavati dhātor vidhyādīṣvartheṣu/

Pāṇ. III. 3.163: praiśatīsargaprāptakāleṣu kṛtyāś ca/163/
padāni/praiṣa atisarga prāptakāleṣu kṛtyah ca
(lo)/

vṛttīḥ/ presanam praiṣah kāpacārabhyanujñānaṁaisargah
nimitabhyātasya kālasyāvasarah prāptakālah
etevarthesyu dhātoḥ kṛtyasaṁjñakāḥ pratyayā bhavanti/

Praiṣa is different from vidhi; praiṣa is an order given
to a hired servant; vidhi is a general rule which may be obeyed
by all.

Pāṇ. III. 4.2: kriyāsamabhihāre lokāloḍa hisvau vā ca
tadhvamoḥ /2/ padāni/

kriyā samabhiḥare loḍa loḍa hi svau vā ta dhvamoḥ
(dhātusambandhe)/

vṛttīḥ/ samabhiiharviśaṣākriyāvacanāddhātor loḍprayayo
bhavati sarvesu kāleṣu
sarvalakāraṁnapasādaḥ tasya ca loḍa hi sva
ityetāvādesau bhavataḥ tadhvam bhāvinastu vā
bhavataḥ/

Pāṇ. III. 4.3: samuccayeṇyataṃasyām /3/padāni/samuccaye
anyatarasyām (loḍa loḍa hisvau vā tadhvamoḥ)/

vṛttīḥ/ samucciyamāna kriyāvacanāddhātoranyatarasyām
loḍā prayayo bhavati tasya loḍa hisvāvādesau
bhavataḥ/
Pāṇ. III. 4.4 : yathāvidhyanuprayogāḥ pūrvasmin/4/padānī/
yathā vidhi anu prayogāḥ pūrvasmin/

vṛttih/ pūrvasmin āḥ vidhāne yathāvidhyanuprayogo
bhavati/

In certain case, the personal flexional ending hi can
be elided, see Pāṇ. VI. 4.105, 106; VII. 1.35.

naureśā : naur + esā, naus (in pausa), nau- s.f. “a ship, a
boat, a vessel”, nāvā (I.sg.) is used in Khmer language;
N.sg.; sandhi : the final dental sibilant s of naus (in
pausa) changes into r before the vowel e of esā, Pāṇ.
VIII. 3.15; VIII. 2.66;

VIII. 3.15 : kharvavasanāyor visarjanīyāḥ/15/padānī/
khara avasānayoḥ visarjanīyāḥ/

vṛttih/ rephantasya padasya khari parato'vasāne ca
visarjanīyādeśo bhavati/

VIII. 2.66 : sasaju¬o ruḥ/66/padānī/ sa saju¬o raḥ/

vṛttih/ sakārāntasya padasya saju¬ iyetasya ca rurbhvati/
esā : coming from the stem etad–, N.f.sg., related to
naur ;

hi: ind. “for, because, on account of”, never used as stand-
ing first in a sentence; hi may have a relation with ha,
(ind.) “indeed, verily, of course, then, assuredly”,
Pāṇ.VIII. 1.34; VIII. 1.35;

VIII. 1.34 : hi ca /34/ padānī/hi ca/

vṛttih/ hi ityanena tiṇantamprātilomye nānudāttāṃ
bhavati/

VIII. 1.35 : chanasyanekamapi sākān kṣam/35/padānī/
chandasi anekam api sākān kṣam/

vṛttih/ hi cetivarttate chandasi viṣaye hiyuktam tiṇantam
sākān kṣamanekampi nānudāttāṃ bhavati/

sukhā : sukha– adj. “happy, joyful”(sukhāda) ; “pleasant,
agreeable” (priya); virtuous pious”(guṇavat–) ;
“easy”(sukara); “fit” (yukta); N.sg.f.
stūrṇā : stūrna– coming from the root STŘ– 9th cl. or STR– 5th cl., “to spread, to strew” (KR); “to expand” (pra–SR–); “to extend” (TAN–); adj. “spread, strewn, scattered”, N.sg.f.;

ṛṣīṇāṃ : ṛṣī– s.m. “an ascetic”, G.pl.;
karmaṇa, : karman– s.nt., G.pl. “act, action”; “office” duty; rite, religious act”;
punyāṃ : punya– adj. “auspicious, propitious, holy, fair, pleasant, right, good, virtuous, pure, sacred”, Ac. f.sg., related to tripathagāṃ;
śreṣṭhāṃ : śreṣṭha– adj. “most splendid” or “beautiful, most beautiful of”; “most excellent, best, first, chief”, (praśasya– adj., stutya– adj., śreyas–; saritāṃ: sarit– s.f. “a river, a stream”, G.pl.; this kind of word can be understood through Pāṇ.VIII. 3.30 :

naśca/30/padāni/nah ca/

vṛttih/ nakārāntat padāduttarasya sakārasya vā dhuḍāgamo bhavati/

tripathagāṃ : tri-patha-gā– s.f. “flowing through heaven, earth and the lower regions”, i.e. the Ganges, Ac.sg., object of tarāma;
nadīṃ: nadī– s.f. “river”, Ac.sg., related to tripathagāṃ ;

īha : ind. “here” (referring to time, place or direction), (atra, adhunā, evam); “in this world (opp. paratra, amutra); “in this case” (evaṃgate, ind.); “now” (idānīṃ);

bhagavantam : bhagavant– adj. “the divine one, the fortunate, the Saint”, Ac. sg.m.;

jñātvā : abs. in –tvā, coming from the root ḪṆĀ– 9th cl., “to know, to investigate, to recognize, to test” (ava–GAM–, VID–); for the abs. in –tvā, Pāṇ. I.1.40; III. 4.16; III. 4.18; III. 4.21, see in analysis of st. 1);

tvaritam = tūṛṇam, ind. “quickly, speedly” (kṣipram, drutam); tvarita– adj. “quick, speed”;
āgatā : adj. coming from ā + GAM–, the last letter of the root is elided, Pāṇ. VI. 4.37, nadiṁ : nadi– s.f. “river”, Ac.sg.;


Tasya tad vacanaṁ śrutvā rāgḥavasya mahātmanah/ santāraṃ kārayāmāsa sarṣisaṅghaḥ sarāghavaḥ/8/

“Hearing this speech of that Great-Souled descendant of Raghu, Sage Viśvāmitra made Rāma cross along with the Sages”.

tasya : from tad–, G.sg.;
tad : tat(in pause), from tad–, Ac.sg.nt., related to vacanaṁ, sandhi : the final voiceless dental t becomes the sonant dental d before the sonant v of vacanaṁ; Pāṇ. II. 1.38 ; II. 1.39; VI. 3.2;
apetāpoḍhamuktapatitāpatrastairalpaśh/38/padāni/apeta apoḍha mukta patita apatrastaḥ alpaśaḥ (sa“ vi“ ta“ su“ paṅcamīsā”)/ (Pāṇ. II. 1.38)
vṛttiḥ/ apeta apoḍha mukta patita apatrasta ityetaḥ saha paṅcamyantaḥ samasyate tatpuruṣaḥ ca samāso bhavati/alpaśa iti samāsasyaṁpaviṣayatāmā caṣā/
stokāntikadūṛṛthakṛcchrāni ktena/39/ padāni/stoka antika dūra artha kṛcchrāni ktena (sa“ vi“ su“ paṅcamīsaha)/ (Pāṇ. II. 1.39)
vṛttiḥ/ stoka antika dūra ityevamarthāḥ śabdāḥ kṛcchrāśabdaḥ ca paṅcamyantaḥ ktāntena saha samasyante tatpuruṣaḥ ca samāso bhavati/
vārtttikam/ ̄śastasahastrau pāręeti vaktavyam/
pañcamyāḥ stokādibhyah/2/ padāni/ pañcamyāḥ stokādibhyah (alu)/ (Pāṇ. VI. 3.2)

vṛttih/ stokāntikadūrārthakṛcchṛṇi stokāni tebhyaḥ parasyāḥ pañcamyāḥ uttarapade'lug bhavati/

vacanam : vacana– s.nt. “speech, sentence, statement, declaration”, Ac.sg., object of śrutvā;
śrutvā : abs. of the ver ŚRU–, abs. in –tvā, Pāṇ. I. 1.40; III. 4.16; III. rāghavasya : rāghva– (from Raghu), G.sg., i.e. Rāma;
sa : “with”;
sarṣīsaṅghaḥ : sa + ṛṣi + saṅghaḥ, sandhi : a + r = ar, Pāṇ.VI.1.87 :

ādguṇah/87/padāni/āt guṇah/

vṛttih/ acītyanuvartate/avarnaṭparayo'c aci ca pūrva yo'varṇastayah pūrvaparayo avarnaḥ sthāne eko ādeśo bhavati/

saṅghaḥ : sam–gha– s.m. “group, society, company”, N.sg. ; Pāṇ.III. 3.19 :

akartari ca kārake saṃjñāyām/19/padāni/aṃ kartari ca kārake saṃjñāyām (ghañ)/

vṛttih/ kartvarjite kāraka saṃjñāyām viṣaye dhātor ghañ pratyayo bhavati/ At the page 202 of Amarakoṣa, we read :

saṅghaśarthau tu gantubhiḥ sajatiyaiḥ kulam yūtham tiṃsaśām puṃnapuṃsakam/41/

santāraṃ : santāra– s.m. “crossing, passing over or through”, Ac.s.g., object of kārayāmāsa;
the root AS-, 2nd cl., the infix –am– indicating a peri-
phrastic perfect, Pāṇ. III. 1.35; III. 1.36; III.1.37;
kāspratyayādāmamantre lī/35/padāni/kās pratayād ā,
amantra lī (pratyayah dhātoḥ)/III.1.35)

vṛttiḥ/ kās śabda kutsāyāṁ tataḥ pratayāṅtebhyaś ca
dhātubhyāṁ pratayayo bhavati lī/parato'
mantravipayaye/

vartttikam,/ kāsyanekāca iti vaktavyam culumpādyartham/

igādes c gurumato'ñrcchah/36/padāni/ic ādeḥ ca
gurumataḥ anñrcchah (līām)/III.1.36)

vṛttiḥ/ agādīyor dhātur gurumān rcchati varjitas ca lī
cā parataḥ ām, pratayayo bhavati/

vārtttikam/ uñor teṣ ca pratiśedho vaktavyah/

ic = all of vowels except a and ā (or class ā, VI. 1.104);

dayāyāsaś ca/37/padāni/daya ay āsah ca (līām)/

vṛttiḥ/ daya dānagatirakṣaṇeṣu aya gatau āsa upavesane
eteḥbhyāṁ ca lī parataḥ āmpratyayo bhavati/
(see also III. 1.38, 39, 40).

kāraya, a causative stem that comes from KR– + aya
; it can be seen through Pāṇ.I. 4.55; III. 1.26; VII. 3.84; VI.
1.78;

tat prayojako hetuś ca /55/padāni/tat prayojakah hetuḥ ca
(kāā svantantrah kartā), (I. 4.55)

vṛttiḥ/ svatantrasya prayojako yo'ṛthaḥ tat kārakaṁ
hetusañjaḥ bhavati cakārāt kartṛsañjaḥ ca/
hetumati ca/ 26/ padāni/hetumati ca (dhātoḥ ṇic)/

vṛttiḥ/ hetuh svatantrasya kartuh prayojakah tadiyo
vyāparah prēsanādilakṣaṇo hetumān
tasminnabhidheye dhātor ṇic pratayayo bhavati/
vārttikam/ tatkarotīyupasaṅkhyaṇāṁ sūtratyādyartham/
vārtikam/ ākhyānātktastadācaṣṭha iti nīc kṛlluk prakṛti
pratyāpattiḥ prakātivaccakārakam/

vārtikam/ ān lopaś ca kālatvantasaṃ yoge maryādāyam/

vārtikam/ citrikaranē praṇī/

vārtikam/ nakṣatrayome jīnī/

sārvadhātuṅkārdhadhatukayoh/84/padāni/sārvadhātuka
ārdhadhatukayoh/

(VII. 3.84, for changing the vowel of the root)

vṛttih/ sārvadhātuṅke ārdhadhatuke ca pratyaye igantasyāṅ
gasya guṇo bhavati/

eca'yavāyavah/78/padāni/ecaḥ ay av āy āvah/

vṛttih/ ecaḥ sthāne'ci parato'y av āy āv ityete ādesā
yathāṣaṅkhyaṃ bhavanti/

(it concerns e → ay, ai → āy, o → av, au → āv.)

aco ṇṇiti/115/padāni/acāḥ ṇṇiti/

vṛttih/ ajantāṅgasya ṇṇiti ca vṛddhir bhavati/

āsa: coming from the root AS– 2nd cl. “to be, to become”; a
– AS– + a, a, reduplication (abhyāsa), as–, root, a,
pers.flexional ending of Perfect tense, 3rd pers.sg.
Parasmāi pada ; āsa helps to form the perisphratic per-
flect. The case of 1–members is said by Pāṇini's sūtra
III. 4.69 :

laḥ karmanī ca bhāve cākarmakebhyaḥ/69/padāni/laḥ
karmanī ca bhāve ca akarmakebhyaḥ/

vṛttih/ lakāraḥ kamaṇi kārake bhavanti cakārāt kartari ca
akarmakebhyo dhātubhyo bhāve bhavanti
punaścakarāt kartari ca/

The all tenses are : La□Li□Lu□Lr□Le□Lo□Laṁ, Liṅ, Luṅ, Lṛṅ.
The personal flexional endings of Perfect tense (Liś) Parasmai pada is stated by Pāṇini’s sūtra III.4.82:

parasmaipadānāṁ ṇālatususthalathusanālmaḥ/82/
padāni/parasmaipadānāṁ ṇāl atus us thal athus
a ṇāl va māḥ (liśh)/

vṛttiḥ/ liḍādeśānāṁ parasmaipadasañjñākānāṁ
yathāsaṅkhyaṁ tivādīnaṁ ṇālādayo navadeśā
bhavanti/

For abhyāsa, one may see Pāṇini’s sūtra : VI. 1.1; VI. 1.4; VI. 1.10; VII. 4.59; VII. 4.62; VII. 4.61; VII. 4.66; VII. 4.60; VIII. 4.54; VI. 1.8. (see also in analysis of st.4, sarga 45.)

Uttaraṁ tīramāśādaya
sampūjyārsigānaṁ tadā/
gaṅgākule nīvīṣṭāste
viśālāṁ dadṛṣuḥ purīṁ/9/

“Then having received the other bank and according honour to the sages, they sat on the bank of the river Ganges (and) saw the great city”.

adya : ind. “now, to–day, at present”;
tadā : ind. “then”, Pāṇ.V. 3.15, see in analysis of st.4);
sampūjyārsigānaṁ : saṁ–pujya–ṛṣi–gaṇa–, sandhi : a + ṛ ā
ar, Pāṇ.VI 1.87, see in analysis of st.8;
sampūya– adj. “to be greatly honoured or respected”;
ṛṣi : s.m. “a sage, an ascetic”;
gānaṁ : gana– s.m. “a group, multitude”, Ac.sg., object of āsa;
uttaraṁ : uttara– adj. “upper” (adhara, udac); “later, latter”
(opposite of pūrva);
“accompanied by (at the end of cpd.); “superior”;
“above” (ind.); uttara is used in Khmer language and means
“the North” (direction, region);


\textit{tīram} : tīra–s.nt. “a shore, a bank” (ta-a); “edge, brim” (kańha, dhārā), object of āsa;
\textit{tīram} + āsa + adya, āsa, coming from the root AS– 2nd cl., a + as + a, PERFECT, 3rd pers.sg. Parasmai pada, see in analysis of st.8 with appropriate Pāṇini’s sūtra;
āsa + adya, sandhi: a + a = ā, Pāṇ.VI. 1.101, see in analysis of st.1;
\textit{kūle} : kūla– s.nt. “a shore, a bank” (ta-a); “a slope”; “a skirt, border” (śīman–); “a pond”; L.sg.;
gāṅgā : “swift-goer”, the river (personified and considered as the eldest daughter of Himavat and Menā; as the wife of Śāntanu); gā may come from ga → root GAM–; gāṅgā is used in compound instead of gāṅgā, Pāṇ.VI. 3.63 :
\textit{ḥnāpoh saṁjñāchandasor bahulam/63/padāni/ḥnāpoh saṁjñāchandasoṁ bahulam/}
\textit{vṛttiḥ/} ānayantasyābantaṁ ca saṁjñāchandasor bahulam hrasvo bhavati/ In Ṛgveda, X. 75.5 one can read :
ima ma gāṅgē yamune sarasvatī śutudri stomaṁ saccatā paruṣṇyā (...) 
nivīśās : nivīś–a– adj. “seated” (upāvis-a); “encamped, fixed on” (tatpara); “concentrated, controlled” (sthirikṛta, śānta);
1) nivīś-as te, nivīśās N.pl.m., related to te, N.pl.m. from the stem tad– sandhi : the final dental sibilant ṣ of the group –as is maintained as it is followed by the voiceless dental t of te, Pāṇini’s sūtra VIII. 3.34; VIII. 2.66 :
\textit{visarjanīyasya saḥ/34/padāni/visarjanīyasya saḥ/}
\textit{vṛttiḥ/} visarjanīyasya sakāra ādeśo bhavati khari parataḥ/ sasajuṣo ruḥ/66/padāni/sa sajuṣo ruḥ/(VIII. 2.66)
\textit{vṛttiḥ/} sakārāntasya padasya saujus ityētasya ca rurbhavati/
2) otherwise, nivīśā + āste can be supposed where
äste comes from the root AS–; the very case seems to be impossible as the word nivišās has to be considered as N.pl.m. The pronoun te, N.pl.m. of tad– is the subject of the verb dadṛśuh.

purīm : purī s.f. “a city” (nagarī); “the body” (śarīra); Ac. sg.;

viśālam : viśālā– adj. “large, great extensive” (mahat, vistīrṇa), related to purīm.

dadṛśuh : coming from the root DṛŚ–; it can be spelt as dadarśuh, but this case of alternance to the original radical vowel and the guṇa degree is not important. It is difficult to have a general rule in the matter as the weak stem of the root having ṛ depends on certain group of consonants relating with the vowel ṛ.

The case of Thal is said by Pāṇ.VII. 2.65; we can have da–ḍṛAś–ha or da–darś–i–tha as it intends to be an option (vibhāṣā).

Dadṛśuh of the present strophe may be understood as the 3rd pers. pl. of Perfect tense, Parasmāi pada. (For Pāṇini’s sūtra dealing with Perfect tense (Li-), see in analysis of st.8 & st.4).

The words uttara, ṛṣi, gaṇa, gaṅgā, viśāla, purī are used in Khmer language.

_Tato munivaras tūrṇam_
_jagāma saharāghavaḥ/
viśālām nagarīṃ ramayām_
_divyāṃ svargopamaṃ tadā/10/

“Therefrom the best among the Sages (i.e. Viśvāmitra) in company of Rāma went then speedily to the great, beautiful and divine city similar to the heaven”.

tato : tatas(in pausa) = tasmāt, “therefore”, “then, there-from” for the word tatas, Pāṇ.V. 3.7;
VI. 3.35, see in st.5; sandhi : the group –as changes into o before the sonant m of munivaras, Pān.VI. 1.113; VI. 1.114, see in analysis of st.5;
muni- s.m. “a sage” (sāduh);
varas : vara- adj. “excellent” (uttama); “better than” (śreyam); “the best among” muni–varas “the best among the sages”, i.e. Viśvāmitra, sandhi : the final dental sibilant s is maintained as it is followed by the voiceless dental t of tūrṇaṁ, Pān.VIII. 3.34; VIII. 2.66, see in analysis of st.9;
tūrṇaṁ : tūrṇa- adj. “quick, speedy” (druta, kṣipra), see in analysis of st. 7 under tvaritam ;
jagāma : coming from the root GAM–1st cl., ja, reduplication(abhyāsa), Pān.VII. 4.62, see in analysis of st.4; ja–gām–a, vowel a of the root GAM– must be lengthened, Pān.VII. 2.116 :
ata upadhāyah/116/padāni/ataḥ upadhāyah/
vṛttiḥ/ aṅgopadhāyā akāraśya sthāne niṇi niṇi ca pratayayo vṛddhir bhavati/
saha : ind. “in common, in company, with jointly, conjointly”, in concert”; (sa + dha(?) → sadha in the Veda).
rāghavah : rāghavah– s.m. “the Descendant of Raghu” (i.e. Rāma), N.sg.m.;
viśālāṁ : viśālā– adj. “large, great extensive”, related to nagarīṁ; see in analysis of st.9;
nagarīṁ : nagarī- s.f. “a town, a city”, Ac. sg., object of jagāma
ramyāṁ: ramya– adj. “to be enjoyed, enjoyable, pleasing, delightful, beautiful”, Ac. sg., related to nagarīṁ;
svargopamāṁ : svarga + upamāṁ : sandhi : a + u = o, Pān.VI. 1.87, see in analysis of st.9; s.m. “heaven, the abode of light and of the gods”;
tadā : ind. “then”, (tasmin samaye), Pan.V. 3.15, see in analysis of st. 4;
upamāṁ : upa-mā- s.f. “comparison, resemblance, equality, similarity”; “equal, similar, resembling, like”, Ac.sg.f.

divyāṁ : divya– adj. “divine, heavenly, celestial”, Pāñ.VI. 2.101 :
dyuprāgapāgudakpratīcayat/101/padāni/dyu prāg apāg udak pratīcayat/

vṛttih/ div prāc apāc udac pratyac ityebhyo yatpratyayo bhavati śaṅkāḥ/

Div, prāc, apāc, udac, pratyac, can be added by the affix yat : div + ya → divya.

Atha rāmo mahāprājño
viśvāmitram mahāmunim/
prapaccha prāṇjalir bhūtvā
viśālmuttamam purīm/11/

“That, with his hands in position of salutation, wise Rāma asked the great sage Viśvāmitra about the great and best city”.

N.B. Prapaccha in this present strophe may be in case of spelling compared to the same verb seen in the same issue, i.e. the Edition of T.R. Krishnacharya, The Vālmīki Rāmāyana, I.B.C., Delhi.In the 1st strophe of Bālakanda of Prathama sarga, we read papraccha (precedeed by pari). In the strophe 11 of sarga 45 (same Kāṇḍa), we see prapaccha. In the M.Williams's Dictionary, p.658, column 1 under PRACH--, we see papraccha. What is the right spelling?

atha : ind. “then”;

rāmo : rāmas (in pause). rāma– proper name of Daśaratha’s son, the hero of the Epic, N.sg., subject of papraccha;
sandhi : the group –as becomes o before the sonant m of mahāprājño, Pāñ.VI. 1.113; VI. 1.114, see in analysis of st. 5;

mahāprājño : mahāprājñas (in pause), mahāprājña– adj.
The words mahāprājña, prājña, mahāmuni, añjali, viśāla, uttama, purū, are used in Khmer language; the proper name Viśvāmitra is known as Bisvāmitra (the v → b).

*Katara rājavamśo’yaṇaḥ*

viśālāyāṃ mahāmune/
śrotūmicchāmi bhadraṃ te
paraṇ kauṭuhalāṃ hi me/12/

“(Hope you are) well, O Great Sage! What is this dynasty of the king who is in the royal throne of this great city? I intended to hear. For, this is my great curiosity”.

*katara* : kataras (in pausa), katara– “what, whether of”, (ka is declined like a pronoun), N.sg.m., related to ovamśo; sandhi : the group –as becomes o before the sonant r of rājavamśo, Pāṇ.VI. 1.113; VI.1.114, see in analysis of st.5; rājavamśo’yaṃ: rājavamśas ayaṃ (in pausa), sandhi : the group –as becomes o before the vowel a of ayam and this vowel a must be dropped down Pāṇ.VI. 1.109 :

eṇaḥ padāntādati/109/padāni/eṇaḥ padāntāt ati/

vr̥ttih/ eṁ yāḥ padāntastasmādatī parataḥ pūrvaparayo
stāne pūrvāpamakādeśo bhavati/
aṇaḥ: coming from the stem idam—, N.sg.m., Pāṇī. VII.2.108; VII.2.111; VI.1.68;
idamo mahā/108/padāni/idmaḥ mahā/
vṛttih/ idamaḥ sau parato makārontādeśo bhavati/
ido'y puṃsi/111/padāni/adaḥ ay puṃsi/ (VII. 2.111)
vṛttih/ idama idrūpasya puṃsi sau parato'y ityayasāmadeśo bhavati/ idam + sU = idam + (VI. 1.68), VII. 2.111 → ayaṃ;
hal nyābhyo dirghātsutisyaprक्त्म hal /68/padāni/hal nyāp bhyāḥ dirghāt su ti si aprक्त्म hal/ (VI. 1.68)
vṛttih/ lopa iti varttate/tadiha laukikenārthenārthavata
karmasādhanāṃ draśāyam/lupyata iti lopaḥ/
halantān nyayantādavantās ca dirghāt param su ti si ityetadaprक्त्म hal lupyate/
kārikā: saṃyogāntasya lope hi nalopādirna siddhayati
rāttu ternaiva lopaḥ syāddhalastasmād vidhiyate/
kataro must be considered as a comparative; ka + tara, the suffix tara can be explained by Pāṇini's sūtra,
Pāṇī.1.1.22; VIII.2.17; V.3.55; V.3.57:
taraptamapau ghaḥ/22/padāni/tarap tamapau ghaḥ/ (I. 1.22)
vṛttih/ tarap tamap ityetau paratyayau bhavataḥ/ (see also VI. 3.43)
nād ghasya/17/padāni/nāt ghasya/ (VIII. 2.17)
vṛttih/ nakāṟāntāduttarasaya ghasamjñakasya nuḍāgamo bhavati chandasi viṣaye/
vārṛtikam/ bhūridānas tuḍ vaktavyah/vāḥ/rathina ikārantādeśo ghe parataḥ/
atiśāyane tambiśñanau/55/padāni/atiśāyane tamap iśñanau/(V.3.55)
vṛttih/ atiśāyanamatiśāyanaṃ prakārṣaḥ/
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nipātanāddirghah/ prakṛtyarthaviśeṣanam
caita/atiśayanaṃ visiśtherthe
varttamānātiprātipadikātsvārthe tamaviśhanau
pratyayau bhavataḥ/

dvivacanavibhajopapade tarabīyasunau/57/padāni/
dvivacana vibhajya upapade tarap iyasunau/
(V.3.57)

vṛttih/ dvayararthayo vacanām dvivacanam/vibhaktavyo
vibhajyā/nipātamādyat/dvayarthe vibhajye
copapade

prātiyadikāttināntādyatiśayene tarabīyasunau pratyayau
bhavataḥ/tamaviśhanorapavādau/

rāja : s.m. “a king” (nṛpa– s.m.)

vaṃśo : vaṃśas (in pause) vaṃśa– s.m. “a race,
dynasty”(kula– s.nt.); “a collection, multimedia”
(samudaya– adj.); N.sg.m., sandhi : as → o, see Pāṇini’s
śūtra quoted above :

visālāyām : visālā– adj. “large, great, extensive, spacious”
(see in st.9), L.sg.f., it may related to puṇīm (in st.11)
that is hinted at the large extend of the city ;

mahāmune : Voc.sg. of mahāmuni, Pāṇ.VI. 1.69; VII. 3.107;
VII. 3.108 :

eṇhrasvāt saṃbuddheḥ/69/padāni/eṇ hrasvāt saṃbuddheḥ/
(VI. 1.69)

vṛttih/ lopa iti varttate haliti ca/aprktamiti nādhikriyate/
tathā ca pūrvasūtre punaraprktagrhaṇām
kṛtam/enantāt prātipadikād hrasvāntādyapa
hallupyatesacet saṃbuddher bhavati/

ambārthandyor hrasvāh/107/padāni/ambārtha nadyoḥ
hrasvāh/ (VII. 3.107)

vṛttih/ saṃbuddhāviti varttate/ambārthānāmaṅgānāṃ
nadyantānāṃ hrasvo bhavati saṃbuddhau
parataḥ/
vārttīkam/ ḍalakavatīnāṃ pratiśedho vaktavyāḥ/ vā/
   chandaśi veti vaktavyam/

vārttīkam/ chandasyeṇa hrasva tvamisyate/ māṭīnāṃ mātaṃ
   putrārthamarhate/

vārttīkam/ tālo hrasvo vā nisambuddhoriti vaktavyam/
   hrasvasya guṇāḥ/ 108/ padāni/ hrasvasya guṇāḥ/

vṛttīḥ/ sambuddhāviti varttate/ hrasvantasyaṅgasya guṇo
   bhavati sabuddhā parataḥ/
   
case of VII. 3.107, the long vowel of the stem is substi-
   tuted by a short one nadi → nadi, vadhū → vadhu;

case of VII. 3.108, the short vowel of the stem is re-
   placed by a guṇa,

agni agne; vāyu vāyo;
(see also the sūtra VII. 1.24; VI. 1.107; VI. 1.85 for
   a o neuter noun)

śrotum : infinitive of ŚRU– 5th cl., “to learn, to hear”; “to
   listen to”;
ŚRU → Śro, u → o, guṇa, Pān.I. 1.2; I. 1.3; VII. 3.84;

adeṅ guṇah/ 2/ padāni/ at eṅ guṇah/ (I. 1.2)

vṛttīḥ/ vṛddhigunau svasaṅjñayā (vṛddhayā guṇena)
   śisyamāṇāvika eva stānē veditavyam/

   This is a paribhāṣa sūtra ; ik means i, u, r and l long
   and short ; ikāḥ is the genitive case of ik, meaning “in pre-
   place of ik”.

sārvadhātukārdhadhātukayoh/ 84/ padāni/ sārvadhātuka
   ārdhadhātukayoh/ (VII. 3.84)

vṛttīḥ/ sārvadhātuke ārdhadhātuke ca pratyaye parata
   igantasyaṅgasya guṇo bhavati/

icchāmi : coming from the root IŚ– 6th cl., stem iccha–, Pān.
   VII.3.77 :
isugamiyamāṁ chaḥ/77/padāni/iṣu gami yamāṁ chaḥ/

vṛttih/ śītī varatate/iṣu gami yama ityeteśāṁ śītī paratyaye
parataḥ chakārādeśo bhavati/

In the same order of ideas, see also Pañ.VII. 3.78 :

pāghṛadhāmśtāmndāndrśyartisartissadasadāṁ
pibajighradhamatiśhamanayacchapāyarchadhauśiyasidhā/
78/ padāni/pā ghrā dhmā sthā mnā dān drśi artī sartti śāda
sadām pība jighra dhama tiṣṭha mana yaccha paśya ṭṛčcha
dhau śīya śidāḥ/

vṛttih/ pā ghrā dhmā mnā dān drśi artī sartti śāda sāda
ityeteśāṁ pība jighra dhama tiṣṭha mana yaccha
paśya ṭṛčcha dhau śīya śidā ityete ādesā bhavanti
śītī parataḥ/

iccha : icch–a–, the vowel a is called vikaraṇa, Pañ.III.1.68 :
kartari śap/68/padāni/kartari śap (sārvadhātuke dhātoḥ)/
vṛttih/ kartṛvācini sārvadhātuke parato dhātoḥ śap
pratyayo bhavati/

This vowel a becomes the long ā as it is followed by
yañ (= all semivowels, nasals or bh), Pañ.VII. 3.101 :
ato dīrgho yāṇī/101/padāni/atāḥ dīrghaḥ yāṇī/

vṛttih/ akāṛāntasyaṅgasya dīrgho bhavati yañādau
sārvadhātuke parataḥ/ (see also VI. 4.1; I. 1.72;
III. 1.1)

About the personal flexional endings, Pañ.I. 4.104; III.
4.78;

vibhaktīś ca/ 104/ padāni/vibhaktīḥ ca (trīṇi 2 supaḥ
tiṇaḥ)/I.4.104)

vṛttih/ trīṇi trīṇi vibhakti saṇjñās ca bhavanti supaśtiṇaś
cā/

Tiptasjhisipthasmābavasmāstāmāṃjhathāsāthāmdhvamiḍvahimānīṁ/
78/ padāni/ tip tas jhi sip thas tha mip vas mas
About the personal flexional endings of Parasmai pada, we have Pāṇini’s two sūtras, I. 4.99; I. 4.101;

The word lah is the genitive case of la; it is a generic word (or term) for verb in general, i.e. lat, lit, lo...

kauthhalam : kautuhala– s.nt. “desire, eagerness, curiosity”; N.sg.;
hi : ind. (used as a particle), “for, because, on account of”, Pāṇini’s two sūtra, VIII. 1.34; VIII. 1.35 :

vṛttih/ hi cetivarttate chandasi viṣaye hi yuktam tiṇantaṁ
sākāṇksamanekamapi nāmudāttam bhavati/
me : from the stem mad–, G.sg. (reduced form of mama),
Pāṇ. VIII. 1.22; VIII. 1.23;

teḥ mayavekavacanasya /22/padāni/te mayau eka vacanasya/ (VIII. 1.22)

vṛttih/ yuṣmadasmadarekavacanāttayoḥ ṣaṣṭhīcaturthistat
hayor yathāsaṅkhyaṁ te me ityetāvādeśau bhavataḥ/

tvāmau dvitiyāyāḥ/23/padāni/tvā mau dvitiyāyāḥ/ (VIII. 1.23)

vṛttih/ ekavacanasyeti varttate/dvitiyāyā yad ekavacanaṁ
tadantayor yuṣmadasmador yathāsaṅkhyaṁ tvā mā ityetāvādeśau bhavataḥ/

N.B. The sūtra VIII. 1.22 and VIII. 1.23 are also used for te.

paraḥ : para– adj. “far, distant, farther than, beyond; succeeding, final, last, exceeding”; related to kautuhalāḥ;
concerning para, Pāṇini's two sūtras may be known, I. 1.34; VII. 1.16;

pūrvaparāvadaradakṣinottarāparādharāṇi
vyavasthāyāmasaṅjñāyām/34/padāni/

pūrva para avara daksīna uttara aparā adhārāṇi
vyavasthāyām asaṅjñāyām (vibhāṣā jasi sarvādini sarvanāmāni)/

vṛttih/ pūrvadini vibhāṣā jasi sarvanāmasaṅjñāni bhavanti vyasthāyām asaṅjñāyām/

pūrvādibhyo navabhyo vā/16/padāni/pūrva ādibhyāḥ
navabhyaḥ vā (sarvanāmāḥ nasiyayoḥ smāt sminau)/ (VII. 1.16)

vṛttih/ pūrvādibhyo navabhyaḥ sarvanāmna uttarayor nasi
nayoḥ smāt smin ityetāvādeśau vā bhavataḥ/

Tasya tad vacanan
śrutvā rāmasya munipuṅgavaḥ
ākhyātuṁ tat samārebhe
viśālāyāḥ purātanam/13/
“Hearing this speech of Rāma, the best of the Sage (Viśvāmitra) began to tell that old story of the city of Viśālā”.

tasya : coming from the stem tad–, G.sg.m., related to rāmasya;

tad : from the stem tad–, tat (in pausa), Ac.sg.nt., relatated to vacanam;

sandhi : the final voiceless dental t becomes d before the sonant v of vacanam, Pāṇ. II. 1.38; II. 1.39; VI. 3.2, see in analysis of st. 8, sarga 45;

vacanam : vacana– s.nt., “speech”, Ac.sg., object of śrutvā;

śrutvā : coming from the root ŚRU–, abs. in –tvā, Pāṇ.I. 1.40; III. 4.16; III. 4.18; III. 4.21, see in analysis of st. 1, sarga 45;

ākhyātum : coming from ā–KHYĀ– “to tell, communicate, to inform”, infinitive.;

tat : from the stem tad–, it can be considered as an element of the compound tatś; tat can be understood as an Ac. sg.nt. “this, that” [story];

sandhi : the sonant dental d changes into t before the voiceless sibilant dental s of samārebhe

Pāṇ.VIII. 4.55 : khari ca/55/padāni/khari ca/

vṛttiḥ/ khari ca parato jhalāṃ carādeśo bhavati/

The present vṛttiḥ points out the condition of the substitution (ādeśā).

viśālāyah : viśālā– adj. “large, great, extensive” (mahat, vistirṇa), G.sg.;

purātanam : purātana (=purāṇa–), “old, ancient” (pracīna); “aged, primeval” (vṛddha), Ac.sg.;

muni : s.m. “a sage” (sādhu– s.m.) ; Khmer language uses muni, generally in compound like Sakyamuni, “the Sage of the Śakya”, Sakyamunīcetiya, “the national stūpa where established the relics of the historical Buddha
offered by India to Cambodia; *Braḥ Bhagavantamuni*, i.e. Buddha; *Braḥ Isīmunī*, proper name of a seer in Khmer literature;

*puṅgavaḥ*: *puṅgava–* s.m. “a bull” (*vṛṣabha–* s.nt.), “the chief, the best” at the end of cpd., N.sg.m. subject of *samārebhe*.


**Pāṇ. III. 4.81**: *Līṭastajhāyoresireca*/6/15/padāni/līṭāh ta jhāyoh ēś iroč/

**VI. 4.120**: *ata ekahalmadhye’nādesāder līṭ/12/15/padāni/ atāḥ eka–hal madhye anādesādeḥ līṭ/

**vṛttiḥ**: *k–ṇītvartate/līṭ parata ādesā ādīryasyāṅgasya nāsti tasya*

*ekahalmadhye asahāyayor hator madhye yo kārastasya ekārādeśo bhavati/ abhyāsaloṣa ca līṭā kniti parataḥ/

*vārttikam*: *dambheretvam vātavyam/vāḥ/naśīmanvotvam*

*vaktavyam/vaḥ/chedāsyanipacoraparājyaliṭ etvaṃ vaktavyam/vaḥ/ yajivapyoś ca/

**VII. 4.60**: *halādīḥ śesāḥ/60/padāni/hal āḍiḥ śeṣāḥ/

**vṛttiḥ**: *adhīyāsasya halādīḥ śiṣyate anādir lupīatyat/

The principal word in this sūtra may be śeṣāḥ which is expressed as śiṣyate in the vṛttiḥ. Śeṣāḥ has a principal position in the form, but in the spirit it plays a second one. Does the injunction imply the retention or the cessation of the consonants? Which of the two cases will be the right purpose of the sūtra? One can express these very cases as following:
a) retention would be on the first consonant, or

b) every consonant would be dropped down but the first, if there were a first consonant.

According to my own point of view, the case b) may be right with regard to the spirit of the sūtra.

Another aspect of the question may take into account; it has connection with the word halādiḥ which is not a compound. If the compound were to be considered it might be a karmadhāraya. (it is stated as abhyāsasya in the vṛttih). Beyond the first sense of reduplication, abhyāsa can be understood as jātī or kind having relation with something being gathered in a collection. If any consonant in the middle or at the end of an abhyāsa, it will be dropped down. The spirit of the sūtra seems to instill into one’s comprehension the importance of the first consonant that not be dropped down: it may be imperative that one considers this practical way.

The case of root beginning with a vowel must be stated, i.e. the root a- One can see : a-+ a-+ a. There being non initial consonant. The voiceless consonant has to be dropped down according to the sūtra. So, one can have :

a + a-+ a → ā-a.

If the present sūtra and the former (i.e. VII. 4.59) will be read together, one will grasp the true sense. What I have Just said is a possible issue.

N.B. viśālāyaḥ is correct. viśālā– s.f. proper name of a city, G.sg. .

Śrūyatāṁ rāma śakrasya
kathāṁ kathayataḥ śubham
asmin deśe tu yad vṛttam
tād api śruṇu rāghava /14/

“O Rāma, listen to the beautiful story spoken by Indra ; O Descendant of Raghu, listen to what was then
happened in this country”.

śrūyatāṁ : coming from the root ŚRU– 5th cl., “to hear, to listen to, to learn”, Imperative used in passive form, 3rd pers.sg. . The passive form is indicated by the suffix ya that is stated by the sūtra III. 1.67 of Pāṇini’s teaching:

sārvadhātuke yak /67/ padāni/ sārvadhātuke yak (bhāva karmanoḥ)/

vṛttiḥ/ bhāvakarmavācini sārvadhātuke parato dhātor yak pratyayo bhavati/

(for sārvadhātuka, see Pāṇ. III.4.113)

rāma : Voc.sg.m., proper name of the important personage of Vālmiki’s epic ;
A vocative case can be explained by Pāṇ.VI. 1.69 :

eṇ hrasvāt sambuddheḥ /69/padāni/eṇ hrasvat sambuddheḥ/

vṛttiḥ/ lopa iti varttate haliti ca aprktamiti nādhikryate
tathā ca pūrvasūtra punaraprktagrahamāṃ
kṛtam/enantāt prātipadikād hrasvāntaś ca paro
cacēt社会资本etsaṃbuddher bhavati/

eṇ : agni → agne (VII.3.108),]

vāyu → vayo ;

devas → deva, s is omitted (sg.m.);

vadhū + s vadhū + → vadhū.

śakrasya : śakra– s.m. “Indra”, G.sg.

Khmer language uses sakka (pāli form) or sakkadevarāj(a) and sometimes in literary texts one can note brah sakkadevarāj(a). Anyhow, indr(a) is well-known in common popular way of speaking.

It is now an opportunity to state about the word thā in Khmer language. Certain authors (linguist) in Khmer studies said (and wrote!) that thā is coming from the noun kathā where the syllable ka is elided, according to a linguistic principle which is not referred to. The so-called linguistic principle could have been applied in other cases in Khmer language as having regard toward Sanskrit contribution. I felt this way of grasping to be a mistake. Firstly, it appears to me that the case does not deserve to enjoy facilities for saying like that. Secondly, the case of thā and its explanation can be believed to have been a neglect. The way seems to be careless in underrating the heavy indo-khmer heritage left by Angkorian Empire. Khmer scholars of the past did not fail to find out how to burrow from Sanskrit language, which I will have this plausible idea for want to anything better. In general case, they took many elements from Vedic domain. The case of thā may be considered as giving evidence about what I just have said. In Khmer studies, Vedic sphere is at first worth while taking into account. This is intended to be a very fundamental element of methodology. I mean the view to be observed. Thā may be trust to do with Pāṇini’s sūtra V. 3.26, thā hetau( . . . ); Khmer language took thā which has the meaning as Vedic language does. Thā introduces the idea of “why?” and requiring reason and cause.

In Vedic domain, kathā, being indeclinable, is used for katham. By referring to the Pāṇini’s sūtra V. 3.26, one sees Khmer way of borrowing considers directly thā. I am not to be expected that some authors should make thā derive from the noun kathā by omitting ka. If these authors had considered thā coming from the particle of interrogation kathā or katham, they would have been understood how best to do it.

For all one may think, I bring in the use of kathā in Vedic mantra in Atharveda VII.1.16.

Mā tvā jambhaḥ saṃhanur mā tamo vidanmā jihvā barhiḥ
pramayuḥ kathā syāḥ/ ut tvādityā vasavo
bharantūdindrāgni svastaye/16/
Here *kathā* may be understood as “how”.

In *Ṛgveda* IV.23.3:

*Kathā śṛṇoti hūyamānmiṃḍraḥ kathā śṛṇvannavaśāmasya veda/

cā asya pūrvirupamātayo ha kathainamāhuḥ papurīm
jaritre/3/

*kathayataḥ* : coming from the root *KATH*– 10th cl., kath–ay–a–ta, present participle, G.sg.m., related to śakrasya;

śubhām : śubha– adj., “splendid, bright, beautiful, handsome, agreeable, pleasant”, Ac.sg.f., related to *kathām*. Actual Khmer language uses śubha (in pali form) with the same meaning as Sanskrit does;

asmin : coming from the stem *idam*–, L.sg.m., it deals with the Pāṇini’s sūtra

VII. 1.15: *ñasi nyayoh smāt sminau / 15/ padāni/ *ñasi
nyayoh smāt sminau (ataḥ sarvanāmna)/

vṛttih/ *ñasi ni ityayorakārantāt sarvanāmna uttarayoh
smāt smin ityetāvādesāu bhavataḥ/

ñasi is used for Ab. sg., ni for L.sg.(Pāṇ.IV.1.2). In this connection the determinating idea may be seen in the governing rule III. 1.2.

deśe : deśa– s.m. “place, country, region”, L.sg.

tu : ind. “but, on the other hand”, Pāṇini’s sūtra VI.3.133 is related to this.

Rci tunughamakṣu taṇ kutoruṣyāṇām/133/padāni/ Rci tu nu
gha makṣu taṇ ku tra urusyāṇām (dīrgaḥ)/

vṛttih/ *ṛci viṣaye tu nu gha makṣu taṇ ku tra uruṣya ityeṣām
dīrgho bhavati/

This sūtra has been ranged by Bhattoji Dīksita in the *Vaidikā Prakriyā*, (chapter on Vedic formation). In 1986, Dr Bhabanī Prasad Bhattacharya has edited the *Vaidikā* and ranged the present sūtra in the section called *Dīrghavidhā*

api : ind. “even, indeed”, Pān.I. 4.96, apiḥ padārtha. . ., see in analysis of RĀM., sarga 45, st. 2;
yad : yat(in pause), coming from the stem yad–, relative pronoun, Ac.sg.nt.;
tad : tat(in pause), coming from the stem tad–, Ac.sg.nt., object of śrūṇa;

sandhi of yad and tad, the final voiceless dental t changes into d before respectively v of vṛttam and a of api, Pān.II. 1.38; II. 1.39; VI. 3.2, see in analysis of sarga 45, st. 8;

vṛttam : vṛttā–, from the root VRT– 1st cl., “rounded, occurred, happened, continued, occurred, happened”; s.nt. “an event, adventure”; Ac.sg.; about vṛt–ta, Pān.III. 2.26 explained as following :
neradhyayane vṛttam/26/padāni/neh adhyayane vṛttam/

vṛttih/ nyantasya vṛtter niṣṭhāyāmadhyayanārthe
vṛttamitīdabhāvo niluk ca nipātyate/

According to the principal sense or purpose of this sūtra, vṛtta has connection with the causative of VRT–, meaning “studied or read”.

The case of vṛttam of our purpose (st. 14) has nothing to do with the sense of “studied”. Normally, the root VRT is intransitive, and in this very case, it becomes transitive. Accordingly, the derivative bears this transitive function. The affix ta (= kta, Pān.III. 4.70, 71, 72, 76, see in analysis of sarga 45, st.6) is added to the root VRT– with the force of passive form. Pāṇini himself had used vṛt–kta in two times; it can be seen in the sūtra IV. 2.68; V. 1.79, (nivṛttam in these two sūtra). By setting up an analogy of nivrtta, one
can wonder what is the *raison d'etre* of the *sūtra* VII. 2.26. This latter is likely to convey a reason to us. Does this *sūtra* need to have dealt with *vṛtta*?

**rāghava :** Voc.sg. from raghu, i.e. "O Rāma!";

**śruṇu :** coming from the root ŚRU– 5th cl. “to hear, to listen, to learn”, Imperative tense (Lo-), 2nd pers.sg. Parasmai pada ; some Pāṇini’s *sūtras* are related to Lo□: III. 3.162; III. 3.163; III. 4.85; VIII. 1.51; VIII. 1.52; III. 4.2, 3, 4; (see in analysis of sarga 45, st.7).

In the present case, *hi* is elided, Generally, the termination *hi* is omitted after a stem ending in short a, i.e. *paca*, *gaccha*. There is a Pāṇini’s *sūtra*

**VI. 4.105 :** ato heḥ/105/padāni/ataḥ heḥ aṅgasya/

*vṛttiḥ/ akārāntādaṅgāduttarasya her lugbhavati/*

*Hi* is elided after the vowel *u* of an affix (*vikaraṇa*) with which the present stem is made and that *u* is not preceeded by a conjunt consonant ; this case is stated by Pāṇ.VI. 4.106 :

**utaś pratyayādasmyogapūrvāt/106/padāni/utaḥca ca pratyayāt asamyoga pūrvāt/**

<vṛttiḥ/ ukāro yo’samyoḍapūrvas tad antāt pratyayād uttarasya her lug bhavati/ vārtikam/ utaś ca pratyayād ityaś chandasi vedi vaktavyam/ In the Vedas, the elision of *hi* after *u* of the *vikaraṇa* is optional.**

A Pāṇini’s *sūtra* VII. 1.35 shows us another case of an optional elision of *hi* (or *tu*) :

**tu hyostānaśiṣyanyatarasyām/35/padāni/tu hyoḥ tātaṁ anyatarasyām/**

*vṛttiḥ/ tu hi ityayoraśi viṣaye tātaṅgādeśo bhavatyanyatarasyām/**
When benediction is meant, tātaṁ takes place of hi (or tu); Jīv + Lo[Jan]Jīv + śap + hi (or tu) = jīv-a-tāt, “may you live long”.

**Pūrvam kṛtayuge rāma**
**diteḥ putrā mahābalāḥ/**
**aditeś ca mahābhāga**
**vīryavantaḥ sudhārmikāḥ/15/**

“O Rāma, formely in the Golden Age, there were the mighty sons of Diti, the mother of the demons and Mahābhāga, the virtuous sons of Aditi were powerful”.

**Pūrvam**: pūrva– adj. “first, ancient” (prācīna) ; “early, prime” (ādya); “in days of yore”; “formely”;
In the Bhagavadgītā, chapter 4, we read :

Evaṁ jñātvā kṛtam karma
pūrvair api mumukṣubhiḥ/
kuru karmaiva tasmā tvam
pūrvaiḥ pūrvataram kṛtam/15/

Khmer actual language uses pūrva in the Pāli form as pūrb (a) to pointing the East, Eastern region, i.e. dispūrb(a), pūrbādis(a); cuṇ pūrbāprades(a), “Far Eastern countries”, majjhimapūrbāprades(a); “countries of the Middle–East”, pascimaprades(a), “Western countries”;

**kṛtayuge**: kṛta–yuga–, proper name of the first of the four Yugas”; yuga– s.nt. “an age”; yuga + ī → yuga + i = yuge, L.sg.

About kṛtayuga and its framework, four strophes of Manusmṛti, Chapter I may be known :

Catvāryāhuḥ sahasrāni varṣāṇāṁ tat kṛtam yugam
taśya tāvac chati sandhyā sandhyāśaś ca tathā vidhaḥ/69/
Itareṣu sasaṃdhyeṣu sasandhayāṃśeṣu ca trīṣu
Ekāpāyena vartante sahasrāṇi śatāni ca/70/
Roughly speaking, kṛtayuga has 4,800 divine years (or 17,28,000 human years). The four yuga together have 12,000 divine years (or 4,320,000 human years); this is called a yuga of the gods.

A thousand yugas of gods is a day of Brahma and a night of Brahma is equal to a thousand yugas of gods.

We can have:

4,320,000 X 1,000 = 4,320,000,00 human years

4,320,000,000 X 2 = 8,640,000,000 human years; that is a day an night of Brahmā.

The same subject is seen in Viṣṇupūrṇa, chapter III, st.11 to st.16.

rāma : Voc.sg.m. of Rāma, Pān.VI. 1.69, see under rāma, sarga 45, st.14;

diteh : dites (in pausa), diti– s.f. daughter of Daksha and wife of Kaśyapa and mother of the demons(daitya), G.sg. . In AthaRva-veda, book VII, hymn 7, st.1, we see the word diti :

Diteḥ putrānāmaditerakāriṣamava devāṇāṁ
brhatāmanāṁ/

teśāṁ hi dhāma gabhiṣak samudriyaṁ nainān namasā paro
asti kaś cāna/1/

sandhi : the final dental sibilant s becomes visarga (ḥ) before the voiceless p of pūtrā ; Pāṇini’s there sūtras related to visarga :
VIII. 3.34 : visarjanîyasya sah/34/padâni/visarjanîyasya sah/
vṛttih/ visarjanîyasya sakåra ādeso bhavati khari paratah/

VIII.3.35 : śarpâre visarjanîyah/35/padâni/śarpâre
visarjanîyah/
vṛttih/ śarpâre khari parato visarjanîyasya visarjanîyadeśo
bhavati/

VIII.3.36 : vâ šari/36/padâni/vâ šari/
vṛttih/ visarjanîyasya visarjanîyadeśo va bhavati šari pare/
vārttikam/kharpareśari vâ lopô vaktavyah/
(see also sūtra VIII.4.40–41)

putrâ : putrâs (in pause), putra– s.m. “a son”, N.pl.,
sadhī : the final dental sibilant s of the group –âs must be
dropped down before the sonant m of mahâbalâh; this
case is stated by Pāṇini’s sūtras VIII. 3.19; VIII. 3.22;
lopaḥ sâkalyasyâcâryasya /19/padâni / lopaḥ sâkalyasya/
vṛttih/ vakârasyaḥ padântayoravârṇapûrvayor lopô
bhavati sâkalyasyâcâryasya matenâsi paratah/
hali sarveśâm / 22/ padâni / hali sarveśâm/
vṛttih/ hali parato bhobhago agho apûrvasya yakârasya
padântasya lopô bhavati sarveśâmâcâryâṃ
matena/

mahâbalâh : mahâbalâs(in pause), “mighty”,N.pl.m., related
to putrâ ;
sandhi : the final dental sibilant s changes into h at the end
of the 1st line of the strophe;
adîtēs : a–dîtes(in pause), a–dîti– s.f. daughter of Daksha
and wife of Kaśyapa and mother o the Ādityas and of
the gods, (devamâtr–, dakṣāyaṇî), Ab.G.sg.,
sandhi : the final dental sibilant s becomes the palatal sibi-
lant ś before the voiceless c of ca, Pāṇ.VIII. 3.35; VIII. 4.40;
śarpāra visarjanīyāḥ/35/padāṇi/śarpāra visarjanīyāḥ/

vṛttiḥ/ śarpāra khari pari parato visarjaniyasya visarjanīyadeśo bhavati/ stōḥ ścunā ścuḥ/40/padāṇi/stōḥ ścunā ścuḥ/

vṛttiḥ/ śakāravargābhīyāṁ sannipāte śakāracavargādeśau bhavatāḥ/

mahābhāga : Voc.sg., used for + thesons of Aditi; concerning Voc. case, see Pāṇ.VI. 1.69 in analysis of sarga 45, st. 14 (under rāma);

vīryavantaḥ : vīryavantas (in pausa), N.pl.m., related to purtrā, “endowed with heroism, having heroism”;

su of dhārmīkāḥ : ind., it may come from vasu or sa (with an analogy of ku with ka); it may be used as an adv. (or adj.), “good, excellent, right, easy, well”; it is rarely used as a separated word, it is most prefixed to substantives, adjectives, adverbs and participle;

dhārmīkāḥ : dhārmikās(in pausa), dhārmika– adj. “righteous, religious” (dharmaśila); “virtuous”(guṇavat–); “just”(nyāyya, nyāyānusārin); N.pl.m., related to putrā;

Tastas teśaṁ narasresṭha
buddhirāśin mahātmanāṁ/
amarā ajarāś caiva
kathāṁ syāma nīrāmayāḥ/16/

“O best among men, the idea of these noble minded was as to how would we be immortal, undecaying and even infallible.”

tatās : ind. “then, hence, therefore”, Pāṇ.V. 3.7; VI. 3.35, see in analysis of sarga 45, st.5;

sandhi : the final dental sibilant s is maintained as it is followed by the voiceless dental t of teśaṁ, Pāṇ.VIII. 3.34; VIII. 2.66, see in analysis of sarga 45, st. 9;
naraśreśṭha : Voc.sg.m., Pāṇ.VI. 1.69, see in analysis of sarga 45, st.14, st.14; “the best of men, the best among men”, used for Rāma; nara– s.m. “a man, a male, a person, a husband, a hero”, (ṛ is the old form of nara); sreśṭha– adj. “most beautiful of or among” (with G.), “best of or among”;

teśāṃ : coming from the stem tad–, G.pl.m.(or nt.). Cerebralisation is still a large phenomena in Sanskrit grammar; it has many variations which, in certain cases, stretched over a limit. A dental sibilant s has been submitted to a particular force that has given various cases being difficult to being grasped. Anyhow, some Pāṇini’s sūtras have established a good background.

VIII. 3.16 : roh supi/16/padāni/roh supi/

VIII. 3.41 : idudupadhasya cāpratyayasya/41/padāni/id ud upadhasya ca a–pratyayasya/

vṛttih/ ikāropadhasya ukāropadhasya cāpratyayasya visarjanīyasya śakāra ādesō bhavati kupvoḥ parataḥ/

vārṭtikam/pumuhusoḥ pratiṣedho vaktavyah/

VIII. 3.59 : aḍeśapratyayoh/59/padāni/aḍeśa pratyayoh/

vṛttih/ ādesō yah sakāraḥ pratyayasya ca yah sakāra inkoruttarastasya mūrdhanyo bhavati/

VIII. 3.65 : upasargātsunottisuvatisyatistautistobhatisthās enayasedhasicaṇjasvaṇjaṃ/65/padāni/ upasargāt sunoti suvati syati stauṭi stobhati sthā senaya sedha sica saṇja saṇjaṃ/

vṛttih/ upasargasthānnimittāduttarasya sunoti suvati syati stauṭi stobhati sthā senaya sedha sica saṇja saṇja ityeteśāṃ sakārasaṣa mūrdhanyadeśo bhavati/

VIII. 3.70 : parinivibhyāḥ sevasitasayavusahasū
basagnamam/70/padani/ pari ni vi bhyaḥ seva sita saya sibu saha suṭstu svaṅjām/

vṛttiḥ/ pari ni vi ityebhya upasargabhyā uttareśāṃ seva sita saya sivu saha suṭsvaṅja ityebhyāḥ sakāramya mūrddhanya ādeśo bhavati/


sandhi : the final dental sibilant s becomes r before the vowel ā of āsīn, see Pān.VIII. 3.15; VIII. 2.66, see in analysis of sarga 45, st. 7;

āsīn : āsīt (in pause), coming from the root AS– 2nd cl., “to be”; a + AS–ī–t, a, augment (bhūtakarana), AS–, root, ī–, vowel of junction, –t, personal flexional ending of 3rd pers.sg. Imperfect tense, Parasmai pada; a + AS– → ās,

sandhi : a + a → ā, Pān.VI. 1.101, see in analysis of sarga 45, st.1; a(=a–), augment, it is stated by Pāṇini’s sūtra VI. 4.71 :

lunlaṅkṣvaudāttah/71/padāni/ lun laṅ lṛṅ kṣu a□
udāttah (āngasya)/

vṛttiḥ/ lun laṅ lṛṅ ityeteṣu paratoṅgasyāḍagamo bhavati udāttaś ca sa

When a root begins with a vowel, a– ā–, Pān.VI. 4.72 :

ādajādinām/72/padāni/ā□ac ādinām (udāttah)/

vṛttiḥ/ āḍagamo bhavatyājādināṃ lun laṅ lṛṅṣu parata
dudattas ca bhavati/ ac ādināṃ,

“beginning with a vowel”. In case of a root ending in the long ā–, Pān.III. 4.110 :

ātah/110/padāni/ātāḥ (jherjus sic)/

vṛttiḥ/ sica ākārāntaḥ ca parasya jherjusādeśo bhavati/

sic is elided by the sūtra II. 4.77, then we have aduḥ,
aduḥ, adthuḥ, case of –ī(=ī), we may consider the sūtra VII. 3.96

astisicopṛkte/96/padāni/asti sicaḥ a–pṛkte/

vṛttiḥ/ asterangāt sijantāc ca parasyāpṛktasya sārvadhātu
kasya īdāgamo bhavati/

vārttikam/ āhibhūvorīti pratiṣedhaḥ/

The term a pṛkte determines a condition that ī- has to be used with a root having a single consonant.

(see also sūtra VIII. 2.28)

About –t, personal flexional ending(vibhakti), it can be cleared by the sūtra III. 4.100 :

itaś ca/ 100/ padāni /itaḥ ca (nītaḥ nityaṁ lopaḥ laṣya)/

vṛttiḥ/ nillakārasambhandhina ikārasya nityaṁ lopo bhavati/

ti → t, si → s, mi → m;

The effect of the sūtra extends toward Laṅ, Liṅ, Luṅ, Lṛṅ.

sandhi of āśin : the final voiceless dental t changes into the nasal n before the labial nasal m of mahātmanām, Pāṇ.II. 1.39; VI. 3.2;

stokāntikadūrārthakṛcchrāṇi ktena/39/padāni/stoka antika dūra artha kṛccjrāṇi ktena (sa, ta, vi, su, pañcamisaha)/

vṛttiḥ/ stoka antika dūra ityevamarthāḥ śabdaḥ kṛcchra śabdaś ca pañcamyantāḥ ktāntena saha samasyante tatpuruṣaś ca samāso bhavati/

vārttikam/ṣatasahastrau pareṇeti vaktavyam/

VI. 3.2 : pañcamyāḥ stokādibhyāḥ/2/padāni/pañcamyāḥ stokādibhyāḥ (aluk)/
vṛttih/ stokāntikadūrārthakrucchāni stokādīni tebhyaḥ
parasyāḥ pāñcamyā uttarapade'lugbhavati/

mahātmanām : mahā + ātmanām, sandhi : ā + ā = ā, Pāñ.VI.
1.101, see in analysis of sarga 45, st.1;
“great essences” (i.e. deva), noble nature”, G.pl.

amarā : a–marās (in pause), a–mara– adj. “immortal, im-
perishable” (anāśin, ananta); s.m. “god” (deva), word
used in Khmer literary texts; sandhi : the final denatal
sibilant s of the group –ās must be dropped down be-
fore the vowel a of a–jarās, and consequently the hia-
tus is maintained, Pāñ.VIII. 3.19; VIII. 3.22, see in analy-
sis of sarga 45, st.15; N.pl.m.;

ajarās : a–jarās (in pause), a–jara– adj. “undecaying, im-
perishable” (avināśin–, jarāhāna–); “a god” (nirjara,
deva); there is a privative a of a–jarās, Pāñ.VI. 2.116 :

naño jarmaramitramātā/116/padāni/naña jara mara
mitra mṛtāḥ (ādyudāttāḥ)/

vṛttih/ naña uttare jaramaramitramātā bahuvrihau samāse
ādyudāttā bhavanti/

The vowel a of a–marā is also, an a privative one as
stated by the sūtra.

Sandhi : the final dental sibilant s becomes the palatal sibi-
lant s before the voiceless palatal c of caiva, Pāñ.VIII.
3.35; VIII. 3.35; VIII. 4.40, see in analysis of sarga 45,
st.15;

cāiva : ca + eva, sandhi : a + e = ai, Pāñ.VI. 1.88 :

vṛttih/ āditi vartate/avarṇāt paro ya ec ei ca pūrvo
yo'varṇastayoh pūrvaparayoravarnāir coḥ
sthāne vṛddhīrekādeśo bhavati/

eva : ind. “indeed, truly, exactly, just, even, alone, still, al-
ready”, Pāñ.VIII. 1.62 :

cāhalopa evetyavadhāraṇam/62/padāni/ca aha lope eva iti
ava dhāraṇaṃ/
vṛttih/ calope ahalope ca prathamā tiṁ vibhaktir nānudattā bhavati evetyetaḥyedavadhāraṇārthaṁ prayujyate/

nirāmayāḥ : nirāmayāś (in pause), nirāmayā– adj. “healthy” (niroga–) ; “pure” (avadāta–) ; “full” (purṇa–) “infallible” (amongha–), N.pl.m. ; the final katham : “how, whence” (kataṅkaram) ;

syāma : coming from the root ĀS– 2nd cl. “to be”, the vowel a of ĀS– is dropped down, the dental sibilant s is remained, Pāṇ.VI. 4.111 :

śanasoralopāḥ/111/padāni/sna asoḥ at lopaḥ śarvadhātuke kniti/

vṛttih/ asyāstaś cākārasya lopo bhavati sārvadhātuke kniti parataḥ/ (see also VII. 4.50 ; VI. 4.119) – yā, infix of Opatative, Parasmai pada, Pāṇ.III. 4.103 ; VII. 2.79;

yāsū-parasmai padesūdattō nič ca/103/padāni/yāsū parasmai padesu udāttāḥ niḥ ca (liṅah)/
vṛttih/ parasmai padaviṣayasya liṅo yāsuḍāgo bhavati sīyulā pavadāḥ sacadattō bhavati nič ca/

liṅah salopo’nantyaśya/79/padāni/liṅah sa lopaḥ anantyaśya/

vṛttih/ sārvadhātuca iti vartate sārvadhātuca yo liṅi tasya anantyaśya sakarastha lopo bhavati/

The dental sibilant s of yaś and sīy(yāsū and sīyū) are not the final position, and it must be dropped down.

ma, personal flexional ending of 1st pers.pl. Optative, Parasmai pada.

Teṣāṁ citayatāṁ rāma buddhirāśin mahātmanāṁ
Kṣirodamathanaṁ kṛtvā
rāṣaṁ prāpsyāma tatra vai/17/
“O Rāma, when thinking, an idea came to the minds of the learned (gods) : “we will attain the nectar by churning the Ocean of milk.”

For buddhirāsīn and mahātmanām, see in analysis of sarga 45, st. 16;

teśām : coming from the tad–, G.pl., m.(or nt.)
rāma : Voc. sg. of Daśaratha’s son ; Pāṇi.VI. 1.69, see in analysis of sarga 45, st.14;
cintayatām : from the root CINT– 10th cl., pres.participle, G.pl.m.(nt.);
ksīrodamathanaṁ : “mathana– s.nt. “the churning of the Ocean of milk”, object of kṛtvā;
ksīroda– s.m. “the Ocean of milk” (ksirasāgara); normally, we may have kṣira + udaka, but uda is considered in the compound as it is stated by Pāṇini’s sūtra VI. 3.57 :
udakasyodayah sañjñāyām/57/padāṇi/udakasya udah sañjñāyām (uttarapade)/
vṛttih/ udaksabdasya sañjñāyām viṣaye uda ityamādeśo bhavati uttarapade parataḥ/
vārṭtinā/ sañjñāyāmuttarapadasya udakasabdasya udādeśo bhavatīti vaktavyam/

(see also VI. 3.58, 59, 60)
tatra : ind. “there” (tasmin sthāne, tasmin prasaṅge), Pāṇinī’s sūtra V. 3.10;
saptamāṇas tral/10/ padāṇi/saptabhyaḥ tral/
vṛttih/ kimśarvanāmbahubhyaḥ tral pratyayo bhavati/

In teśām, the dental sibilant s changes into cerebral sibilant s as it is immediately preceeded by a vowel that is not a or ā, Pāṇi.VIII. 3.65; VIII. 3.70 : VIII. 3.65 :
upasargātsunottisuvatisyatistautistobhatistobhatiṣṭhāṣeṣanayasedhāṣasāñja– svañjām/65/padāṇi/upasargāt sunoti suvati syati stauti
sobhati sthā senaya sedha sica saṇja svāṇjām/

vṛttih/ upasargasthannimittāduttarasya sunoti suvati syati
stauti sobhati sthā senaya sedha sica saṇja
ityetesām sakārasya mūrdhanyādeśo bhavati/

VIII. 3.70 : parinivibhayah sevasitasayavisahasut
stusvaṇjām/70/padāṇi/

pari ni vi bhyaḥ seva sita saya sibu saha suśtu svāṇjām/

vṛttih/ pari ni vi ityebhyaḥ upasargabhya uttareśāṃ seva
sita saya sivu saya suśkaṇja ityetebhyaḥ
sakāramya mūrdhanya ādeśo bhavati/

kṛtvā : absolutive form of the root KR-, this is an absolutive
in –tvā, Pān.I. 1:40; III. 4.18; III. 4.21, see in analysis
of sarga 45, st.1;

rasaṃ : rasa– “juice, sap” (sāra); “taste” (śvāda– s.m.), i.e.
“the taste of the nactor”, object of prāpsyāma ; the word
rasa is used in Khmer language with the same meaning
as Sanskrit does; it is generally associated with
jāt(i), i.e. ras(a)jāt(i);

vai : ind. particle of emphasis affirmation ; it is very rare in
RG., and followed by u ; vai is seen commonly in the
Brāhmaṇa and in the works which imitate its style; in
Manusmṛti, in the Mahābhārata and in the kāvyas, vai
is appeared at the end of the line.

prāpsyāma : pra + a + ĀP– + sya + ma ; this ensemble can
be seen through the following way;
* pra, prefix;
  * a, augment (bhūtakaraṇa), it is known as aPān.VI.

4.71 :

luṅlaṅlṛṅkṣvadudāttaḥ/71/padāṇi/luṅ laṅ lṛṅ kṣu aūdāttaḥ
(aṅgasya)/

vṛttih/ luṅ laṅ lṛṅ ityeteṣu paratoṅgasyādāgamo bhavati
udātaś ca sa bhavati/
* sandhi: pra + a + ĀP→ Pāṇ. VI. 1.101, see in analysis of sarga 45, st. 1;

* sya infix of future tense, Pāṇ.I. 3.92:

vṛdbhyāḥ syasanoh/92/ padāṇi/vṛdbhyāḥ sya sanoḥ (vā parasmai paे)/

vṛttih/ vṛt vṛdh śrdh syand kṛp/etebhyaḥ dhātubhyāḥ syesanī ca parato vā parasmai padaṃ bhavati/

* ma, personal flexional ending of 1st pers.pl. conditional tense(Irin), ma is coming from mas that is used in present and future(Pāṇ.III. 4.78), the final dental sibilant s of mas is dropped down and the case is stated by Pāṇini's sūtra III. 4.99:

nityaṃ niṭitaḥ/99/padāṇi/nityaṃ niṭitaḥ (lasya uttamasya saḥ lopah)/

vṛttih/ nito lakārasya ya uttamasya sasya nityaṃ niṭitaḥ sakārasya lopo bhavati/ma → ma;

we see sya becomes syā + ma, and the vowel a is lengthening, and this case is stated by a Pāṇini's sūtra VII. 3.101:

ato dirgho yaṇi /101/padāṇi/ataḥ dirghaḥ yaṇi/

vṛttih/ akārantasyāṅgasya dirgho bhavati yaṇādau sārvadhātuke parataḥ/

Yaṇi means semivowels, nasals bh and jh; its fuller sense (or use) extends to including y and bh. The case of this sūtra deals with the vowel a only as pacāmi, pacāvas, pacāmaḥ. The short u of cinuvas and cinumas is unchanged.

There are some who understand the anuvṛtti of tīṇ into this sūtra, and they take arguments from the sūtra VII. 3.88. By requiring Kvasu, any lengthening does not matter, as bhavavān. This latter is thus formed and present in Vedic text. It is interesting that the word sārvadhātuke is an important word in the vṛttih. The sūtra III. 4.117 and VI. 1.8
can clear up the matter and confirm the presence of the word \textit{sārvadhatuke} in the \textit{vṛttiḥ}.

The question whether to say \textit{bhavān} as being a Vedic anomaly or not should be determined. However, it is also a question of what is going to be the necessary \textit{sārvadhatuke}.

\textit{Tato niścītya mathanaṁ}
\textit{yoktraṁ kṛtvā ca vāsukim/}
\textit{manthānaṁ mandraṁ kṛtvā}
\textit{mamanthur amitaujasah/18/}

“It being determined to churn making Vāsuki as a rope [and] considering (the mountain) Mandara as the churning (stick), they of unlimited power churned (the ocean).”

\textit{tato} : tatas(in pausa), “hence, then, therefore”, Pan.V. 3.7.; VI. 3.35, see in analysis of sarga 45, st.5; \textit{sandhi} : the group \textit{–as} becomes \textit{o} before the sonant nasal dental \textit{n} of \textit{niścītya}, Pan.V. 1.113 ; VI. 1.114, see in analysis of sarga 45, st.5 ;

\textit{mathanaṁ} : mathana– s.nt. “churning”(manthana); “friction, injury” \textit{saṅgharṣa, pīḍā}); object of \textit{niścītya};

\textit{kṛtvā} : abs. of \textit{KR–}, absolutive in –tvā, Pāṇ.I. 40; III. 4.18; III. 4.21, see in analysis of sarga 45, st. 1;

\textit{yoktraṁ} : yoktra– s.nt. “a rope, a halter”(\textit{guṇa}); in Khmer language, \textit{yoktra} means the string that is fastened at any buddhist monks’ bowl. They put a part of that string on their right soulder when they set out in quest of food. Later on, king Rāma IV of Siam had created the sect (in Theravāda circle) called \textit{Dhammayuttikanikāya} for solving his own problem. This late coming sect had given up the use of that \textit{yoktra}.

\textit{vāsukim} : vāsuki–, proper name of a king of snakes. There were three chief kings of the Nagas : Śesha, Vāsuki and Takshaka. Vāsuki gave his sister in marriage with Jāratkāru. From this union, Astika was born; this latter had caused to put an end to the snake sacrifice held at the court of King Janamejaya.
niścīṭya : abs. in –ya(Lyap) of the root CI–, niścīṭya “having ascertained or decided, feeling assured or convinced or resolute”. For the absolutive in –ya, Pāṇ.VII. 1.37 :

samāse'nañ pūrve ktvo lyap/37/samāse anañ pūrve ktvaḥ
Lyap/

vṛttih/ samāse'nañ pūrve ktva ityetasya lyabityayamādeśo bhavati/

manthāṇam : manthāna– s.m. “a churning stick”, As.sg.;

madaram : mandara– proper name of a sacred mountain ;
the gods and the Asuras has used it as a churning stick at the churning of the ocean of milk for recovery of the Amṛta and thirteen precious things lost during the deluge;

amita : a–mita–, coming from the root MĀ, adj. “unmeasured, boundless, unlimited, infinite, great”; amitaujasah, G.sg. of amitaujas– “of or with unbounded energy, almighty”; a–mita + ojas–, sandhi : a + o → au, Pāṇ.VI. 1.88 :

evṛddhireci/88/padāni/vṛddhiḥ eci/

vṛttih/ āditi vartate/avāṛnāt paro ya ec eci ca pūrvo
 yo’varṇas tayoḥ pūrvaparayarvarṇaicoḥ sthāne
vṛddhīrekādeso bhavati/

vṛddhi : ā, ai, au, ā, eC : e, o ai ;

amitaujas is seen in Gg.I. 114.4 :

purāṃ bhindur yuvā kaviramitaujā ajāyata/
indro viśvāya karmano dhartā vajri puruṣūtah/4/

In Manusmṛti, I.16 :

Teṣāṃ tvavayavān sūkṣmān ṣaṇṇāmapyamitaujasām/
śanniveśyātmamātrāsu sarvabhūtāni
nirmame/16/
mamanthur: manth–ur, ma–manth–us (in pause), coming from the root MANTH–, strong form of MATH–, 1st cl., (or 9th cl.), “to churn, to produce by churning”; the root MATH– is ranged under the scope of the Pāṇini’s sūtra I.4.51; about MATH–, there is an example as following: sudhāṃ kṣīra–nidhiṃ mathnāti, “churns the ocean of milk for the nectar”;

ma, reduplication (abhyasa); manth–, root, us, personal flexional ending of 3rd pers.pl., Perfect tense, Parasmai pada;

reduplication (abhyasa)

VI. 1.1: ekāco dve prathamasya/1/ padāni/eka acaḥ dve prathamasya/

vṛttih/ adhikāro'yaṃ/ekāca iti ca dve iti ca prathamasyeti ca tīnayamadhiṅktam veditavyam/ ita uttaranānī tadvaktāmaḥ prāk samprasāraṇavidhānāt tatraikācaḥ prathamasya dve bhavata ityevam tadveditavyam/vaktāyī tiḥ dhātoranabhyāśa prasasyeti/tatra dhātoravayavasyānabhāsasya prathamasyaikāco dve bhavataḥ/

This is an adhikāra rule leading the section of reduplication.

VI. 1.4: pūrvo'bhyaśaḥ/4/padāni/pūrvaḥ abhyaśaḥ/

vṛttih/ dve iti prathamāntam yadānuvartatte tadarthādīha śāsyantaṁ jāyate tatra pratyāsatterasminprāk akaraṇe ye dve vihite tayor pūrvo'vayavaḥ so'bhyaśasaṅjīno bhavatī/

VI. 1.8: leśṭhatoranabhyāśasya/8/padāni/leśṭ dhātoḥ anabhyaśasya/

vṛttih/ leśṭ parato'nabhyāśasya dhātoravayavasya prathamasyaikācoḥ dvitiyasya vā yathāyogāṃ dve bhavataḥ/

vārttikam/ dvirvacanaprakaraṇe chandasi vetti vaktavyam/
vā/liṁ ṇ dvirvacane jāgartervoti vaktavyam/

VI. 1.9 : sanyañoḥ/9/ padāṇi/san yaṇoh/

vṛttīḥ/ dhātoranabhyāsasyeti varttate/sanyañoriti ca
śaṣṭhyantemetat/sannantasya yaṇantasya
cānabhyāsasya dhātoravayavasya
prathamasyaikācāu dvitiyasya vā yathāyogam
dve bhavataḥ/

VI. 1.10 : ślau/10/padāṇi/ślau/

vṛttīḥ/ ślau parato'nahyāsasya dhātoravayavasya
pathamasyaikāco dvitiyasya vā yathāyogam dve
bhavataḥ/

VI. 1.11 : caṇi/11/ padāṇi/caṇi/

vṛttīḥ/ caṇi parato'nahyāsasya dhātoravayavasya
prathamasyaikāco dvitiyasya vā yathāyogam dve
bhavataḥ/

VII. 4.59 : hrasvaḥ/59/padāṇi/hrasvaḥ/

vṛttīḥ/ hrasvo bhavatyabhyaśasya/
vāṛttikam/abhyāsasyānacī/

VII. 4.61 : śarpūrvaḥ khayaḥ/61/padāṇi/śarpūrvaḥ khayaḥ/

vṛttīḥ/ abhyāsasya śarpūrvaḥ khayaḥ śisyante/
vāṛttikam/kharpu ṛvhaḥ khaya iti vaktavyam/

VII. 4.62 : kuhoścuḥ/62/padāṇi/kuhoḥ cuḥ/

vṛttīḥ/ abhyāsasya kavargahakārayoś carvargādeśo
bhavati/

VII. 4.66 : urat/66/padāṇi/uh at/

vṛttīḥ/ ṛvarnāntasyābhhyāsasyaṅkārādeśo bhavati/
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(For the elision of \( r \), VII. 4.60 ; in case of Intensives, VII. 4.90);

VII. 4.60 : \( \text{halāđiḥ śeṣah}/60/\text{padāni}/\text{hal ādiḥ śeṣah}/ \)

\text{vṛttiḥ/} \text{abhyaśasya} \text{halāđiḥ śisyate anādir lupyate/}

\( \text{śeṣah} \) (or also \( \text{śisyate} \)) may bear the sense of avasthāpyate.

VIII. 4.54 : \( \text{abhyāse} \text{ca}/54/\text{padāni}/\text{abhyāse} \text{ca}/ \)

\text{vṛttiḥ/} \text{abhyāse} \text{varttamānānām jhalām} \text{carādeśo bhavati cakārājaś ca/}

\( \text{car} \) means all voiceless un–aspirated + sibilant (I. 1.58);

\( jhal \) means all non-nasal + fricatives ;

\( jāś \) means all voiced un-aspirated : \( j, b, g,  \,  g,  \,  d \) (I. 1.58; VIII. 2.39)

(for abhyaśa, see also in analysis of sarga 45, st.4)

The personal flexional endings of Perfect tense, Parasmai pada are stated by Pāṇini's sūtra III. 4.82 :

\( \text{parasmaipadānām} \, \text{nalatusuthalathusanālvaṃ} /82/ \)
\( \text{padāni/} \, \text{parasmaipadānām} \, \text{nal atus us thal athus a} \, \text{nal va māḥ (liṭaḥ)/} \)

\text{vṛtti/} \text{lidādeśānām parasmaipada} \text{sānjṭakānām yathāsānkhyāṃ tivādīnām nālādayo navadeśā bhavanti/}

\text{sandhi :} about the letter \( s \) of \( us \) (or \( uḥ \)), the dental sibilant \( s \) changes into \( r \) before the vowel \( a \) of \( amitaujasah, Pān. VIII. 3.15; VIII. 2.66, see in analysis of sarga 45, st.7; \)

The personal flexional ending \( ire \) may be understood through the following Pāṇini's sūtra III. 4.81 :

\( \text{liṭaśtajhayoresirec}/81/\text{padāni/} \text{liṭaḥ ta} \text{jhayoh eś irec/} \)

\text{vṛtti/} \text{lidādeśayostajhayor yathāsānkhyāmeś irec ityetāpādesau bhavataḥ/}
The letter ś of es may be considered as it replaces the affix ta (see I. 1.55); the letter c of irec shows the accent (see VI. 1.165);

The vowel i of ire can be explained by a Pāṇini’s sūtra VI. 4.64 :

\[ \text{āto lopa iti ca/64/padānī/ātaḥ lopaḥ iti ca/} \]

\[ \text{vṛtthī/ iḍāḍāvārddhātuke kniti vākārāntasyāṅgasya} \]

\[ \text{lopo bhavati/} \]

N.B. According to The Vālmiki Rāmāyana (Southern recension) issued by Sri Saturu Publications, Delhi 1982, (1st edition Kumbakonam 1905), we see the addition just after the st. 18. So, I start by numbering 1 A and so forth.

**Atha varṇasahasreṇa**

\[ \text{yoktraṁ sarpaśirāṃsi ca/} \]

\[ \text{vamantyativiṣam tatra} \]

\[ \text{dadṃṣur  darśanaḥ śilāḥ/1 A/} \]

“Then, throughout a thousand years, the heads of the Serpent (being as) the rope vomit the intense venum there and they bit stones at their meeting”.

sahasreṇa : sahasra– s.nt. “a thousand”, sahasra + -ā = sahasra + ina sahasreṇa Pāṇ.VII. 1.12 :

\[ \text{aṅnasinasāminātsyāḥ/12/ā aṅnasāsām ina āt  syāḥ/} \]

vṛtthī/ akārāntādaṅgāduttareśām [aṅnasānasām ina āt sya ityete ādesā bhavantī yathāsaṅkhyaṃ/}

It concerns the declension of a stem in short a as deva + -ā/ṅasi/ṇas → deva + ina/āt/sya devana(VI. 1.87)/devāt(VI.1.101)/deva–sya ; the case of sakhi + -ā gives to sakhya(V.1.77);

atha : ind. “then”;

varṣa– s.m. “a year”, sahasra- “a1000 years”; yotraṃ:

\[ \text{yoktra- s.nt. “a rope, a halter (guṇa), see analysis of} \]

\[ \text{st.18, sarga 45;} \]
sarpa- s.m. “a snake” (ahi–);
śirāṃsi : śiras– s.nt., N.pl. subject of vamanti;
vamaty : vamanti(in pause), vam–a–nti, coming from the root VAM– 1st cl., “to vomit, to give out”, 3rd pers.pl.pres. tense, Parasmai pada, a, vikaraṇa, vowel indicating the stem of system of conjugation (system of present), Pāṇ. III. 1.68 :

Kartari ṣap/68/padāni/kartari ṣap (sārvadhātu ke dhātoḥ)/

vṛttih/ kartṛvacini sārvadhātuke parato dhātoḥ śap
pratyayo bhavati/

BHŪ– + ṣap + Tip = bhū + a +ti=bho + a + ti = bhavati ; ṣap is technically called vikaraṇa.

–nti, vibhakti, personal flexional ending of 3rd pers.pl.pres.tense, Parasmai pada;

Pāṇ.III.4.78 : tiptasjhispahasthamibvasmastaṃjhatāṃdḥ
hvamiḍyavahimahiḥ/78/padāni/tip tas jhi sip thas
tha mip vas mas ta ātām jha thās āthām dhvam
iṃvahi mahiḥ (lasya)/

vṛttih/ lasya tibādaya ādesā bhavanti/

parasmaipadam/

vṛttih/ lādesāḥ parasmaipadasaṃjñāḥ bhavanti/

Pāṇ.I. 4.101 : tiṅas triṇi triṇi prathama madhyottamaḥ/
101/padāni/tiṅah triṇi triṇi prathama
madhyama uttamāḥ/

vṛttih/ tiṅo’ śādaśapratayāḥ navaparasmaipadasaṃjñākāḥ
navāṭmanepadasaṃjñākāḥ tatrapasmaipadesu
trayastrikāḥ yathākramam prathamamadhyām
ottamasanjñā bhavanti/āṭmanepadesvapi
trayastrikāḥ prathamamadhyamottamasanjñā
bhavanti/

The vowel i of vamanti changes into y before the vowel
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a of ati-visaṁ according to samprasāraṇa principles: Pāṇ. I. 1.45; VI. 4.131; VI. 1.77; VI. 1.127, see them in analysis of sarga 45, st. 2, (Bālakāṇḍa);

ati: ind., it prefixes here to noun bringing in the sense excessive, extraordinary, intense;

viśaṁ: viśa– s.nt. “poison”(garala); “venum”, Ac.sg., object of vamanti; Khmer language uses till nowadays the same word spelling as bis;

tatra: ind. “there” Pāṇ. V. 3.10, see in analysis of st. 17, sarga 45;

dadamśur: dasamśus(in pausa), coming from the root DAMŚ– 1st cl., “to bite, to sting”, da–damś–us, da, rduplication(abhyāsa), damś–, root, –us, personal flexional ending of 3rd pers.pl.Perfect tense, Parasmai pada, for reduplication, Pāṇ. VI. 1.8, 9, 10; VI. 1.1; VI. 1.4; VII. 4.59, see in analysis of sarga 45, st. 4; for pers. flexional ending of Perfect tense, Pāṇ. III. 4.82, see in analysis of sarga 45, st. 4;

sandhi of –us: the final dental sibilant s becomes r before the sonant d of darśanaïḥ, Pāṇ. VIII. 3.15; VIII. 2.66, see in analysis of sarga 45, st. 7;

darśanaïḥ: darśanaïs(in pause), darśana– s.nt. “seeing” (prekṣana), “knowing, perceiving”(avabodha); “sight, vision” (dvīṣ-i); “meeting”; I.pl.;


Utpapātāgnisaṅkāśaṁ
hālāhalamahāviśaṁ/
tena dagdham jagatsarvaṁ
sadevāsuraṁaṁnuṣaṁ/2 B/

“The intense venum hālāhala fell off like fire and by this the whole world was burnt away with gods, demons and human beings.”

utpapāta: ut–pa–pāta, PAT– 1 st cl. “to fall down or off, to
get into or among”, ut–, prefix, pa–, reduplication (abhyaśa), pāt, root with a long ā, a, pers. flexiional ending 3rd pers.sg. Perfect tense, Parasmai pada,

for reduplication, see Pāṇini’s sūtra in analysis of st.4, sarga 45,

pat– → pāt–, the interconsonantic vowel a becomes a long ā, Pāṇ.VII. 2.116, see in analysis of st.4, sarga 45,

a, vibhakti of 3rd pers.sg., Pāṇ. III. 4.82, see in analysis of st. 4, sarga 45;

saṅkāśaṃ : saṃkāśa– adj. “similar, like” (at the end of compound), sadṛśa ;

agni– s.m. “fire”, saṅkāśaṃ, “like fire”;

sandhi : ut–pa–pāt–a + agni, a + a ā ā, Pāṇ.VI. 1.101, see in analysis of st. 1, sarga 45;

hālāhala (halāhala), s.m., particular venum, it may be understood here as the venum vomitted by Vāsuki’s heads ;

mahāviśam : viśa– s.nt. “venum, poison”, N.sg. subject of ut–papāta ;

mahā : from mahat–, weak stem, we have a long ā in compound, “intense, great, big”;

The case of mahāviśam.– mahā is used in compound and generally in this way the weak stem in considered. Later on in Epic, a general tendancy is enlarged by taking nominative case to make an element of compound. Certain nouns being at the first element of a compound, especially some nouns formed directly by a verb which follows the way by ending with a short vowel a, (gava°, diva°, nāva°, drśda, asra°, uksāna°. The case of prṣat + udara = prṣodara may be indicated. In the semblable way, we know the use of maha° for mahat(weak stem) at the first element of a compound ; the vowel a of –at– becomes ā and the voiceless dental t is dropped down. We see also certain particular case as mahadgata in Divyavadāna where the vowel a is maintained and the voiceless t changes into the sonant d, (its class).
tena: from the stem tad-, I.sg.m. or nt., “by this”, i.e. by venum;

sa–deva–asura–mānuṣam: sa ind. connected with saha, sam, sama, a prefix expressing “junction, conjunction, possession, union, similarity, equality”, sa is the opposite of a privative. Sa may be rendred as “with, together or along with, having, containing, by, having the sama”;

mānuṣam: mānusaha– adj. (or s.nt.), “belonging to mankind, human, humanity”; deva: s.m. “god”;

asura: s.m. “an evil spirit, demon, ghost, opponent of the gods”, this evil spirit is regarded as the children of Diti by Kaśyapa;

jagat: “moving, movable, living”; s.nt. “people, mankind”; “the world”, particular this “world”; jagat may come from ja + GAM–, ja–, reduplication(abhyāsa), g → j, it may be seen through Pāṇini’s sūtra III. 2.178:

anyebho'pi drśyate/178/padāni/anyebhyaḥ api drśyate,
(tacchilāḍiśu, kvīp)/

vṛttīḥ/ anyebhyo'pi dhātubhyastacchilāḍisu kvippratyayo drśyate/

1. vāṛttiakam/kvibvicipacchyāyatas tu kaḻaprjuśrīnāṁ
dīrgho’samprasāraṇāṁ ca/

2. vāṛttiakam/ dyutigamijuhotīnāṁ dve ca/

3. vāṛttiakam/ juhoter dīrghaś ca/

4. vāṛttiakam/ dṛbhya ityasya hrasvaś ca dve ca/

5. vāṛttiakam/ dhyāyateḥ samprasāraṇāṁ ca/

The word jagat gives rise to the personal pronoun(3rd sg.) gat’ in Khmer language, according to certain linguists in Khmer studies, but unfortunately, the right and operational arguments are still absent. They only said that ja is dropped down, without pointing out at first the condition of the above elision. It remains gat which changes into gat’ by lengthening the interconsonantonic vowel a, the voiceless den-
tal t is maintained and the sign (') determines the short “accent” in Khmer pronunciation. Where the idea of lengthening can be taken from? I think this idea may come from firstly the Pāṇini’s sūtra and secondly the vārttikam n.3 which shows the case of lengthening. Pāṇinian influence is likely seen in the spirit; the genius of Khmer language is heedful of how to borrow from Sanskrit heritage. The right way lies in being sedulous in taking the spirit of Sanskrit language. Further, another argument must be sought out among Khmer linguistic field and also in Sanskrit grammar for granting a good and appropriate background to any other requirements elsewhere; it remains certainly many plausible ways facing our eagerness for grasping that craves for our attention.

dagdhamaḥ : dhagdha– verb.adj. of DAH– 1st cl. “to burn” (TAP– ), “to consume” (BHAKṣ), “to torment” (TUD– 6th cl.); DAH– + kta, about kta, one can refer to Pāṇ.III. 4.70, 71, 72, see in analysis of sarga 45, st.3, (Bālakāṇḍa).

In case of a root beginning with the un–aspirated sonant dental d and ending with a h, we must have –gdh– as this kind of root is followed or added by kta, i.e. ta, Pāṇ. VIII. 2.40; VIII. 4.53;

VIII. 2.40 : jhaṣastathordho’dhah/40/padāni/jhaṣah ta thoḥ dhaḥ adhaḥ/

vṛttih/ jhaṣa uttarayostakārathakārayosthāne dhakāra ādeśo bhavati/

VIII. 4.53 : jhalām jaśhāśi/53/padāni/jhalām jaś jhaśi/

vṛttih/ jhalām sthāne jaśādeśo bhavati jhaśi parataḥ/

It must be said that SNIH– + kta → snigdha, though the dental sibilant s is at the beginning, and we see also the element –gdh–.

Athā devā mahādevaṃ
śaṅkaraṃ śaṅnārthiṇaḥ
jagmuḥ paśupatiṃ rudraṃ
trāhi trāhīti tuṣṭuvuh/3 C/
“Then the gods being desirous of having protection went to the mighty god Śiva the doer of good; they praised the formidable Lord of creatures (by saying) “protect [us], protect [us].”

atha : ind. “then”;
deva : devās(in pausa), deva– s.m. “god”, N.pl., subject of jagmuḥ and tuṣṭuvuḥ;
sandhi : the final dental sibilant s of the group –as must be dropped down before the sonant m of mahādevaṁ, Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of Bālakāṇṭha, sarga 45, st. 15;
śaṅkaraṁ : śaṅkara– adj. “propitious” (sukhada– adj.); s.m. “Śiva”, (bhava– s.m.), Ac.sg.m.;
mahādevaṁ : mahā + deva–, Ac. sg., related to śaṅkaraṁ; an epithet of Śiva, “The Great God, The Mighty God”; mahādeva, used as mahādeb, a title of a civil servant in former Khmer administration;
śaraṇārthinaḥ : śaraṇa + arthinaḥ, sandhi : a + a = ā, Pāṇ.VI. 1.101, see in analysis of sarga 45, st.1;
śaraṇa– s.nt. “protection, defence” (rakṣaṇa– s.nt.); “refuge”(āśraya– s.m.); “an apartment”(bhavana– s.nt., geha– s.nt.);
arthinaḥ : arthīn– adj. “desirous of”(with I. or in cpd.), (abhilaśuka– adj.); “begging requesting”(with G.), (yācāmāna– adj.); “possessed of desire” (sṛhāvat– adj.), N.pl.m., related to devā;
rudram : rudra– adj. “formidable, terrific” (bhayaśaṅkara– adj.); s.m. “Śiva”, Ac.sg.;
paśupatīn : paśu–pati– s.m. “the Lord of creatures”, i.e. Śiva; Ac.sg. ;
* mahā in mahā–devaṁ, see in analysis of st. 2 B.
jagmuḥ : jagmus(in pausa), coming from the root GAM– 1st cl., “to go”, ja, reduplication(abhyāsa), Pāṇ.V. 1.8; VII. 4.60; VII. 4.62, see in analysis of sarga 45, st.4; gam– ā
–gm–, the consonantic vowel a is elided; it is stated by Pāṇini’s sūtra VI. 4.98:

\[
gamahanajanakhanaghasāṃ lopahāṇītyanāṇī/98/padāṇī/
gama hana jana khana ghasāṃ lopahāṇītyi
anāṇi/
\]

vṛttiḥ/ gama hana jana khana ghasa

ityetesāmaṅgānāmupadhyāyā lopo

bhavatyajādau prataye kiṇatyāṇāṇi parata/

GAM– + li- = gam + atus = ja–gam + atus = ja–ga–atuḥ, but a–gam–a–t(!);

HAN– + li- = han– + atus → ja–ghn–atuḥ (VII. 3.35);

JAN– + li- = ja–jñ–atuḥ ; ja–jñ–uḥ; ja–jñ–ate; ja–jñire;

–uḥ, personal flexional ending of 3rd pers.pl., Perfect tense, Parasmai pada, Pāṇ.III. 2.82, see in analysis of sarga 45, st.4;

\[
tuṣṭuvuḥ : tuṣ–uvus(in pause), tu–ṣ–uv–uḥ, coming from the
root STU– 2nd cl., “to praise, to celebrate” (SLĀGH–1st cl.), tu, reduplication; it must be noticed that after a group of consonants u becomes –uv–, –uḥ, pers. flexional ending 3rd pers.pl., Perfect tense, Parasmai pada;
\]

\[
trāhīti : trāhī + iti, sandhi : i + i = ī, Pāṇ.VI. 1.101, see in analysis of sarga 45, st.1;
\]

iti : ind., it introduces a direct speech;

\[
trāhi : coming from the root TRAI– (or TRĀ– ready form for conjugation like trāyate, 2nd cl. “to protect”(RAKS– 1st cl.), “to preserve, to cherish, to defend”; Imperative tense(loC), 2nd pers.sg.Parasmai pada; about Pāṇini’s sūtra connected with (loC), see in analysis of sarga 45, st.7;
\]

The group trāhi trāhīti may hint at the possible following manner as trāhi trāhītyasmān or nas trāhi trāhīti (asmān
= nas, Ac.pl. of asmadr, 1st pers.pl.), but asmān (or nas) cannot be put in the strophe.

[In the Khmer language, one can find the word trā and the verb trā. How can I best explain the nature of these two words? I don’t know how to correctly do it. Their etymology is still doubtful; it is now enough simply to appreciate the idea corrected with what Sanskrit gave to the Khmer language which made the most of facilities available.

In Sanskrit, trā, the noun, means “a protector, defender”; in Khmer, the same idea can be seen as trā means “a seal”. The latter bears an authority when it is stamped on a document issued by official (or also private) administration. Being a seal, trā in its use may be “a protector” of a right granted to a corporate body or a legal entity. Trā is “a protector” of a validity as a lawful authority recognises a right; in any historical context one is reminded of an order under the King’s private seal. I think the word trā in Khmer comprehension is due to the Sanskrit influence through the idea of protection and defence with regard to a legal condition. In business, trā means “a maker’s trade-mark” in common language.

Sanskrit has TRAI– → TRÅ– which is the stem of conjugation, i.e. trāyate, trāti, trātu, trāsate, trātum. Khmer language considered this stem trā that becomes a verb meaning “to protect, to preserve, to carry, to take care”. The well-known meaning of trā in the vocabulary of the four fundamental operations called parikarma (cf.S. Balachandra Rao, Indian Mathematics and Astronomy (Some Landmarks), Inana Deep Publications, Bangalore, 1994, p. 3), Here is a simple example : 15 + 8 = 23. This case of relation can analysed as following :

5 + 8 = 13,
put down 3 and carry 1,
1+1 (of number 15), we obtain 2,
so we have 23.
Carry is said trā duk in Khmer, i.e. carry 1, trā duk muay. In this very case, Khmer language requires the word duk, (this is also a verb used in combination with trā). Duk due to its position after tra shows a confirmation or assertion needed by trā, especially at this step of the operation. Among a certain number of Khmer words around the idea of protection, and presentation, the word duk has to be added, i.e. raksā duk, thae duk, -ak'duk, pramūl duk.

In locution, Khmer people have luḥ trā tae, “till, untill”. This locution is connected with time and other conditions which have been planned, looked forward and waited for. The presence of trā and its place in the locution is very important. The elision of trā is a clumsy manner and may produce on awkward sentence.

Trā is in the expression trāpraṇī used as a verb in the polite form aiming at begging pardon. Praṇī means “compassion, pity, affection, favour, excuse, commiseration”. Trāpraṇī can be rendered as “to preserve favour, to observe compassion”, i.e. to forgive, to pardon, to excuse. The opposite is it praṇī or gmān praṇī.

The verb kat’trā is very significant with regard to the idea of presentation. Kat’ means “to notice, to take note, to write down”; trā coming immediately after kat’ seems to insist on an act undertaken against forgetfulness by inscribing, registering.

Trā is an element of the word pointing out the important part of a crossbow; this word is trābaṅ. As one knows, a crossbow has a stock and a cross. When making a crossbow, according to my observations, at one end of a stock, a cross is fixed firmly through a hale; this part is called trā and its lower side is known as baṅ. Therefore, the ensemble of these parts is called trābaṅ which requires all of a crossbowmaker’s skillfulness. The baṅ, as the lower part, is a sort of protuberance depicted in wood, of course. Literally speaking baṅ is “an egg”. This protuberance is useful for handling a crossbow. When shooting an arrow, a crossbowman rises
his weapon, holds it up in his left hand; his right hand maintains another end of the stock where a trigger-finger is fixed; this end is called prā and it touches lightly a crossbowman’s chin. This is the position for shooting and aiming at an object. We see the leading function of trābañ of a crossbow where trā hints at the idea of protection or a fight.

In Khmer literature, there was the most celebrated story of Duṃ Dāv where the famous personage named Duṃ had been arrested and assasinated by the regional lord's killing team. This story took place at the end of the 16th century A.D. (period of Lānvaek). As a singer and poet, Duṃ was promoted as Moen Ek. He got the King’s permission to do to 7piñ Ghmun (the North-East province of Cambodia) to fetch his wife. He tood with him the saññā trā t âmñ which was an order under the King’s private seal. He showed himself at his mother-in-law’s house where his wife and the regional lord’s son were married. The regional lord ordered that Duṃ should be arrested and killed. Facing the fierce trial, Duṃ did not produce his valuable saññā trā t âmñ; he had put it inside his belt. Duṃ was taken with the men ready to do anything and he was slain. Dāv, Duṃ’s wife followed with her maid, without being noticed by anyone she came out the house and begun to look for her husband. Both of them saw him dead, and they commited suicide at once by using a knife. Three corpses bay on the ground. People found on Duṃ’s corpse the order under the King's private seal (saññā trā t âmñ) and further, the information reached the royal City of Lānvaek. Then, the King ordered a severe and terrific punishment. Dāv’s mother, the regional lord, his family and those who were party to this crime had to be beheaded. The punishment reduced the inabitants of the district to slavery.

No man, however ignorant he may have been, was able to show the document bearing the royal seal. If Duṃ had shown the royal-sealed document, he would have brought his wife back. For posterity and till now, there is no reason why he didn't show this very important document. Otherwise, it is natural that he should prove his courage in adver-
sity as a human being and a lover. I think Duṃ would have his own deep reason for what he had chosen to do. By giving evidence of his courage and his knowledge, he obtained his wife. In the social context, he had some difficulty in making himself understood. He may have been fed up with hearing the overbearing power of the regional lord. The royal-sealed document had nothing to do with this matter. So, Duṃ would have preferred to bring in his own solution than cherish much hope of his being alive with his wife by producing a proof of the mighty royal power. His wife, Dāv, would have wanted to be different from other people. She would have preferred to commit suicide rather than live without her beloved husband. Her mother had wanted her to marry the regional lord’s son, but she wanted to live with Duṃ, even though the wedding act had been already granted by the King himself.

The story of Duṃ Dāv is still one of the jewels of national Khmer literature. A few words must be added concerning ṭripeṭ ṭrā; it was an expression pointing the general parade of an army with a view to set on trial. Now, ṭripeṭ ṭrā means “in abundance”.

This is an example related to the word ṭrā which may be considered as being connected with Sanskrit.

In Sanskrit, the word ṭrā is seen in Ṛgveda:

Tamūtayo raṇayaṁ chūrasātau
tam kṣemasya kṣitaḥ kṛṇvata trām/
sa viśvasya karuṇasyesa eto
marutvānno bhavatu iṃdra īṭī/7/ (I.100.7)

Taminnaro vi ṭrāyante sāmīke
ririkvāṃsastavah kṛṇvata trām/
mitho yattyāgamubhayāso
aṃmarrakasya tanasasya sātav/3/ (IV. 24.3)

Evam uktas tato devair
deva deveśvaraḥ prabhuh
prādūrāsit tato traiva
śaṅkhacakraḍharo harih/4 D/
“Thereupon, said so by the gods, Śiva, the Lord of the lords appeared, then Viṣṇu, holding the discus and the conch, became manifest at that place”.

tato'atraiva : tatas + atra + eva (in pause),
tatas : “hence, then, therefore”, Pāṇ. V. 3.7 ; VI. 3.35, see in analysis of sarga 45, st.5;
tato'atra, tatas atra, sandhi : the group –as becomes o before the vowel a of atra, consequently that vowel must be dropped down, for it is stated by a Pāṇini’s sūtra VI. 1.109, see in analysis of sarga 45, st.12;

atra + eva → atraiva, sandhi : a + e → ai, Pāṇ. VI. 1.88 :

vṛddhireci/ 88/ padāni/vṛddhiḥ eci/

vṛtthiḥ/ ādīti vartate/avarṇāt paro ya ec eci ca pūrvo

yo'varṇastayoḥ pūrva parayoravarnair coḥ
sthāne vṛddhikādeśo bhavati/

(eC = e, o, ai, au), a + e → ai; a + o → au ;
a + ai → ai; a + au → au.
tato : tatas (in pause), sandhi : the group –as becomes o before the dental sonant d of devair, Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.5; sarga 45,

uktas tato, sandhi: the dental sibilant s is maintained as it is followed by the voiceless dental t of tato, s+t → st, Pāṇ. VIII. 3.34 ; VIII. 2.66, see in analysis of sarga 45, st.9 ;

uktas : ukta : uc + kta < VAC– + kta,

kta = ta, Pāṇ.III. 4.70, 71, 72, see in analysis of sarga 45, st. 6;

uc + ta, c → k, uk + ta, Pāṇ.VIII. 2.39 :
jhalāṁ jaśo'nte/39/padāni/jhalāṁ jaśaḥ ante/

vṛttih/ jhalāṁ jaśa ädesā bhavanti padasyante
vṛttamānānām/
see also Pān.VI.1.68; VIII. 2.41; it has connection with anta principle.

VAC– → uc, Pān.I. 1.45, see in analysis of sarga 45, st. 2, it is related to samprasāraṇa principle.

devair : devais (in pause), I.pl. of deva– s.m., sandhi : the final dental sibilant s becomes r before the dental sonant d of deva”, Pān.VIII. 3.15 ; VIII. 2.66, see in analysis of sarga 45, st. 7;

prabhuḥ : prabhu– adj. “mighty, strong”(prabala–); “able, competent”(śakta–adj.); s.m. “Lord, master” (adhipa–s.m.); “a ruler”(sasitr– s.m.); “an owner” (svāmin–s.m.), N.sg., related to deveśvarah;

deveśvarah : deva + īśvarah, sandhi : a + i → e, Pān. VI. 1.87, see in analysis of sarga 45, st.8;

īśvaraḥ : īśvara– s.m. “master”(pati– s.m.), “a husband”(pati–s.m.); “The Supreme God” (parasmeśvara– s.m.); “The Supreme Soul” (paramātman– s.m.). Khmer language uses īśvara by spelling isūr < īśvara, this may be an exception of ī → i, braḥ isūr is used for the God Shiva;

hariḥ : hari– adj. “green(harita– adj.); “tawny”(pingala– adj.); “yellow” (pīta– adj.); s.m. name of Viṣṇu, Indra, Śiva, Brahman– s.m., Yama– s.m., Surya– s.m., Candra–s.m.; “a horse” (sometimes Indra, aśva–); “a monkey” (vānara– s.m.), “fire” (anala– s.m.); “wind” (anīla–s.m.);

Here it means the God Viṣṇu.

For visarga, see Pān. VIII. 3.34, 35, 36, in analysis of sarga 45, st. 15;

prādur : ind. litt. “out of door”, pradur + AS–, “to become manifest, be visible or audible, appear, arise, exist”;

āsīt : coming from the root AS– 2 nd cl., a + AS– + i–t, Pān.VI. 4.71, 72; III. 4.110; II. 4.77; VII. 3.96; III. 4.100, see in analysis of sarga 45, st.16; 3rd pers. sg. Imperfect tense, Parasmai pada ;
cakra– s.nt. “a discus” (used as weapon);
śaṅkha– s.m.(nt.) “conch–shell”(used as a horn);
dhara : dharas(in pause), sandhi : the group –as becomes o before the sonant h of hariḥ, Pāñ.VI. 1.113; VI. 1.114, see in analysis of sarga 45, st.5; dhara– adj. (coming from the root DHR–), “holding, bearing, carrying, having”, related to hariḥ;
śaṅkha, cakra, dhara are used in Khmer language;
dhara is seen in compound like vinayadhara, “a title of a monk”(in Theravāda buddhist order); ājñādhara, “an authority”.

eva, Pāñ.VIII. 1.62 :

caḥalopa evetyavadhāraṇam/62/padāni/ca aha lope eva iti ava dhāraṇam/
vṛttih/ calope ahalope ca prathamā tiṁ vibhaktir nānudattā bhavati evetyetahyedavadhāraṇārtham prayujyate/

Uvācainaṁ smitaṁ kṛtvā
rudrāṁ sūlabhṛtaṁ hariḥ/
daivatair mathyamāne tu
yatpūrvaṁ samutpasthitam/ 5 E/

“To the God Śiva endowed with his trident, rised up at the foremost of what it was being churned by the gods, Viṣṇu smiling said this [words].”

kṛtvā : abs. in –tvā of KR–, Pāñ.I. 1.40; III. 4.16; III. 4.18; III. 4.21, see in analysis of sarga 45, st.1;
smitaṁ : smita– s.nt. “smile, gentle laugh” (mandahāsa– s.m.), (coming from the root SMI–); object of kṛtvā;
rudrāṁ : rudra– s.m. “the God Śiva”, object of kṛtvā;
śūla : s.m.(or nt.), “a pike, a spear” (kunta– s.m.); “the trident of Shiva” (triśūla– s.m.); “a stake for impaling criminals” (śūḷā– s.f., vadhastambha– s.m.), this kind
of stake had been used in ancient time in Cambodia; 
trista is well-known in Khmer architecture;

bhṛtam : bhṛta– adj. “endowed with” (yuktā– adj.) ; “supported”; BHR + kta, Pāṇ. III. 4.70, 71, 72, see in analysis of sarga 45, st.16;
tu : ind. “but, on the other hand”, Pāṇ. VI. 3.133, see in analysis of sarga 45, st.14;
yat : from the stem yad–, relative pronoun, Ac.sg.nt.;
pūrvam : pūrva– adj. “being before or in front”, Ac.sg.m., related to samutpasthitam;
samutpasthitam : sam–ut–pa–sthi–ta– adj. “rised up, appeared”, Ac.sg.m., related to rudram ; the vowel i (= i-) of sth–i–ta– can be explained by some Pāṇini’s sūtra,

I. 1.46 : ādyantau kitau/46/padāni/ādi antau k itau/ 
BHū–i–tum = bhav–i–tum;

VII. 2.35 : ĺṛddhadhātukasyedvalādeh/35/padāni/ ĺṛddhātukasya i valādeh/ 

vṛttih/ chandasīti niṃvṛttam/āṛddhadhātukasya valāderiḍāgamo bhavati/ 

This is a governing rule and bears effect up to the sūtra 76.

VII. 2.52 : vasatiṣudhori52/padāni/vasati kṣudhoḥ iō 

vṛttih/ vasateḥ kṣudheḥ ca ktvāniṣṭhayoriḍāgamo bhavati/ 

VAS– + i–kta = VAS–i–ta = uṣ–i–ta ;

The case of STHĀ– + i– + kta needs the sūtra VI. 4.64 :

āto lopa iō ca/64/padāni/ātaḥ lopah iti ca/ 

vṛttih/ idādāvārduddhadhātuke kniti cākārantasyāṅgasya lopo 

PĀ– pa–pā + us = pa–p + us (ḥ) → PA Pus (ḥ);
STHĀ– + i- + kta = sth– + i- + ta = sth–i–ta = sthita.

daivatair: daivatais (in pausa), daivata– s.nt. “a god” (deva–),
sandhi: the final dental sibilant s becomes r before the
sonant m of mathyamāne;
mathyamāne: math–ya–m–āne, passive participle of
the root MATH 1st cl. (or MANTH– 9th cl.), “to churn”, ya =
yak, math–yak, math–ya, it is stated by Pāṇini’s sūtra III.
1.67:
sārvadhātuke yak/67/padāni/sārvadhātuke yak (bhāva
karmanoḥ)/

vṛttiḥ/ bhāvakarmavācini sārvadhātuke parato dhātor yak
pratyayo bhavati/

ās–yak + te = ās–ya–te bhavatā;

III. 2.124: lalāḥ śatrśānacāvap Rathamāsamānādhi karāṇe/
124/padāni/lalāḥ śat r śānacau aprathamā
samānādhi karāṇe/

vṛttiḥ/ lalāḥ śatrśānacśvityetvādeśau bhavataḥ
aprathamāntena cettasya sāmānādhi karanyyaṃ
bhavati/

vārttikam/māṅ yākrośe/


III. 2.127: tau sat/127/padāni/tau sat, ( śatṛ, śānacau)/

vṛttiḥ/ tau śatrśānacau satsaṅjñau bhavataḥ/

at = śatṛ ; āna– = śānac ; śatṛ and śānac are called
SAT.

VI. 1.97: ato guṇe/97/padāni/atāḥ guṇe/

vṛttiḥ/ apadāntāditi varatte/akārādapadāntād guṇe
parataḥ pūrva– parayoḥ sthāne
pararūpakekādeśo bhavati/

VII. 2.82 : āne muk/padāni/āne muk/

vṛttiḥ/ āne paratoṅgasyāto mugāgamo bhavati/

The letter m (muk) of māna is needful for the stem ending in short a.

hariḥ : hari– s.m. the God Viśṇu, N.sg., subject of uvāca; (see also in analysis of st. 4 D, sarga 45);

uvāca: coming from the root VAC–, “to say, to speak”, u, abhyāsa, (see Pāṇini’s sūtra in analysis of st.4, sarga 45, st.18, sarga 45, Pāṇ. VI. 1.1; VI. 1.4; VI. 1.8; VI. 1.9; etc...

vāc– the form of VAC– with the long ā(interconsonantic vowel), a, personal flexional ending of Perfect tense, 3rd pers.sg.Parasmai pada,

a → ā, Pāṇ.VII. 2.116, see in analysis of st.4, sarga 45;

For the personal flexional endings of Perfect tense, see in analysis of st.4, sarga 45;

enaṃ : from the stem enad– that has the same way of declension like tad– Ac.sg., object of uvāca;

uvācainam : uvāca + enaṃ, sandhi : a + e = ai, Pāṇ.VI. 1.88, see in analysis of sarga 45, st.4 D.

Tat tvadiyam suraśreṣṭha
surāṇām agrajōsi yat/
agarūpūjām imāṃ matvā
gṛhāṇedaṃ viṣaṃ prabhō/6 F/

"O best of gods, there being you who was the first-born among the gods ; I honour, elder-brother, hoping for me, take this venum, O Lord !”

tat : from the stem tad–, Ac. sg. being correlative with yat at the end of the 1st line ;
tvādiyam : tvādiya– adj. “thy, your, thine, yours”, Ac.sg.m.;
suraśreṣṭha : Voc.sg.m. used for rudra, i.e. Śiva;
   (prathama–ja–adj.) ; s.m. “an elder brother”;
sandhi : as a, the group –as becomes o before the vowel a of
   asi and consequently that vowel a must be dropped
   down, Pāṇ.VI. 1.109, see in analysis of sarga 45, st. 12;
asi : coming from the root AS– 2nd cl. “to be”, 2nd pers.sg.,
   pres. tense, Parasmai pada;
mām : from the stem mad–, Ac.sg., used for hari, i.e. the God
   Viṣṇu ;
yat : from the stem yad–, Ac.sg.nt. ;
surānām : sura– s.m. “a god”, G.pl., sandhi : the nasal dental
   n becomes a cerebral n after the letter r, Pāṇ.VIII. 4.1,
   2,

VIII. 4.1 : raśābhyaṃ no nāḥ samānapade/1/padānī/
   raśābhyaṃ nāḥ nāḥ samānapade/
vrātīḥ/ rephaṣakārābhhyamuttarasya nakārādeśo bhavati
   samānapadasthau cennimittanimmittinau
   bhavataḥ/
vārttikam/ṛvarṇādyetī vaktavyam/

VIII. 4.2 : akunvānīnumvyavyāyepi/2/padānī/at ku pu āṅ
   num vyavyāye api/
vrātīḥ/ akupūṣiḥ num ityetair vyavyāyepi
   rephaṣakārābhhyamuttarasya nakārasya ṇakāra
   ādeśo bhavati/

   The vowel a of sura becomes a long ā before –nām,
Pāṇ.VI. 4.3 :
nāmi/3/padānī/nāmi (āṅgasya dirghaḥ)/
vrātīḥ/ nāṃityetatśaśhībahu vacanam āgatanuśakam
   grhyate/tasmin paratoṅgasya dirgho bhavati/
kārikā : nāmi dirgha āmi cetsyāt kṛte dirghe na nut bhavet
The purpose of this sūtra bears effect with the nominal stem (aṅga) ending in short vowel (hrasva) and also the feminin affixes indicated by āp that means Cāp, Tāp, Dāp. The letter n is then inserted.

matvā : abs. in –tvā, of the root MAN– 4th cl.(or 8th cl.), “to agree to, to act up to; to hope for” (anuvī–DHĀ– 3rd cl., a–ŚAMS– 1st cl.,); in connection with abs. in –tvā, see Pāṇ.I. 1.40; III. 4.16; III. 4.18; III. 4.21, see in analysis of sarga 45, st.1;


pujami : coming from the root PŪJ– 10th cl., “to worship, to honour”, the interconsonantic vowel a is unchanged (thus, it follows the verb of 6th cl. PŪJ–ā–mi, the vikaraṇa takes the long ā as it is followed by m of mi, Pāṇ.VIII. 3.101, see in analysis of sarga 45, st.12, mi, personal flexional ending of Parasmai pada, Pāṇ.III. 4.78, see in analysis of st.1 A, sarga 45;

1st pers. present tense;

prabho : Voc.sg.m. of prabhū– “Lord, master” (adhipa– s.m.); “a ruler” (sisitr– s.m.); (see in analysis of st. 4 D) ; for Voc.sg., u → o, Pāṇ.VI. 1.69, see in analysis of st.14, sarga 45; Pāṇ.VII. 3.107; VIII. 3.108, see in analysis of st. 12, sarga 45;

III. 4.85 . VIII. 1.51 . VIII. 1.52 . III. 3.163 . III. 4.2 . III. 4.3 . III. 4.4 . see in analysis of st.7, sarga 45; (see also Pāṇ.VI. 4.105 . 106. VII. 1.35 .in case of elision of hi);

sandhi : the nasal dental \( n \) becomes the nasal cerebral \( \eta \) after the letter \( r \), see Pāṇ.VIII. 4.1; VIII. 4.2, see under surānām;

sandhi : grāhānedam : grāhāna + idam, \( a + i = e \), Pāṇ.VI. 1.87, see in analysis of st.8, sarga 45;

idam : demonstrative pronoun, Ac.sg.nt., related to viṣām.

\textit{Ityuktvā ca suraśreṣṭhas}  
\textit{tatraivāntaradhiyata}  
\textit{devatānāṃ bhayaṃ dṛṣṭvā}  
\textit{śrutvā vākyam tu śāṅgīnah/7 G/}

“Having said this, the best of gods (i.e. Viṣṇu) disappeared; [the God Śiva], having noticed the fear of the gods and having heard the words of Viṣṇu”.

N.B. The meaning of this strophe is complete only with the strophe 8 H.

\textit{ityuktvā} : iti + uktvā, sandhi : \( i \rightarrow y \), according to \textit{samprasārana principle}, Pāṇ.I. 1.45; VI. 4.131; VI. 1.77; VI. 1.127, see in analysis of st.2, sarga 45, (see also Pāṇ.VIII. 2.41);

–tvā, a suffix of absolutive, Pāṇ.I. 1.40; III. 4.16; III. 4.18; III. 4.21, see in analysis of st. 1, sarga 45;

\textit{suraśreṣṭhas} : “śreṣṭha–, N.sg.m., “the best of gods”, i.e. Viṣṇu ; sandhi; the final dental sibilant \( s \) is maintained before the voiceless dental \( t \) of \textit{tatra}, \( s + t = st \), Pāṇ.VIII. 3.34; VIII. 2.66, see in analysis of st.9, sarga 45; \textit{tatraivāntaradhiyata}: tatra–eva–antar–a–dhī–ya–ta

sandhi : \( a + e = ai \), Pāṇ.VI. 1.88, see in analysis of st.4D, sarga 45;

\( a + a \rightarrow ā \), Pāṇ.VI. 1.101, see in analysis of st. 1, sarga 45;
antar : ind. “in, into; between, under, within”;
    a–dhi–ya–ta : a, augment(bhūtakaraṇa), Pāṇ.VI. 4.71,
    see in analysis of st.17, sarga 45;

dhi–, another form of DHĀ– 3rd cl., the long vowel ṭ takes
    the place of the vowel ā, the form DHĪ– is generally
    used in passive form; for the long vowel ṭ of this very
    case, there is a Pāṇini’s sūtra VI. 4.66 :

    ghumāsthāgāpājahātisām hali/66/ padāni/ghu mā sthā gā
    pā jahāti sām hali/

    vṛttiḥ/ ghusamjñakānāmaṅgānām mā sthā gā pā jahāti sā
    ityetesām halādau k nīti pratyaye parata
    ikāraṇēśo bhavati/

    We have the term GHU– having the form of DĀ– or
    DHĀ–, except dāP/daiP ; (Pāṇ.I. 1.20);

    –ya–, infix of passive form, Pāṇ.III. 1.67, see in analy-
    sis of st.14, sarga 45;

    –ta, pers.flexional ending of 3rd pers.sg. Imperfect
    tense, Āttmane pada, Pāṇ.III. 4.78, see in analysis of st. 1 A,
    sarga 45; two Pāṇini’s sūtra I. 4.100 and I. 4.102 may be
    known :

    taṅnāṅvatmanepadam/100/padāni/taṅ ānau ātmanepadam
    (laḥ)/

    vṛttiḥ/ pūrvena parasmai padasamjñā prāptāyām
    taṅnayorātmane padasamjñā vidhiyate/

    From ta ātāṁ jha till mahiṅ (2nd part of III. 4.78), we
    see them in Āttmane pada of Imperfect, Aorist, Optative and
    Conditional ;

    I. 4.102 : tānyekavaca dvivacana bahuvacanānyekaśāh/
    102/padāni/tāni ekavacana dvivacana
    bahuvacanāni ekaśāḥ (trīṇi 2)/

    vṛttiḥ/ tānyekavacana dvivacana bahuvacana saṁjñāni
    bhavanti ekaśāḥ ekaśāḥ padam/
About the word *antar*, there is a Pāṇini's sūtra I. 4.65:

antaraparigrahe/65/padāni/antar apari grahe (kriṅ) gatiḥ/vṛttiḥ/ antah śabdo'parigrahe'rthagatisaṅjñō bhavati/vārttikam/antaḥ śabdasyaṅkividhi ṇatvaśūpasargasaṅjñā vaktavyam/

parigraha : “taking, accepting”;
aparigraha : “rejecting, abandoning”;

the word *antar* is also considered as an upasarga in case of connecting with Pāṇ.III. 3.106 (with an), III. 3.92 (with ki), VIII. 4.14 (with na → ṇa).

antar-a-dhī-ya, “to be received within, to be absorbed ; to be rendered invisible, to disappear, vanish” ; “to cease”;

In Khmer language, *antar-dhāna* means “disappearance, destruction, ruin”, especially a destruction of the site of a habitation; *antar-dhāna* is also the term of insult.

tu : ind. “now, then, on the other hand”, Pāṇ.VI. 3.133, see in analysis of st. 14, sarga 45;
vākyam :vākya– s.nt. “a sentence” (vacana– s.nt.); “a speech” (bhāsaṇa– s.nt.); “a precept” (vacana- s.nt.); Ac.sg. ;

bhaya : bhaya– s.nt. “fear, terror” (bhāti– s.f., śaṅkā– s.f.); “a danger” (saṃśaya– s.m.) “a disease” (roga– s.m.); Ac. sg. ;

śāṅgonaḥ : śāṅginas(in pause), śāṅgin– s.m. “an archer” (dhanurbhṛt– s.m.); “Viṣṇu” (kamalāpati– s.m.); G.sg. ;

devatānām : devatā– s.f. “godhead, divinity, god”, G.pl.;

drśālā : abs. in –tvā of DRŚ–,

śrūtvā : abs. in –tvā of ŚRU–, for –tvā, see under ityuktvā.

eva: ind., Pāṇ.VIII. 1.62, see in analysis of st.4 D, sarga 45.

_Hālāhālaṭiṣam ghoram_
sa jagrāhāmṛtopamam
deva visṛjya deveśo
jagāma bhagavān haraḥ/8H/
“He (i.e. the God Śiva) took into the mouth the intense venum hālāhala like the nectar; having dismissed the gods, the fortunate Lord went away.”

hālāhala– s.m. particular venum vomitted by Vāsuki’s heads;
ghorāṁ : ghora– adj. terrific, violent, frightful, terrible”, related to viṣaṁ, Ac.sg.nt.;
sa : coming from the stem tad–. sas(in pausa), N.sg.m., san□
dhi : the final dental sibilant s must be dropped down before any consonant and before any vowel, except the short a, Pān.VI. 1.132 :

etattadoḥ su lo'pokoranañ samāse hali/32/padāni/etat
tadoḥ sulopaḥ akoḥ anañ samāse hali/

vṛtthī/ etattadau yāvakārau nañ samāsa na varttate
tayoryah suśabdaḥ kaś ca tayoḥ suśābdō
yastadarthena sambaddhastasya samhitāyām
vīṣaẏe hali parato lopo bhavati/
jagrāhāṁrtopamam : jagrāha–amṛta–upama–, sandhi : a + 
a = ā, Pān.VI. 1.101, see in analysis of st.1, sarga 45;
sandhi : a + u = o, Pān.VI. 1.87, see in analysis of st.3, sarga 45;

a–mṛta–, “the nectar”, a is an privative, Pān.VI. 2.116, see in analysis of st.16, sarga 45;

upamam : upama– adj. used for upamā, “equal, similar, resembling, like”, at the end of compound, Ac. sg. related to viṣaṁ;

jagrāha : ja–grāh–a, ja, reduplication (abhyāsa), Pān.VII. 2.62, see in analysis of st.4, sarga 45; for the complete sūtra concerning abhyāsa, see in analysis of st. 18, sarga 45;

grāh–, coming from the root GRAH– 9th cl. “to seize, to grasp, to catch, to take, to take into mouth”,

the interconsonantic vowel a changes into the long vowel ā, Pān.VII. 2.116, see in analysis of st.4, sarga 45;
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a, pers.flexional ending of 3rd pers.sg.Perfect tense, Parasmai pada, Pāñ.Ⅲ. 4.82, see in analysis of st.4, sarga 45;
jagāma : ja–gām–a, ja, reduplication(abhyāsa), gam–, root with the lengthened ā, a, vibhakti, 3rd pers.sg., Parasmai pada, Perfect tense ; see Pāñ.Ⅶ. 4.62; Ⅶ. 2.116; Ⅲ. 4.82, in analysis of st.4, sarga 45;
harah : haras(in pausa), hara– s.m. a proper name of Śiva, N.sg.m., related to deveśo;
deveśo : deva + īśas(in pausa), sandhi : a + ū = e, Pāñ.Ⅵ. 1.87, see in analysis of st.3, sarga 45;
iśo : īśa– s.m. “a ruler, a lord, a master”; a proper name of God Śiva as regent of north–east quarter; N.sg.m.; sandhi : the group –as becomes o before the sonant j of jagāma, Pāñ.Ⅵ. 1.113, 114, see in analysis of st.5, sarga 45;
bhagavān : coming from the stem bhagavant– / –at–, N.sg.m. ; for the final nasal dental n, we have some Pāñini’s sūtras ;

VIII. 3.30 : naśca/30/padāni/nah ca/
vṛtthi/ nakārantatpadaduttarasya sakārasya vā dhuḍāgamo bhavati/

VIII. 3.7 : naśchavyaprasān/7/padāni/nah chavi aprasān/
vṛtthi/ nakārantasya padasya prasānvājitasya rurbhavatyampare chavi parataḥ/

VI. 1.68 : hal nyabhhyo dirghātsutsisapṛktam hal/68/ padāni hal ṣayaḥ bhyaḥ dirghāt su ti si apṛktam hal/
vṛtthi/ lopo iti varttate/tadiha laukikenārthavatakarmasādhanaṃ draśāvyam/ lupyata iti lopaḥ/halantān nayantenādāvāntāś ca dirghāt paraṃ su ti ti iyetadapṛktam hal lupyate/

kārikā : samyogāntasya lope hi nalopādirna siddhayati rātu ternaiva lopaḥ syāddhalastasmād vidhiyate/

VI. 4.8 : sarvanāmāsthāne cāśambuddhau/8/padāni/
sarvanāmasṭhāne ca asambuddhau
(nopadhāyaḥ dirghaḥ)/

vṛttih/ sarvanāmasṭhāne ca parato'sambuddhau nopadhāyaḥ
dirgha bhavati/

VIII. 2.7 : nalopaḥ pratipadikāntasya/7/padāni/na lopaḥ
pratipadika antasya/

vṛttih/ pratipadikāsya padasya yo'ntyo nakārastasya lopo
bhavati/

vārttikam/ ahno nalopapratisedho vaktavyaḥ/

VIII. 2.23 : saṃyogāntasya lopaḥ/ 23/ padāni/
saṃyogāntasya lopaḥ/

vṛttih/ saṃyogāntasya padasya lopo bhavati/

VI. 4.14 : atvasantasya cādhātoḥ/14/padāni/atu asantasya
cā adhātoḥ/

vṛttih/ atu as ityevamantasya adhātor upadhāyaḥ
sāvasambuddhau parato dirghe bhavati/

VII. 1.70 : ugidacāṃ sarvanāmasṭhāne'dhātoḥ/70/padāni/
ugit acāṃ sarvanāmasṭhāne a dhātoḥ/

vṛttih/ ugitamanāṃḥ dhātvərjītānāṃḥ cateś ca
sarvanāmasṭhāne parato numāgamo bhavati/

devān : deva= s.m. “god”, Ac.pl., object of visṛjya, we see the
final dental nasal at the end of personal ending (vibhakti) of Ac.pl.m. There are Pāṇini’s two sūtras VI.
1.102, 103;

prathamayoḥ pūrvasavarnāḥ/102/padāni/prathamayoh
pūrva savarnāḥ/

vṛttih/ aka iti dirgha iti vartate/prathamaśabdo

vibhaktivisharudhastatsaḥsaryāt dvitiyāpi prathametyuk∂
 tā/tasyaṃ prathamāyāṃ dvitiyāyāṃ ca vibhak∂
tāvaci akaḥ pūrvarayoh sthāne pūrvasava∂
rṇadirgha ekādeso bhavati/

tasmācchaso naḥ puṃsi/103/padāni/tasmāt sasaḥ naḥ
puṃsi/
vṛttih/ tasmātpūrvasavarṇadīrghāduttarasya
śaso'vayavasya sakārasya puṇṣi nakārādeśo
bhavati/

hara + Śas = har-ā-s = har-ā-n; hari+Śas = har-ī-
s = har-ī-n ;

vayu+Śas = vay-ū-n pitṛ+Śas = pit-ṛ-n.

visṛjya : abs. in –ya of vi–SRJ– 6th cl. “to set free, to release, to send away, to dimiss, to reject, to give up, to abandon, to renounce”, (TYAJ– 1st cl., pra–HI– 5th cl., DĀ– 3rd cl.) ; for abs. in –ya (Lyap), Pāṇ.VII. 1.37, see in analysis of st.18, sarga 45; (see also Pāṇ.VI. 1.71, in case of tuk with vowel).

Tato devāsrāḥ sarve
mamanthū rāghunandana/
praviveśātha pātālaṃ
manthānaḥ parvato'nagha/9I/

“O the Son of Raghu, then all of the demons and the gods churned; O pure One, then being agitated the hunin (stick) mountain went down to the nether region.”

tato : tatas(in pausa), “hence, then, therefore”, Pāṇ.V. 3.7 ; VI. 3.35, see in analysis of st.5, sarga 45; sandhi : the group –as becomes o before the sonant dental d of devāsrāḥ, Pāṇ.V. 1.113; VI. 1.114, see in analysis of st.5, sarga 45;

sarve : sarva– “all, all of”, N.pl.m., related to devāsrāḥ;

devāsrāḥ dvandva compound, deva + asurāḥ, N.pl.m., suject of mamanthū;

sandhi : a + a = ā, Pāṇ.VI. 1.101, see in analysis of st.1, sarga 45;

mamanthū : ma–manth–ur(in pausa), coming from the root MANTH–, strong form of MATH– 1st cl. (or 9th cl.), “to churn, to produce by churning”, ma, reduplication (abhyāsa), see Pāṇini’s sūtra in analysis of st.18, sarga
45; math–, root ur, personal flexional ending of 3rd pers.pl. of Perfect tense, Parasmai pada, Pāṇ. III. 4.82, see in analysis of st.18, sarga 45;

sandhi : the final r of –ur must be dropped down as it is followed by r of rāghunandana and consequently the vowel u is lengthened, Pāṇ. VI. 3.111; VIII. 4.14;

dhralo-pe pūrvasya dirgho' nāḥ/111/padāni/ dhralo-pe pūrvasyaño dirgho bhavati/

ro ri/14/padāni/ rāḥ ri/

vṛttih/ rephasya rephe parato lopo bhavati/

The form ro ri is a right understanding as ras ri (in pause), –as → o ; rāḥ (or ras) is the Genitive of r, and roḥ which could be supposed as the Genitive of ru has nothing to do here.

praviveśātha : pra–vi–veśa–atha,

atha : ind. “then”;

pra, prefix, vi–, reduplication (abhyāsa), see Pāṇini’s sūtra in analysis of st.18, sarga 45;

veś–, root VIŚ–, i → e, guṇa Pāṇ.I. 1.2; I. 1.3; VIII.3.84; see st. 12, Parasmai pada, Pāṇ. III. 4.82, see in analysis of st.18, sarga 45;

sandhi : = veśa + atha, a + a = ā, Pāṇ.VI. 1.101, see in analysis of st.1, sarga 45;

rāghunandana : Voc.sg.m., used for Rāma, Pan.VI. 1.69; VII. 3.107; VII. 3.108, see in analysis of st.12, sarga 45;

nandana– adj. “rejoicing, gladdening”; NAND– 1st cl. “to rejoice, to delight, to be pleased with, to be glad of”; otherwise, nandana has –ana as suffix that is stated by Pāṇini’s sūtra III. 2.150; III. 1.134; VII. 1.1, see in analysis of st.4, sarga 45;

The initial dental nasal n of nandana cannot be changed into a cerebral nasal ņ; it is stated by Pāṇini's sūtra VIII. 4.39:
kṣubhnādiṣu ca/39/padāṇi/kṣubhnādiṣu ca/

vṛttiḥ/ kṣubhnā ityevamādiṣu śabdeṣu nakārasya

The cerebral nasal na is not the substitute of a dental nasal na in the words like kṣubhnā and so on.

pāṭālāṃ : pāṭāḷa– s.nt. “the lower world” (adholoka–s.m.);
“a hole” (chidra– s.nt.);
“submarine fire” (vaḍavānala– s.m.), Ac.sg., object of

praviveṣa;

manṭhānaḥ : manthānas (in pausa), root MANTH– + āṇa,
present participle in passive form ; the suffix āṇa has
to be added to weak stem of any athematic conjuga-
tion; for –āṇa, Pāṇ.III. 2.124; III. 2.127, see in analysis
of st.5 E, sarga 45;

parvato’nagha : parvato, parvatas(in pausa), parvata– s.m.
“a mountain, a hill”, N.sg., subject of praviveṣa ;

‘nagha : anagha (in pausa), a–nagha– adj. “innocent, pure ,
faultless”, Voc.sg.m. used for Rāma ; for Voc., see in
analysis of st.12, sarga 45, see under used for Rāma;
for Voc., see in analysis of st.12, sarga 45, see under
rāghunandana in this strophe;

sandhi : –as + a, the group –as changes into o before the
privative a of anagha and consequently this a must be
dropped down, Pāṇ.VI. 1.109, see in analysis of st.12,
sarga 45; for the privative a of a–nagha, Pāṇ.VI. 2.116,
see in analysis of st.16, sarga 45.

N.B. The sūtra VIII. 4.39 bears a negative sense that is
indicated since the sūtra VIII. 4.34.

Tato devāḥ sagandharvās
tuṣūvur madhusūdanam
tvaṃ gatiḥ sarvabhūtāṇām
viśeṣaṇa divaukasām/10 J/

“Then, the gods along with the Gandharva praised
(Viṣṇu) : “O Killer of Madhu, you are the resort of all
living beings particularly of the gods”.

tato : tatas (in pause) = tasmāt, “then, hence, therefore, therefrom”, Pāṇ.V. 3.7; VI. 3.35, see in analysis of st.5, sarga 45, sandhi : the group –as becomes o before the sonant dental d of devāḥ, Pāṇ.VI. 1.113; VI. 1.114, see in analysis of st.5, sarga 45;

devāḥ : devās (in pause), deva– s.m. “a god”, N.pl.;
sa : ind. “with, along with”;
gandharvaś : gandharva– s.m., “a celestial musician”, N.pl. ; sandhi : the final dental sibilant) s of the group –as is maintained as it is followed by the voiceless dental t of tuṣṭuvur, Pāṇ.VIII. 3.34; VIII. 2.66, see in analysis of st.9, sarga 45;

tuṣṭuvur : tuṣ-uvus (in pause), coming from the root STU– 2nd cl., “to praise, to celebrate” (SLAGH– 1st cl.), tu, reduplication, u → –uv–, us pers.flexional ending of 3rd pers.pl., Perfect tense, Parasmai pada, Pāṇ.III. 4.82, see in analysis of st.4, sarga 45;
sandhi : the final sibilant dental s of –us becomes r before the sonant m of madhusūdanam, Pāṇ.VIII. 3.15; VIII. 2.66, see in analysis of st.7, sarga 45;
sandhi : the dental sibilant s becomes the celebral sibilant s in the stem of Perfect conjugation, STU– → tuṣ-uv–ur, → ś, Pāṇ.VIII. 3.16; VIII. 3.41; VIII. 3.59; VIII. 3.65; VIII. 3.70, see in analysis of st.16; VIII. 3.41;

madhusūdanam, Voc.sg., used for Viṣṇu, madhu + sūdana, Madhu, proper name of one of formidable demons, he sprang from the ear of Viṣṇu when he was asleep; Madhu with Kailābha wanted to devour Brahmadeva. At last Madhu was killed by Viṣṇu himself;

sūdana–, (from the root SUD– 1st cl., “to put or keep in order”; “to arrange, to prepare, to put an end to, to kill, slay”); “putting in order”; s.nt. “the act of killing, slaying, destruction”; sūd– ana–, sūd– + Lyu, Pāṇ.III. 2.150;
III. 1.134; VII. 1.1, see in a analysis of st.4, sarga 45;

tvamḥ : coming from the stem yuśmad– (or asmad–), N.sg.,
Pān.VII. 2.90; VI. 1.107; VII.2.90 : seṣe lopah/90/
padāni/seṣe lopah/
vr̥ttiḥ/ seṣe vibhaktau yuśmadasmador lopo bhavati/

*there is the elision of the final of yuśmad– and of
asmad–; this elision is seen in the Singular and Plural of the
Ablative, Dative, Genitive and the Nominative. The word seṣe
in the sūtra clears up the case of elision. The following stro-
phe shows the importance of the spirit conveyed by the sūtra:

Pañcamyāś ca caturthyāś ca ṣaṣṭiḥprathamayorapi
yāṇyadvivacanānyatra teṣu lopo vidhiyate/

VII. 2.94 : tvāhau sau/94/tva aha sau/

vr̥ttiḥ/ yuśmadasmador maparyantasya sau pare tva aha
ityetāvadēṣau bhavataḥ/

In the case of Nominative sg., tva is substituted for yuṣ
and aha for as ; we can show the following operational steps:
yus–m–ad + sU = tva–ad–am = tva – m =tvam;
as–m–ad + sU = aha–ad–am = aha – m = aham ;

What we just have seen must be completed by the sūtra
VI. 1.107 :
ami pūrvaḥ/107/padāni/ami pūrvaḥ/

vr̥ttiḥ/ aka ityeva/ami parato'kaḥ pūrvarayoh sthāne
pūrva ekāḍeṣo bhavati/

deva + am → dev–a–am → dev – a – m → devam (see
also VII. 1.24);

harim + am → hari + m → harim;

gatiḥ : gati– s.f. “fate” (mārga– s.m.; daiva– s.nt.); “resort”
(ādhāra– s.m.; śaraṇa– s.nt.); the Khmer language uses
gati with the same meaning as Sanskrit does; tvam gatiḥ
can be rendered as “you are the resort”;

sarva– adj., declined like pronoun, “whole, entire, all, every, all of”;

bhūtānām : bhūta– adj.(or s.nt.), “existing, present; being, being like anything, that which is or exists, any living being(divine, human, animal, and even vegetable)”, G.pl., the vowel a of bhūta becomes a long ā before –nām, Pān.VI. 4.3; VII. 1.54, see in analysis of st.6 F, sarga 45;

viṣeṣena : viṣeṣa– s.m. “distinction, peculiar mark, special property, peculiar merit, excellence, difference” (viveka– s.m., vaiśīṣṭa– s.nt., bheda– s.m.),

sandhi : the nasal dental n becomes a cerebral nasal ŋ after the cerebral sibilant Š, Pān.VIII. 4.1 ; VIII. 4.2, see in analysis of st.6 F, sarga 45; The instrumental sg. can be explained by Pān.VII. 1.12 :

āṇasiṇāmināṭyasāḥ/12/padāni/ā ṇasi ṇasāṃ ina āt syāḥ/

vrttiḥ/ akāraṇtdaṅgāduttaresām ina āt sya ityete ādesā bhavanti yathāsaṅkhyaṃ/

It concerns the declension of a stem in short a : devena → deva + ina, deva + at → devāt, devasya → deva-sya;

divaukasām : divaukas– s.m. “a god”, G.pl.

Pālayāsman mahābhāho
girim uddhartum arhasi/
iti śrutvā hṛṣikeśah
kāmaḥāṃ rūpamāsthitaḥ/11 K/

“O Long–Armed One, you can lift up the mountain (and) protect us”; hearing this (word), god Viṣṇu undertook the form of a tortoise”.

ā–sthitāḥ : (coming from the root ā + STHĀ–), adj. “undertaken, performed, brought, carried to, ascended”, N.sg., related to hṛṣikeśaḥ ; ā + STHĀ– “to stand on, to follow, to carry out, to undertake, to perform”;
sthita: \( STHĀ– + i– + kta, Pān.I. 1.46; VII. 2.35; VII. 2.52; VI. 4.64 \) (the radical vowel \( ā \) is elided), see in analysis of st. 5 E, sarga 45; VII. 4.40

kta = ta, suffix, Pān.III. 4.70, 71, 72, see in analysis of st. 6, sarga 45; VIII. rūpam: rūpa– s.nt. “form, shape, figure”; “sign, mark, image”, Ac.sg., related to \( kāmaḥham \);

kāmaḥham: kāma-ha– adj. “belonging to the tortoise”; s.m. “a tortoise”, Ac.sg.; hrṣikeśaḥ: hrṣiekeśa– s.m., it is connected with hrṣikesvara, hrṣikanātha, proper name of the god Viṣṇu or of Viṣṇu–Krṣṇa; N.sg.

arhasi: coming from the root \( ARH– \) 1st cl., “to be obliged or required to do anything”; with 2nd pers.sg. Present tense (\( La\)) Parasmai pada, with an infinitive, it is often used as a softened form of Imper.; it is indeed the case of our present purpose; arhasi, ARH– a-si, a, thematic vowel of present conjugation (vikaraṇa), si, pers. flexional ending of 2nd pers.sg., Pān.I. 4.104; III. 4.78; I. 4.101, see in analysis of st.12, sarga 45; “be pleased to...”;

uddhartum: infinitive, ud–dhartum, ud–hartum, ut–hartum (in \( pausa \)), ud–hartum, coming from ud–HR–; it is better to consider ud + DHR– “to raise, to lift up, to extend, to elevate, to save, to rescue”, ut + DHR– → ud + DHR–,

sandhi: the voiceless dental \( t \) becomes the sonant \( d \) before the sonant \( dh \) of to the radical vowel \( r \) of ud + DHR or ud + HR–, we have \( r → ar \) and this fact is stated by Paṇini’s sūtra I. 1.2; I. 1.3; VII. 3.84, see in analysis of st.12, sarga 45;

about the case of ut + hartum → ud + hartum → Pān.VIII. 4.62:

\( jhayo honyantarasyām /62/padāni/jhayah haḥ \)
\( anyatarasyām/ \)

\( vrṭṭih/ jhaya uttaraśya hakārasya pūrvasavaranādeśo \)
\( bhavati anyatarasyām/ \)
vāk has–a–ti → vāg has–a–ti or vāg ghas–a–ti;
viḍ has–a–ti or viḍdhas–a–ti;
agni–cid has–a–ti or agni–cid dhas–a–ti;

There are some Pañini’s sūtras related to infinitive
form:

II. 3.15 : tumarthāc ca bhāvavacanāt /15/padānī/tum arthāt ca bhāva vacanāt (tumartha/)
vṛttih/ tumarthabhāvavacananapratyaṅtāt prātipadikāc caturtho vibhktir bhavati/

III. 3.10 : tumun ṅuṇulau kriyāyāṁ kriyārthāyāṁ/10/ padānī/tumun ṅuṇulau pratyayo bhavataḥ/
vṛttih/ kriyārthāyāṁ kriyāyānupapade dhātor bhavisyati kāle tumun ṅuṇulau pratyayo bhavataḥ/
vāṛttikam/ kriyārthāyāṁ kriyāyānupapade vāsārūpeṇa kṛtādaya na bhavanti/bhuj– + tumun = bhoktum ; bhuj + ṅvul = bhojakā;

III. 4.9 : tumarthe sesenase asenksekasenadhyai adhyainkadhyaikadhyainsadhyaiśadhyaintavaitaṇṭvenaḥ/9/ padānī/
tumarthe se sen asen kse kasen adhyai adhyain kadhyai kadhyai śadhyaś śadhyaś tavai taveś tavaiṇaḥ (chandasi)/
tumunoṛthastumarthaḥ tatra chandasi viṣaye dhātoḥ sayādayaḥ pratyayo bhavati/
ase : jīv–ase = jīv–i–tum “to live”;
śadhyaśa = śadhyaś = PĀ– Śap + adhyai = pib– adhyai = pā–tum “to drink”;

VIII. 4.58 : anusvārasya yāyi parasavarṇaḥ/58/padānī/
anusvārasya yāyi parasavarṇaḥ/
vṛttih/ anusvārasya yāyi parataḥ parasavarṇa ādeśo bhavati/
śaṁk–i + tumun = šaṁnuM+k+i+tum (VII. 1.58) = šaṁk–i–tum (VIII. 3.24) = šaṁk–i–tum “to doubt”;
uch–I–tum = uñch –i–tum, “to glean”;

VII. 1.58 : idito num dhātoḥ/58/padāni/iditaḥ num dhātoḥ/
vṛttih/ idiso dhātor numāgamो bhavati/


girim : giri– s.m. “a mountain, a hill”, Ac. sg., Pāṇ.VI. 1.107, 
see in analysis of st.10 J, sarga 45;

mahābāho : Voc.sg. of mahābāhu– s.m., used for the god 
Viṣṇu; see Pāṇ.VI. 1.69; VII. 3.107; VII. 3.108, see in 
analysis of st. 12, sarga 45;

asmān : from the stem asmad–, Ac.pl., Pāṇ.VII. 2.87:

dvitiyāyām ca/87/padāni/dvitiyāyām ca/
vṛttih/ dvitiyāyām ca parato yuṣmadasmadhārayākādeśo 
bhavati/

tvām(Pāṇ.VII. 2.97; VI. 1.97; VI. 1.107);

yuv–ā–m / āv–ā–m (VII. 2.92; VII. 1.28);

VIII. 2.23 : samyogāntasya lopaḥ/23/padāni/
samyogāntasya lopaḥ

vṛttih/ samyogāntasya padasya lopo bhavati/
(see also Pāṇ.VI. 1.19; VII. 1.70; VI. 4.14; VI 1.68);

pālayāsmān : pālaya + asmān, sandhi : a + a = ā, Pāṇ.VI. 
1.101, see in analysis of st.1, sarga 45; pālaya from the 
root PAL– 10th cl. + ay–a–, Imperative tense (Lo-), 
2nd pers.sg. Parasmai pada where the pers.flexional 
ending hi is elided, “to watch, to guard, to protect, to 
defend, to rule, to govern, to keep, to maintain”;
Panini’s sutra related to Imperative (Lo-) : III. 4.85, 
86, 87, 88; VIII. 1.51, 52; III. 4.2, 3, 4 ; III. 3.162, 163 
see in analysis of st.7, sarga 45.
“Then Keśava, the Soul of the world as well, holding up the mountain (Mandara) from behind and seizing by hand its summit, Viṣṇu lay there in the ocean.”

**hariḥ** : hari– s.m. “God Viṣṇu”, N.sg., subject of śiṣye; (see also in analysis of st.4 D;

**tatrodadhau** : tatra + uadadhau, sandhi : a + u = o, Pāṇ.VI. 1.87, see in analysis of st.3, sarga 45;

**tatra** : ind. “there”, (tasmin sthāne, tasmin prasaṅge), Pāṇ.V. 3.10, see in analysis of st.17, sarga 45;

**udadhau** : udadhi– s.m. “an ocean” (as water–receptacle), L.sg.; the word udadhi can be seen at the first member of a compound as udadhi–mekhala– s.f. “ocean–girdled”, the earth; it can be used at the end of a compound as Mantramahodadhi of Mahidhara ; this work has 3,300 verses (supposed to be completed in 1589 A.D.);

**śiṣye** : Śī– 2nd cl., “to lie”, 3rd pers.sg. Perfect tense, Ātmame pada;

**kṛtvā** : abs. in –tva of KR– 8th cl., see Panini’s sutra in analysis of st.1, sarga 45;

**prṣḥataḥ** : prṣ-hataś ind. “behind, from behind”, (prṣhe, parokṣe, ind.), “secretly” (rajhasi);

**parvatam** : parvata– s.m. “a mountain”, Ac.sg., object of kṛtvā;

**hastenākramya** : hastena + ākramya, ā–kramya, abs. in –ya of ā + KRAM– (1st cl. or 4th cl.), “to seize, to begin” (GRAH–9th cl., ā–RABH– 1st cl.), for abs. in –ya, Pāṇ.VII. 1.37, see in analysis of st.18, sarga 45;

**hastena** : hasta– s.m. “a hand”, hasta + tā = hasta + ina → hastena, Pāṇ.VII. 1.12 see in analysis of st.1A, sarga 45, (VI. 1.87);
hastena<sup>a</sup>, sandhi : a + ā → ā, Pāṇ.VI. 1.101, see in analysis of st.1, sarga 45;

In Khmer language _hasta_ gives two forms 1) _hattha_, 2) _hastha_;

_keśavah_ : _keśava_– s.m. proper name of Viṣṇu or Kṛṣṇa; lit., it means “having long or much or handsome hair”, N.sg., related to _hariḥ_; about va added to _keśa_, Pāṇini’s sūtra V. 2.109 says :

_keśavād vo'nyatarasyāṃ/109/padāni/keśavāt vaḥ anyatarasyāṃ/

_vṛttiḥ/ keśaśabdād vaḥ pratyayo bhavati matvarthe'nyatar□
asyāṃ/

_vārttikam/ vapraparāne'nyebhyopi drśyata iti vaktavyam/
va<sup>a</sup>/chandāsivaniṃpau ca vaktavyau/vā<sup>a</sup>/
medhārathabhāhyāmiranniracau vaktavyaau/

_parvatāgram : parvata + agram, agra– s.nt. “summit, the top”, Ac.sg. ;

_sandhi_ : a + a = ā, see under hastena<sup>a</sup>;

_lokātmā : loka + ātmā, “the Soul of the world”, used as an epithet of _hariḥ_;

_sandhi_ : a + ā = ā, see under hastena<sup>a</sup>

_tu_ : ind. “but, on the other hand”, Pāṇ.VI. 3.133, see in analysis of st.14, sarga 45.

_Devānāṃ madhyataḥ sthitvā
mamānta puroṣottamaḥ/ 13 M/

“Standing up in the middle of the gods, the best of men churned”.

devānāṃ : deva– s.m. “a god”, G.pl., the vowel a of deva becomes a long ā, Pāṇ.VI. 4.3, see in analysis o st. 6 F, sarga 45;

_madhyataḥ_ : ind. “in the middle of”;
purusottamaḥ : puruṣa + uttamaḥ, N.sg., “the best of men, the best among men”;
sandhi : a + u = o, Pāṇ. VI. 1.87, see in analysis of st.8, sarga 45;
mamantha : coming from the root MANTH- 1st cl. (or 9th cl.), ma, reduplication (abhyāsa), see Pāṇini’s sūtra in analysis of st.18, sarga 45, manth–root, –a, pers.flexional ending 3rd pers.sg. Perfect tense, Parasmai pada, see Pāṇini’s sūtra inm analysis of st.18, sarga 45, (Pāṇ. III. 4.82);
sthitvā : abs. of STHĀ–, the case can be set as following : sth + i- + ktvā; it is the substitute of the radical vowel ā; – tvā shows an abs. in –tvā, see Pāṇini’s sūtra in analysis of st.1, sarga 45; the vowel i-vā can be cleared up by Pāṇini’s sūtra VII. 2.35 :

The word ārdhadhātukasyedvalādeḥ /35/ padāṇi/ārdhadhātukasya iṣvalādeḥ/
vṛttiḥ/ chandasīti nivṛttam/ārdhadhātukasya
valāderidgamo bhavati/

Atha varṣasahasreṇa
sadaṇḍah sakamanḍaluh/
pūrvam dhanvantarir nāma
apsaraś ca suvarcasah/19/
“Then through a thousand years, Dhanvantari, with a stick (and) a water-pot and the nymphs with their lustre appeared first.”

atha: ind. “then”;

varśa: s.m. “a year”;

sahasreṇaḥ: sahasra- s.nt. “a thousand”, sahasra + tā, Pāṇ. VII. 1.12, see in analysis of st.1A, sarga 45; versa° “a thousand years”;

sandhi: the dental nasal n changes into a cerebral one as it follows the letter r, Pāṇ. VIII. 4.1,2, see in analysis of st.6 F, sarga 45;

sa: ind. bearing the sense of saha, sam, sama; it expresses “junction, possession, conjunction”; its opposite is privative a;

varcasah: varcas- s.nt. “light, lustre”, (tejas- s.nt.); “power, valour” (prabhāva- s.m., parākrama- s.m.), G.sg.;

apsarāś: asparās (in pause), apsaras- s.f. “a nymph”, N.sg.; this word is used in Khmer language though the form sṛi deb apsar, deb apsar pavar kaññā;

sandhi: the final dental sibilant s becomes the palatal sibilant š before the voiceless palatal c of ca, Pāṇ. VIII. 3.35; VIII. 4.40, see in analysis of st.15, sarga 45;

daṇḍah: daṇḍa- s.m.(or nt.) “a stick, a staff” (yaśna- s.f.); “the sceptre” (rājadanda- s.m.); “the stem. the stalk” (vrnta- s.nt.); “the oar” (kṣapani- s.f.); “Yama, Viṣṇu, Śiva”;

kamandalūḥ: kamandalu- s.nt. (or m.) “a water-pot (earthen or wooden) used by ascetics”; daṇḍah and kamandaluḥ are related to dhanvantarīr;

dhanvantarīr: dhanvantaris (in pause), dhanvantari- s.m., one of the fourteen “jewels” churned out of the ocean; he is the physician of the gods and is supposed to be the author of Ayurveda; N.sg.; sandhi: the final dental sibilant s becomes r before the nasal dental n of
nāma, Pāñ.VIII. 3.15; VIII. 2.66, see in analysis of st.7, sarga 45;
nāma : ind. (Ac. of naman), “indeed, certainly, really, only in appearance”;
pūrvaḥ : pūrva– adj. (declined like a pronoun when implying a position of a place or time); “being before, in front, fore, first”; “former, prior”;
Pāñ.I. 1.34 : pūrva-parāvara-dakṣiṇottara-paradharāṇi
vyavasthāyāmasaṅjañāyam/34/
asaṅjañāyam (vibhāṣā jasi sarvādīni sarvanāmāni)/
vr̥ttiḥ/ pūrva-dīni vibhāṣā jasi sarvanāmasaṅjañāni bhavanti
vyavasthāyāmasaṅjañāyam/
VII. 1.16 : pūrva-dibhyo navabhyo vā/padāni/pūrva
ādibhyah navabhyah vā (sarvanāmnaḥ āsī
nayoh smāt sminau)/
vr̥ttiḥ/ pūrva-dibhyo navabhyo sarvanāmna uttarayor āsī
nayoh smāt smin ityetāvadeśau vā bhavataḥ/
pūrvasmāt or pūrvāt, pūrvasmīn or pūrve, parasmāt or
parāt, parasmīn or pare, (. . .);
The 9 stems mentioned in the sūtra are : pūrva– “prior, eastern”, para– “far, distant”, avara– “posterior, hinder”,
“own”, antara– “interior”.
II. 2.1 : pūrva-parādhariottaramekadesīnaiakādhikaraṇe/1/
apadāni/pūrva aparā adhara uttaram ekadeśinā
ekādhikaraṇe (sa” ta” vi” su” sa”)/
vr̥ttiḥ/ ekadeśo syastītyekadeśi avayavi tad vācinā
subantena saha pūrva-parādhariottaraśabdaḥ
sāmarthyādekadesāvacanāḥ samasyante
tatpuruṣaḥ ca samāso bhavati/
pūrvaṃ kāyasya = pūrva-kāyah, “front of the body”,
aparam kāyasya = aparā-kāyah, “back of the body”,
adharma kāyasya = adhara–kāyah, “lower part of the
body”,
uttaraṃ kāyasya = uttara–kāyah, “upper part of the
body”;

These compounds are Tat–puruṣa;

III. 4.24 : vibhāṣāgreprathamapurvesu/24/padāni/vibhāṣā
agre prathama pūrveṣu (samānakarmyaḥ
pūrvakāleṇaṃ)

vṛttih/ agre prathama pūrva ityeteṣūpakadesu
samānakarmyaḥ pūrvakāle dhātoḥ
ktvānamulau prayayau vibhāṣā bhavatāḥ/

agre prathamam pūrve vā bhojam bhuktvā vrajati, “having
first eaten, he goes”; agre bhunkte tataḥ vrajati, “he eats
first and then goes.”

Pūrva and other pronouns : I. 1.34; VII. 1.16; II. 2.1;
III. 4.24;

see also sūtra : II. 1.31; V. 3.35; VIII. 2.1; IV. 2.138; VI.
2.103; VII. 3.13; II. 1.4; IV. 2.60; VII. 3.14; VI. 2.104; VI.
3.17.

Apsu nirmathanād eva
rasas tasmād varas崔iyah/
uptetur manujaśreṣṭha
asmād apsarasosbhavan/20/

“The liquor (and) the most beautiful women were
indeed produced from churning in waters, O best of man-
kind, and so they come to be the nymphs.”

nirmathanād : nirmathanā (in pause), nirmathana– s.nt.
“rubbing, churning” (manthana– s.nt.), Ab.sg., Pān.VII.
1.12, see in analysis of st.1A, sarga 45;
sandhi : the final voiceless dental t becomes the sonant one
before the vowel e of eva, Pān.II. 1.38; II. 1.39; VI. 3.2,
see in analysis of st.8, sarga 45;

eva : ind., Pāṇ.VIII. 1.62, see in analysis of st.4D, sarga 45;

tasmād : tasmāt (in pause) = tatas, related to nirmanthanād,
sandhi : the voiceless final dental t becomes the sonant one before the snant v of varastriyah, see the same Pāṇini's sūtra indicated under nirmanthanad;

apsu : ap– s.f. “water”, L.pl.;

striyāḥ : strī– “a woman, a lady”, N.(or Ac.) pl.

vara– adj. “best, excellent, most beautiful or precious, choicest, finest”; s.m. “choice, selection”; “boon, blessing, favour”;

rasas : rasa– s.m. “liquor, drink”; “taste”; “potion”; generally speaking we have six rasa : ka-u, amla, madhura, lavana, tikta, kaśāya; in poetry, drama, literary work, we have 8 or 9 or 10 rasa which are sentiment, love . . . ;
sandhi : the final dental s is maintained before the voiceless dental t of tasmād, Pāṇ.VIII. 3.34; VIII. 2.66, see in analysis of st.9, sarga 45;

ut–petur : ut–petus(in pause), ut–PAT–ur, 3rd pers.pl.of Perfect tense, Parasmai pada, ut–, prefix, the root PAT– changes into pet as the case needs a weak stem as the radical vowel a is between two simple consonants, – ur(or us), pers.flexional ending of Perfect tense;

PAT– → pet– a → e, two Pāṇini’s sūtra are given in analysis of st.13, VI. 4.120; VII. 4.60;

For–ur(or us), Pāṇ.III. 4.82, see in analysis of st. 18;
sandhi : the final dental sibilant s becomes r before the sonant m of manujaśreśṭha, Pāṇ.VIII. 3.15; VIII. 2.66, see in analysis of st.7, sarga 45; ut–PAT– 1st cl. “to rise, to be produced or originated”; “to be born (as from the womb);

manu–ja–śreśṭha : Voc.sg.m., used for Rāma;

manu–ja– “a man, mankind” (manu + JAN–), manuja–śreṣṭha, an epithet of Viṣṇu;
Rāma is the human form on earth, so the term is used here; manu, a mighty personage who was regarded as the progenitor of human race. We have fourteen progenitors, the first one is known as Svayaṃbhuvamanu who produced ten Prajāpati(or mahārṣi). Now, we are under the period of 7th Manu called Vaivasvatamanu, accordingly the 7th Manvantara; the seven more Manu will be coming, Manusmṛti, I. 63, 79;

svāyaṃbhuvādyāḥ saptaite manavo bhūritejasāḥ sve sve'ntare sarvam idam utpādyāyus carācaram/63/

ja– adj. “born from or in, produced, caused by, descended from, living or being at”, etym. ji– JAN– JU– vā ḍa;
śreśṭha : Voc.sg.m., used for Rāma, “the best of”;
apsaro’bhavan : apsarasas abhavan (in pause), apsaras–s.f., N.pl.,
sandhi : as + a → o +, Pāṇ. VI. 1.109, see in analysis of st.st. 12;
abhavan : a–BHŪ–a–n, from the root BHŪ–, a, augment (bhūtakaraṇa), Pāṇ, VI. 4.71, see in analysis of st.16, bhū– → bho (guna, Pāṇ.VIII.3.84, see in analysis of st.1, bho + a → bhav, Pāṇ.VI. 1.78, see in analysis of st.1, a, stem of conjugation, vikaraṇa, Pāṇ.III. 1.68, see in analysis of st.1A, n, pers. flexional ending of 3rd pers.pl. of Imperfect tense, Parasmai pada, Pāṇ.III. 4.100, see in analysis of st.16; Pāṇ.III. 4.99, see in analysis of st.17;

Pāṇ.III. 4.101 : taṣṭhastamipāṃ tāṁtamāmaḥ/101/
padāni/tas tha mīp–āṃ tāṃ ta am–āḥ (nītāḥ)/

vṛttiḥ/ niḷlakārasambandhinām caturnāṃ yathāsaṅkhyāṃ tāṁdaya ādesā bhavanti/

Śaṣṭāḥ koṇo’bhavaṃ tāsām
apsarāṇāṃ suvarcasām/
asāṅkhyaṃ tu kākutstha
yās tāsāṃ paricārikāḥ/21/
“O Descendent of Kakutstha, there were sixty crores
of these well-lustred nymphs, but their servants were not
counted as they were countless”.

\(\text{šaś̄}n\) – s.f. “sixty”;

\(\text{ko}v\) – \(\text{ko}v\)as abhavan\(\)s, as \(+\ a \rightarrow o\), Pāṇ. VI. 1.109, see in
analysis of st.12; \(\text{šaś̄}-\text{īh} \text{ko}-\text{yah} : 60 \times 10,000,000 =
600,000,000,

“six hundreds millions or sixty crores”.

abhavan\(\)s : abhavan\(\) (in pause), from the root BH\(\)\(\) – 1st cl.,
\(\ddot{u} \rightarrow o\) (guna),

\(\text{bhō} + a + ti\) (VIII. 3.84, see in analysis of st.1), \(o \rightarrow a\),
\(\text{bhō} + a + ti = bhav–a–ti\) (VI. 1.78, see in analysis of st.1);
these rules are applied to \(-\text{bh–av–a–, -a–, stem of conjuga-
tion, vikaraṇa, Pāṇ.} III. 1.68, see in analysis of st.1A; The
sūtra VIII. 4.66 may be quoted in case of grasping the stem
of conjugation (aṅga),

udāttādanudāttasya svaritaḥ /66/ padāni/udāttāt
anudāttasya svaritaḥ/

vr̥ttiḥ/ udāttādanudāttasya svaritādeśo bhavati/

agnim + īle = agnimīle = agnimīle, by rule VIII. 1.28, the
vowel i\(\text{anudatta}\) becomes svarīta.

a, thematic vowel added to the root, vikaraṇa, Pāṇ. III.
1.68, see in analysis of st.1A; n, pers.flexional ending of 3rd
pers.pl. of Imperfect tense, Parasmai pada, Pāṇ. III. 4.100,
see in st.16; Pāṇ. III. 4.99, see in analysis of st. 17;

Pāṇ. III. 4.101, see in analysis of st.20;

this final nasal \(n\) is followed by the voiceless dental \(t\) of
tāsām, then the dental nasal changes into \(ms\), Pāṇ. VIII. 3.7 :

naśchavyapraśān/7/PĀDANI/naḥ chavi apraśān/

vr̥ttiḥ/ nakārāntasya padaśya praśānvarjitasya
rurbhavatyampare chavi parataḥ/
tāśām : from the stem tad–, G.pl.f., related to apsarānām ;

apsarānām : apsaras– s.f., “nymph”, G.pl., the vowel a is lengthened before –nām, Pān.VI. 4.3, see in analysis of st. 6F. About apsaras, the G.pl. could be apsarasām, but the form apsarā is considered as the stem, so we see apsarānām which works as the stem senā– s.f. . The nasal n of –nām becomes a cerebral nasal one, Pān.VIII. 4.1, 2, see in analysis of st.6F


tu : ind., “but, on the other hand”, Pan.VI. 3.133, see in analysis of st.14;

asaṅkhayaśa : a–saṅkhaya– adj. “innumerable, countless”, related to paricārikāh, N.pl.f.; sandhi : the final dental sibilant s of the group –ās is maintained before the voiceless dental t of tu, Pān.VIII. 3.34; VIII. 2.66, see in analysis of st.9; Khmer language used this word through Pāli form, asaṅkkeyya;

paricārikāh : paricārikā– s.f. “female servant”, N.pl.f.; Khmer literary text used this word with the same meaning as Sanskrit does.

kākutsthā, Voc.sg.m., “a descendant of Kakutstha”, used for Rāma ;

yās : from the stem tad–, relative pronoun N.pl.f., related to paricārikāh; sandhi : the final dental sibilant s of the group –ās is maintained before the voiceless dental t of tāsām, Pān.VIII. 3.34; VIII. 2.66, see under asaṅkhayaśa,

pari, prati, Pān.I. 4.90 :

lakṣaṇetthaṁbhūtākhyānabhāgavīpāsuprati paryanayah/ 90/padāni/lakṣana ittham bhūtākhyāna bhāga vīpaśu prati pari anavah (karmapra)/

vṛttiḥ/ lakṣane ittham bhūtākhyāne bhāga vīpāyāṁ ca viṣayabhūtāyāṁ prati anu ityete
karmapravacanyasañjñā bhavanti/

Pari, prati and anu are karmapravacanyā in the sense of direction of, share of, division and also statement of circumstance.

Na tāḥ śma pratigrhaṇanti
sarve te devadānavāḥ
apratigrahaṇāt tāś ca
sarvāḥ sādhāraṇāḥ smṛtāḥ/22/

“All of these gods and demons did not take them in marriage; because of their not being married, all of these (nymphs) were regarded as common women.”

na: particle of negation;

tāḥ: tās (in pause); from the stem tad– Ac.pl.f., used for apsarasas which is seen since the st.20;

śma: ind., particle added to the present tense of verbs (or the present particles) and giving them the sense of the past;

sarve: sarva– N.pl.m., “all, every”;

te: from the stem tad– N.pl.m., related to sarve and devadānavāḥ;

prati–grhaṇti: from prati + GRAH 9th cl., “to take in marriage, to marry”, prati–GRH–n–a–nti, 3rd pers.pl., present tense, Parasmai pada;

Prati, Pān.I. 4.90, see in analysis of st.21

Pari, prati and anu are karmapravacanyā in the sense of direction of, share of, division and also statement of circumstance.

dānavāḥ: dānava– s.m. “a demon”. N.pl., subject of pratigrhaṇanti; etym. danorapatyam an;

deva– s.m. “a god”, deva” is an dvandva compound, “the demons and the gods”;
apratisgraññat: a-pratisgraññat, a, privative, Pañ.VI. 2.116, see in analysis of st.16;

prati-graññat: s.nt. “marrying”, Ab.sg., Pañ.VII. 1.12, see in analysis of st.1A; tāś: tas(in pause), from the stem tad-, N.pl.f., used for apsaras as having been stated since the strophe 20; sandhi: the final dental sibilant s of tāś changes into palatal sibilant s before the voiceless palatal c of ca, Pañ. VIII. 3.35; VIII. 4.40, see in analysis of st.15;

smṛtaḥ: smṛta-, past participle of SMR- + Kta, SMR + ta, “regarded, recorded, mentioned, designed, called to mind”, N.pl.f., related to tāś sarvāḥ and sādhārāṇāḥ; for Kta, Pañ.III. 4.70, 71, 72, see in analysis of st.6; see also Pañ.VIII. 2.40, see in analysis of st.2B;

sarvāḥ: sarva- N.pl.f., “all, all of”;

sādhārāṇāḥ: sādhārana- adj. “ordinary, common”; “strī, “common woman”, i.e. prostitute; N.pl.f.; in Khmer language, people used till now strīsādhārana instead of sādhārānastri in Sanskrit compound. The same meaning is found in Sanskrit and in Khmer. In Khmer common speech, the equivalent to strīsādhārana is strī or strī samphiṅ. About sādhārana, Khmer speech pronounces only/sādhā/while observing the same spelling as Sanskrit does. Some vowels or syllables at the end of a Sanskrit loan-word are omitted in pronunciation; this is one of the fundamental rules of Khmer phonetics.

Varuṇasya tataḥ kanyā
vāruṇi rāghunandana
upapāta mahābhaṅgā
mārgamāṇā parigrahāmaṃ/23/

“O the son of Ragu, then the distinguished daughter of Varuṇa rose up to search for a husband.”

varuṇasya: varuṇa- s.m. the Regent of the ocean and of the western quarter; G.sg.;
Tvaṁ viśeṣāṁ varuṇāsi rājā ye ca devā ye ca martāh/Rg.II. 27.10;

tataḥ : tatas(in pausa), “then, hence, therefore”, Pāṇ.V. 3.7, see in analysis of st.5, sarga 45;

kanyā : s.f. “an unmarried girl or daughter”; “a girl of ten years old”; “a virgin, a maiden”; “a woman in general”; N.sg.;

vāruṇī : f., proper name of Varuna's daughter;

raghunandana, Voc.sg.m., used for Rāma; nandana, the initial dental nasal n cannot be changed into a cerebral nasal n, Pāṇ.VIII. 4.39, see in analysis of st.91, sarga 45, bālakānda, Rāmāyana;

mahābhāgā : mahābhāga– adj. “a very fortunate or blessed, very lucky or prosperous”; “illustrious, distinguished, glorious”

nayasta śastrā mahābhāgāḥ pitaraḥ pūrvadevatāḥ/192/
Manusmṛti, chap.III.

mārgamāṇaḥ : mārg–a–m–āṇa– : passive form, participle of the root MĀRG– 1st cl., or 10th cl. “to seek, for”; “to strive, to attain, to strive after”; “to sollicit, to ask for”; “to ask in marriage, to seek through”; “to go, to move”; “to decorate, to adorn”; for āṇa, Pāṇ.III. 2.124; III. 2.127f m=muk, Pāṇ.VII. 2.82, see in analysis of st.5E, sarga 45; the nasal dental n of āṇa become a cerebral nasal n, Pāṇ.VIII. 4.1, 2, see in analysis of st.6F, sarga 45;

parigraham : pari–graha– s.m., “taking, holding”; “taking in marriage, marriage”; taking under one's protection, favouring”; “grace, favour”; “a husband”; Ac.sg., object of mārgamāṇa;

pari : ind. “round, round about, fully, richly”; against, opposite to, in the direction of, towards; “beyond, more than”; “to the share of”; “successively, severally”; “from, away from, out of” (with Ab.)

There are some Pāṇini’s sūtra :
I. 4.90 : lakṣaṇetthambhūtākhyānabhāgavāypsāsuprati parāyanayah/90/padānī/lakṣaṇa ittham bhūtākhyaṇa bhāga vāypsāsu prati anavaḥ (karmapra’)

vr̥ttiḥ/ lakṣaṇe ittham bhūtākhyaṇe bhāgo vāypsāyām prati anu ityete karampravacanīyasaṇījñā bhavanti/

I. 4.93 : adhiparī anarthakau/93/padānī/adhi pari anarthakau (karmapra’)/

vr̥ttiḥ/ adhi pari śabdau anarthakau anarthāntarvācinau karmapravacanīyasaṇījñau bhavataḥ/

kuto'bhyāgacchati or kutaḥ paryāgacchati, “whence has he come?”;

I. 4.88 : apa pari varjane/88/padānī/apa pari varjane (karmapra’)/

vr̥ttiḥ/ apa pari śabdau varjanedyotye karmpravacanīyasaṇījñau bhavataḥ/

apa, pari “with the exception of”;

II. 1.12 : apaparivahirānīcavaḥ pañcamyā/12/padānī/apa pari vahiś añcavaḥ pañcamyā (sa”a” saha”vi”)/

vr̥ttiḥ/ apa pari vahis añcu ityete subantāḥ pañcamyantena saha vibhāṣā samasyante avyayībhāvaś ca samāso bhavati/

apa–trigartam vṛṣā devah or apa–trigatebhya vṛṣā devah, “it rained away from Trigarta”;

“... around Trigarta”.

II. 2.18 : kugatiprādayah/18/padānī/ku gati pra ādayah (sa”a” ta” nityasamarthah saha)/

vr̥ttiḥ/ ku gati prādayah samartheṇa śabdāntareṇa saha nityāṃ samasyante tatpuruṣaś ca samāso bhavati/
vārttikam/ prādayo gatādyarthe prayamayā/
vārttikam/ atyādayah Krāntādyarthe dvitiyayā/
vārttikam/ avādayaḥ Krūṣādyarthe tṛtiyayā/
vārttikam/ paryādayo glāṇādyarthe caturthāyā/
vārttikam/ nirādyah Krāntādyarthe pañcamyā/
vārttikam/ ivena saha nitya–samāso vibhaktayalopaḥ pūrvapadapratisvaratvam ca vaktavyam/
vārttikam/ prādiprasaṅge karmaprapaṇāh sāyaṃ pratiṣedho vaktavyaḥ/

VIII. 1.5: parer varjane/5/ padāṇi/pareṇ varjane/
vṛtthiḥ/ parītyetasya varjanerthe dve bhavataḥ/
vārttikam/ parvarjane’samāse vetti vaktavyaṃ/

ut–papāta : ut–pa–pāt–a, prefix, pa, reduplication (abhyāsa),
see in ensemble of Pāṇini’s sūtra in analysis of st.18,
pāt— coming from the root PAT–, the radical vowel a is
lengthened, Pāṇī. VII. 2.116, see in analysis of st.4, sarga
45, –a, pers.flexional ending, 3rd pers.sg. of Perfect
tense, Parasmai pada, Pāṇī. III. 4.82, see in analysis of
st.4; ut–+PAT– “to ascend, to rise, to come out, to be
produced, to originate”.

_Diteḥ putrā na tāṃ rāma
jagṛhr varuṇatmajāṃ/
adites to sutā vīra jagṛhus
tām anainditāṃ/24/

“O Rāma, the hero, the sons of Diti did not take that
daughter of Varuṇa; but the sons of Aditi accepted that
blameless (Vāruṇī as a wife)”.

diteḥ : diti– s.f. wife of Kaśyapa and mother of the demons of
daiyās, G.sg.;
putrā : putrās (in pause), putra– s.m. “a son”, N.pl.;
sandhi : the final dental sibilant s of the group –ās is dropped down before the sonant n of a na, Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of st.15, sarga 45;

na : particle of negation;

tāṁ : from the stem tad–, Ac.sg.f., used for kanyā of the st.23, related to ātmajām;

rāma : Voc.sg., Pāṇ.VI. 1.69, see in st.14;

varunātmajām : varuṇa + ātmaja–, “daughter of Varuṇa”, Ac.sg.f., object of jaghrur; sandhi : a + ā = ā, Pāṇ.VI. 1.101, see in analysis of st.1, sarga 45;

ja– adj. “born from or in, produced, caused by, descended from, living or being at”, see in analysis of st.20;

jaghrur : ja–gr̥hus(in pausa), ja, reduplication (abhyāsa), Pāṇ.VII. 4.62, see in analysis of st.18 ā j, form of abhyāsa can be explained by Pāṇ.III. 2.178, see in st.2B), gr̥– root, 9th cl., being weak stem of conjugation, –ur, pers.flexional ending, 3rd pers.pl. of Perfect tense, Parasmai pada, Pāṇ.III. 2.82, see in st.18; sandhi : the final dental sibilant s of –us changes into r before the sonant v of varuṇa", Pāṇ. VIII. 3.15; VIII. 2.66, see in analysis of st.7, sarga 45;

adites : aditi– s.f., G.sg., a goddess being mother of the Adityas andn represented as the mother of the gods. In epic and puranic literature Viṣṇu is said to be the son of Aditi who is one of the several daughters of Daksha and given in marriage to Kaśyapa by whom she was the mother of Viṣṇu in his dwarf incarnation, and also of Indra; the first meaning may be “not tied”, i.e. free, boundless, unbroken as the vowel is a, privative one; the roots da and do have to change their radical vowel, and the phenomenon is stated by Pāṇini’s sūtra VII. 4.40 :

dyatisyātāṃsthamittā/40/padāṇi/dyati syati mā sthām it ti kiti/

vṛttih/ dyati syati mā sthā ityeteṣāmaṅgāmāṅkārādeśo bhavati takāradāu kiti pratayaye paratah/
D0–+kta = di–ta, nir–di–ta(–vat)–“cut off”; ava–S0–+kta = ava–si–ta(vat)–, “terminated”;

MĀ–+kta = mi–ta, “measured”; STHĀ–+kta = sthi–ta, “remaining, standing”;

Two mantras of the Rgveda may be quoted, (maṇḍala I, maṇḍala VII):

adītir dyaur adītir amtarikṣam adītir mātā sa pītā sa putrāh/

viśve devā aditiḥ paṇca janā adītir jātam adītir janitvaṃ/

Rg.I. 89.10

ādityānāmavāśā nūtanena sakṣīmahi śarmanā śaṃtanena/
anāgāstve dītive turāsa imaṃ yajñaṃ dadhatu śrīsamāṇah/

Rg.VII. 51.1

sandhi : the final dental sibilant s of adites is maintained before the voiceless denatal t of tu, Pāṇ.VIII. 3.34; VIII. 2.66, see in analysis of st.9;
sutā : sutās(in pausa), sutā– s.m. “a son”, N.pl., sandhi : the final dental sibilant s of the group –ās is dropped down before the sonant v of viṇa, see under putra, VIII. 3.19; VIII. 3.22;

viṇa : Voc.sg., used for Rāma, Pāṇ.VI. 1.69, see under rāma;
jagṛhus : same analysis of jagṛhur, except the final sibilant s which is maintained before the voiceless dental t of tām, Pāṇ.VIII. 3.34; VIII. 2.66, see in analysis of st.9;

tām : from the stem tad–, Ac.sg.f., used for varaṇātmajāṃ, see under tām of the 1st line;
aninditam : a–nind–itam, a, privative, Pāṇ.VI. 2.116, see in analysis of st.16; nind–ita– past participle of the root NIND– 1st cl., a–nind–ita–, “blameless, faultless”; i- + ta à ita, Pāṇ.VII. 2.52; I. 1.46; VII. 2.35, see in analysis of st.5E;
By this, Diti’s sons were called the demons (asura), and Aditi’s sons were the gods (sura); the gods were pleased and delighted in having obtained Vārūṇī (as a wife).

Asuras tena daiteyāḥ
suras tenāditeḥ sutāḥ/
ḥṛṣāḥ pramuditāḥ cāsan
vārūṇī grahaṇāḥ sutāḥ/25/

“The etymology of a–sura can be seen as following : a

sandhi : the final dental sibilant s of the group –ās is main-
tained before the voiceless dental t of tena, Pāṇ.VIII.
3.34; VIII. 2.66, see in analysis of st.9, sarga 45;

The etymology of a–sura can be seen as following : a

suratāḥ sthāneṣu na susūhu rataḥ sthāneṣu capalā ityarthāḥ ;

daiteyāḥ : daiteya– s.m. “a son of Diti, a demon”, N.pl.;

hrṣāḥ : hrṣ-a– past participle of HRṢ– 1st cl. or 4th cl.,
“pleased, rejoiced”, N.pl.m., related to surāḥ; hrṣ+kta,
Pāṇ.III. 4.70, 71, 72, see in analysis of st.6; the voice-
less dental \(t\) of \(\text{ta(kta)}\) being in contact with a cerebral sibilant \(s\) changes into the voiceless cerebral \(t\), P\(\text{n.III. 4.41:}\)

\[
\text{ś} \text{unā śīḥ/41/śūnā śīḥ/}
\]

\(\text{vṛttiḥ/ sakāratavargayoh sakāraśvargābhyaṁ sannipāte sakāraśvargādeśau bhavataḥ/}\)

\(\text{ṣ + tŪ : piṣ + kta = piṣ--a; tŪ+U : agni-ci-- tik-a-te/-ha-kāra-ḥ;}
\)

\(\text{agni-ci-ḍ ḍī-na-ḥ(VIII.4.53)/dhauk-a-te;}
\)

\(\text{liḥ + kta = liḍh+ta(VIII. 2.31) = liḍh+dha(VIII. 2.40)}
\)

\(\text{= liḍh+dha = dha(VI. 3.111).}
\)

\(\text{pramuditāś : pramuditās (in pause), pra-mud-i-ta, pra-mud-it-kta, past participle “delighted, glad, pleased, happy”, coming from pra-}\text{MUD}, 1\text{st cl.); for }\text{ta=kta, see under }\text{hŬ́₃a; –i– = i-, P\(\text{I. 1.46; VII. 2.35; VII. 2.52, see in analysis of st.5 E, sarga 45;}
\)

\(\text{sanḍhi : the final dental sibilant }\text{s becomes the palatal sibilant }\text{s before the voiceless palatal }\text{c of }\text{ca, P\(\text{n.III. 3.35; VIII. 4.40, see in analysis of st.15, sarga 45;}
\)

\(\text{graḥanat : grahaṇa– s.nt. (etym. }\text{GRAH bhave lyu), “seizing, catching, seizure”; receiving, accepting”; “taking by the hand, marrying”; gaining, obtaining”, Ab.sg., P\(\text{n.III. 1.12, see in analysis of st.1 A, sarga 45;}
\)

\(\text{vārunī”, it may be considered as a }\text{karmadhāraya} \text{ compound as }\text{vāruni is the final object of obtaining or gaining”;}\)

\(\text{surāḥ : surās(in pause), sura– s.m. “a god”, N.m.pl., subject of }\text{āsan;}
\)

\(\text{cāsan : ca + āsan, ca, enclitic particle.}
\)

\(\text{āsan : a + AS-ā-n, 3rd pers.pl. of Imperfect tense, Parasmai pada, a, augment(bhūtakaraṇa), P\(\text{n.IV. 4.71, see in analysis of st.16, sarga 45;}
\)

\(\text{–as–, root, 2nd cl., “to be”, the vowel a may be seen as a }\text{vikaraṇa(III. 1.68), n, personal flexional ending of Imper-}
\)
fect tense, Parasmai pada, Pāñ.III. 4.100, see in st.16, sarga 45;

Pāñ.III.4.101, see in st.21, sarga 45;

sandhi : ca + āsan, ca + a + ās, Pāñ.VI.1.101, see in analysis of st.1, sarga 45.

Uccaiḥśravā hayaśreṣṭho
maṇiratnaṃ ca kaustubham
udaṭisṭha naraśreṣṭha
tathaivāmṛtam uttamam/26/

“Exactly so, the excellent nectar of immortality, the best jewel Kaustubha and the most beloved horse Uccaiḥśravas came out of (the ocean), O greatest of man.”

uccaiḥśravā : uccaiḥśravas– s.m. proper name of a powerful horse who had been churned out of the ocean; he is regarded as king of horses, N.sg.; sandhi : the final dental sibilant s of the group–ās must be dropped down as it is followed by the sonant h of haya’, Pāñ.VIII. 3.19; VIII. 3.22, see in analysis of st.15, sarga 45;

haya– s.m. “a horse”, it is also used to point out the excellent horse Uccaiḥśravas; haya can be understood as hay– hi vā ac;

ratanam : ratna– s.nt. “a gem, jewel”; anything best or excellent of its kind(at the end of compound) ; the word ratna can be seen as ramate’atra ram–na tāmtādeśaḥ;

maṇi– s.m. “a jewel, gem”; ratna and maṇi are used in Khmer language;

about ratna, people know the pañcaratna variously expressed as following :

1. nilakaṁ vajrakaṁ ceti padmarāgaś ca mauktikam
   pravālaṁ ceti vijñeyam pañcaratnaṁ
   maniṣibhiḥ/

2. suvarṇaṁ rajataṁ muktaṁ rājavartaṁ pravālaṁ
   ratnapaṅca-kamākhyātām/
3. kanakaṁ hirakaṁ nilaṁ padmarāgaś ca mauktikam
pañcaratnam idaṁ proktaṁ ṛṣibhiḥ pūrvadarśibhiḥ/

kaustubham : Kaustubha—s.m.(or nt.), a celebrated gem obtained with 13 (or 14) others jewels at churning of the ocean; the god Viṣṇu took it and put it on his breast; Kaustubha is understood as following : kaustubho jaladhīs tatra bhavaḥ an;
the 14 jewels are stated like that :
lakṣmīḥ kaustubhāpārijātakasurā
dhanvaṁtariś caṁdrāmā
gavaḥ kāmadughāḥ
suresvara đa rombhādidevāmgaṇāḥ/
asvāḥ saptamukho viṣaṁ haridhanuḥ
śaṅkhoṁṛtam caṁbudhe
ratnāṁ iha caturdaśapratidināṁ kuryuḥ sadā maṅgalaṁ/
(Maṅgalāśāka)

nara—s.m. “a man, male, person”; in mythology and in epic, Arjuna was identified with nara, Kṛṣṇa with Nārāyana; (nī naye ac);
śreṣṭha—adj. “most splendid or beautiful, most beautiful of or among”, “most excellent, best, first, chief, best of or among, in respect of or in”; “better, superior, better than”; “śreṣṭha Voc.sg.m. used for Rāma;
tathaivāṁṛtamutamam : tathā–eva–amṛtam–uttamam,
tathā : ind. “so, thus, so also, true, just so, exactly so”, it is stated by Pāṇini’s sūtra V. 3.26 :
thaḥ hetau cacchandasi /26/padāni/thaḥ hetau ca chandasi/
vṛttiḥ/ kim śabdāddhetau varttamāṇātthā pratyayo cakārāt prakāravacane/chandasei viṣaye/

The word kathā (kim + tha, ka + thā) is explained by the same sūtra and also by VII. 2.103; see also the same kind
of sūtra: V. 3.2; V. 3.11; V. 3.23, 24; the affix thā bears the sense of cause as well as manner and generally associated with kim;

eva: ind. “truly, really, indeed, just so”;

there is Pāṇini’s sūtra VIII. 1.62:

cāhalopa evetyavadhāraṇam/62/padāni/ca aha lope iti ava
dhāraṇam/

vṛttih/ calope ahalope ca prathamā tīṅ vibhaktir nānudattā
bhavati evetyetahedavadhāraṇārtham
prayujyate/

evāṁṛtam: eva + amṛta–, sandhi: a + a = ā, Pāñ.VI.1.101,
see in analysis of st.1, sarga 45;
amṛta– s.nt. “nectar of immortality, ambrosia”, N.sg.; the
initial vowel a of a–mṛta is a privative one, Pāñ.VI. 2.116,
see in analysis of st.16, sarga 45;
uttamam: ut–tama– (ud–tamap), “best, excellent, highest,
uppermost, foremost, first, greatest”; there are tamap
and tarap showing comparison; Pāṇini’s points out both
of them as GHA; we have four sūtras connected with
this:

I. 1.22: taraptamapau gḥah/22/padāni/tarap tamapau
gḥah/

vṛttih/ tarap tamap ityetau prayayau bhavataḥ/

(see also VI. 3.43)

VIII. 2.17: nād ghasya / 17/padāni/nāt/ghasya/

vṛttih/ nakārāntāduttarasaya ghasaṅjñakasya nūdāgamo
bhavati chandasi viṣaye/

vārattikam/ bhūridānbas tud vaktavyah / vāh/rathina
ikaṟantādeso ghe parataḥ/

V. 3.55: atiśāyane tambisīṭhanau/55/padāni/atiśāyane
tamap isīṭhanau/
vṛttiḥ/ atisayanaṃatiśāyanaṃ prakaraṇaḥ
nipātanāddirghaḥ/

prakṛtyaśiṣeṣanaṃ caicit/atiśāyanaṃ viśiṣṭherthe

varhattamānātprātipadikāsvārthe tamviśiṣṭanau pratayau
bhavaṇaḥ/

V. 3.57 : dvivacananibhajyopapade trābhyasunau/57/
padāni/
dvivacananibhajya upapade tarap ēyasunau/

vṛttiḥ/ dvayorarthayo vacanaṃ dvivacanam/vibhaktavyo
vibhajyaḥ/ nipātanādyat/dvayarthe vibhajye
copapade prātiyadikātiśāyanaṃ
tarabhyasunau pratayau bhavaṇaḥ/
tamabhisेनorapavādau/

ud– tamam → ut–tamam → ud– → ut– → d → t,
Pāṇ.Ⅷ. 4.55 :

khari ca / 55/ padāni/khari ca/
vṛttiḥ/ khari ca parato jhalam carādeso bhavati/

jhal and car are seen in the former sūtra ; jhal means all non–nasal + fricatives (jhaY + śal); car, all voiceless un–aspirated + sibilants ; khar, all voiceless consonants (= khaY + śar); the vṛttiḥ points out the condition of the substitution (ādeśa).

bhid + tumun = bhed + tum = bhet–tum ;
labh + sya = lap–sya ;

udatisiṣṭhan : ud–a–ti–ś–h–a–n,

ud < ut, prefix, sandhi : the voiceless dental t changes into the sonant d before the vowel a (augment), Pāṇ.II. 1.38; II. 1.39; VI. 3.2, see in analysis of st.8, sarga 45;

a, augment(bhūtakaraṇa), Pāṇ.VI. 4.71, see in analysis of st. 16, sarga 45;
ti, reduplication(*abhyaśa*), which one can say, according to the general principle of reduplication; the present case *tiśṭha*–a is worth while considering as the stem of present conjugation(*aṅga*) and this is stated by Pāṇini's sutra VII. 3.78, see in analysis of st.12, sarga 45;

The radical vowel a of *STHĀ*– must be dropped down, see firstly Pāṇ.VI. 4.64;

VII. 2.52; VI. 1.97, in analysis of st. 5E, sarga 45; it remains *sth*–a+n; the vowel a is called *vikaraṇa* by which the stem of conjugation *tiśṭha* is obtained, Pāṇ.III. 1.68, see in analysis of st.12, sarga 45;

–n, personal flexional ending of Imperfect tense, 3rd pers.pl., Parasmai pada, Pāṇ.III. 4.100, see in analysis of st.16; III. 4.99, see in analysis of st.17; III. 4.101, see in analysis of st.21, sarga 45;

*sandhi* : the dental sibilant s of *sth*–a changes into a cerebral one as it is preceeded by the vowel *i* of *ti*, Pāṇ.VIII. 3.16; VIII. 3.41; VIII. 3.65 . . . , see in analysis of st.16, sarga 45; the voiceless dental *th* becomes a cerebral *th* as it follows the cerebral sibilant *ś*, Pāṇ.VIII. 4.41, see in analysis of st.25, sarga 45.

*Atha tasya kṛte rāma*  
*mahānāśit kulakṣayaḥ*  
*adites tu tataḥ putrā*  
*diteḥ putrān asūdayan* /27/

“Then O Rāma, the ruin of a family (of the demons) took place for that (nectar). But the sons of Aditi killed the sons of Diti.”

tu : ind. “but” Pāṇ.VI. 3.133, see in analysis of st.14, sarga 45;

atha : ind. then;

tasya : from the stem *tad*–, G.sg.;

*kṛte* : kṛta–KR– + kta → kṛ– + ta, for kta, Pāṇ.III. 4.70, 71,
72, see in analysis of st.3, sarga 45; L.sg.;

rāma : Voc.sg., “O Rāma”;

mahānāsīt : mahān–āsīt, mahān from the stem mahat–,

\[ \text{mahat + su / mah–a–n–t + Su → mah–a–n–t +} \]

(Pāñ. VI. 1.68) = mah–a–n+(VIII. 2.23 → mah–a–n–tau/am/as, mahān : N.sg.m., with regard to the final dental nasal, Pāñ. VIII. 3.30; VIII. 3.7; VI. 1.68; VI. 4.8; VIII. 2.7; VI. 4.14; VII. 1.70; see in analysis of st.8 H, sarga 45;

The Pāñini’s sūtra VI. 4.10 must be added to this ensemble as the last vowel a of mahān is lengthened.

sāntamahataḥ samyogasya/10/padāni/sānta mahataḥ samyogasya (dirghaḥ)/

vr̥ttiḥ/ sakārantasya samyogasya yo nakāraḥ mahataś ca
tasyaupadhyāā dirgho bhavati sarvanāmasthāne
derato‘saṃbuddhau/

* in case of stem ending in s, the penultimate vowel is lengthened,

* in case of stem ending in s with a nasal consonant preceeding it,

* in case of mahat– followed by nasal dental.

The case of Vocative must be kept off; the sūtra VI. 4.10 has nothing to do with the stems having tudant–/tudat– as paradigm.

āsīt : a-AS–i–t, a, augment (bhūtakarana), Pāñ. VI. 4.71, see in analysis of st.16, sarga 45; AS–, root, 2nd cl., “to be”, sandhi : a + a ā ā, Pāñ. VI. 1.101, see in analysis of st.16, sarga 45.

kula– s.nt. “a race, family, community, tribe, caste, set, company”;

ksaya– s.m., from the root KŚI–, (KŚI–+aC), “loss, decline, waste, wane”; “destruction, end”; “negative sign” (in algebra), minus”;
There is Pāṇini’s sūtra VI. 1.201 :

\( kṣayo \) nivāse/201/padāni/kṣayaḥ nivāse/

\( vṛttih/ kṣayaśabdo \) nivāse\( 'bhidhaye \) adyudātto bhavati/

When being with affix GHA(III. 1.118), \( kṣaya \) means “house, dwelling, residence”; when being added by \( aC \)(III. 2.31) \( kṣay-\)ā means “destruction, decline, waste, wane”;

kula–kṣaya– s.m. “decay of a race or a family”;

Khmer language used generally kṣay(ksay)(a) by considering the case of \( KṢI + aC \).

\( adītes \) : adīti– s.f. wife of Kašyapa and mother of the gods ;

see in analysis of st.24, Pāṇ.VII. 4.40;

\( tataḥ \) : tatas\((in pausa)\), “then, therefore, hence”, Pāṇ.V. 3.7; VI. 3.35, see in analysis of st.5, sarga 45;

\( putrā \) : putrā\((in pausa)\), putra– s.m. “a son”, N.pl., sandhi :

the final dental sibilant \( s \) of the group –ās is dropped down before the sonant \( d \) of diteḥ, Pāṇ. VIII. 3.19; VIII. 3.22, see in analysis of st.15, sarga 45;

diteḥ : dites\((in pausa)\), diti– s.f. “the mother of the demons”,

G.sg., sandhi : the final dental sibilant \( s \) becomes visarga before the voiceless \( p \) of putrān, Pāṇ. VIII. 3.34, 35, 36, see in analysis of st.15, sarga 45;

putrān : putra– s.m. “a son, a male child”. Ac.pl., Pāṇ.VI. 1.102, 103, see in analysis of st.8 h, sarga 45;

Manusmṛti states as following :

\( Puṃnāmno \) narakād yasmāt trāyate pitaram \( sutaḥ/ tasmāt putra iti proktāh \) svayam eva svayāṃbhuvā/138/, Chap.IX

“But because the male child saves his father from the hell called put, therefore he was called a \( son \) (putra) by the Self-existent on himself.”

According to this \( putra \) should be written strictly as \( puttra \).
This sutra puts an end to the effect of the governing rule I. 2.65. We have here the words duhitṛ and svasṛ. One may retain: putra + duhitṛ = putrau; bhrātṛ + svasṛ = bhrātarau.

The verse of the Yajñavalkya Smṛti

patnīduhitaraś caiva pitarau bhrātaras tathā,

is the practical application of this sutra. With regard to the spirit of the latter, bhrātṛ may mean “brothers and sisters”, so the sisters have a right to inherit property of their brothers. Otherwise, if bhrātaras be considered as simply the plural of bhrātṛ, it means only “brothers” and the sisters are excluded. The very case could create the jurisprudence at the justice–court.

asūdayan: a–sūd–ay–a–n. a, augment(bhūtakarana), Pāṇ.VI. 4.71, see in analysis of st.16, sarga 45; SūD–, root 10th cl. (or 1st cl.), “to kill, to destroy”;

–ay–, infix of 10th cl., –a–, vowel of the stem of conjugation(vikarana), Pāṇ.III. 1.68, see in analysis of st.12, sarga 45;

–n, personal flexional ending of Imperfect tense, 3rd pers.pl., Parasmai pada, Pāṇ.III. 4.100, see in analysis of st.21, sarga 45. The stem of conjugation of Imperfect tense is a–sūday–a. The final nasal n can be seen through Pāṇ.VIII. 2.23, see in analysis of st.8 H, sarga 45.
Ekato'bhyaṅgaman sarve
hyasurā rākṣasaiḥ saha
yuddhamāśīn mahāghoraṁ
vīra trailokyaṁohanam/28/

“IIndeed, all of the demons came to be united with
the rākṣasa ; the battle was greatly terrific, O Hero”, as it
bewildered the three worlds.”

N.B. It can also be seen as ekatāmagaman.

Ekato’bhyaṅgaman : ekatas abhi–ā–GAM–a–n (in pausa),
ekata– adj. “exclusiveness”; “an invariable rule of conduct
or action”; “exclusive aim or boundary”; “exclusive re-
course”;

“from one view, from one side, on one side”, (syn.
aparatas, anyatas, vā);

Ekatas abhi–a–ā–GAM–a–n, sandhi : * –as + a ā o, Pāṇ.VI.
109, see in analysis of st.12, sarga 45;

* the i of abhi changes into y before the vowel
a(augment), according to samprasāraṇa principle, Pāṇ.I.
1.45; VI. 4.131; VI. 1.77; VI. 1.127; see in analysis of st.2,
sarga 45;

* abhi–a + ā–GAM–a–n, a + ā → ā, Pāṇ.VI. 1.101, see
in analysis of st.1, sarga 45;

a, augment(bhūtakaraṇa), Pāṇ.VI. 4.71, see in analy-
sis of st. 16, sarga 45;

ā–GAM–a–n, thematic Aorist (Añ), Pāṇ.III. 1.52 :

asyativaktikhyātibhyoṁ/52/padāni/asyati vakti khyātibhya
añ (cleḥ kartari luṇi)/

vṛttiḥ/ asukṣepeṇe vaca paribhāṣāṇe brūṇādeśo vā khyā
prakathane

cakṣiṇādeśo vā ebhyah parasya clerādeśo bhavati
kartṛvācīni luṇi parataḥ/
a, vowel of conjugation (vikarana), Pâñ. III. 1.68, see in analysis of st. 1 A, sarga 45;

–n, personal flexional ending of thematic Aorist, 3rd pers. pl. Parasmai pada, Pâñ. III. 4.100; III. 4.99; III. 4.101; VIII. 2.23, see respectively in analysis of st. 16, 17, 21, 8 H, sarga 45;

ā–GAM– 1st cl. “to arrive at, to attain, to reach”; “to fall into”; “to have recourse to”;

abhy–ā–GAM– “to come near to, to approach” ;

sarve : sarva–, “all, all of”, N.pl. m., related to asura;

hyasura : hi asurās (in pause), hi, particle, “for, because”, Pâñ. VIII. 1.34, 35, see in analysis of st. 12, sarga 45;
sandhi : the vowel i of hi changes into y before the vowel a of asura;

asura : a–surās (in pause), a–sura– s.m. “an evil spirit, a demon”, N.pl.; at a first glance, the vowel a may be considered as a privative one (Pâñ. VI. 2.116); in Vâyu Pârâna, the asūra were created as sons from Prajâpati’s groin. The privative a would have nothing to do here if asu bore the sense of “breath”, (it may be belived to be a lower breath), according to the Brahmaṇas (see in analysis of st. 25, sarga 45), Consequently, one cannot see as if the word asura were the opposite of sura, “god”.

sandhi : the final dental sibilant s of the group –ās must be dropped down before the sonant r of râkṣasaïḥ, Pâñ. VIII. 3.19; VIII. 3.22, see in analysis of st. 15, sarga 45;

râkṣasaïḥ : râkṣasais (in pause), I.pl., râkṣasa– s.m. “a demon, an evil spirit”, (râkṣasa idam an);

saha : ind. “with, together with, along with”; “accompanied by”; “together, jointly, conjointly”; “simultaneously, at the same time”, (astodayau sahaivása kurute nṛpatir dviśām);

yuddham–āśīn–mahāghoraṃ, yuddha : yudh + kta (for kta
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= ta, Pän.III. 4.70, 71, 72, see in analysis of st.3, sarga 45; yudh + ta → yudh + da, t → d, Pän.II. 1.38; II. 1.39; VI. 3.2, see in analysis of st.8, sarga 45; the h of dh is then associated with =, Pän.VIII. 4.53 :

jhalam jasjhaśi/53/padāni/jhalam jaś jhaśi/

(see in analysis of st.2 B, sarga 45)

āśin : āsīt (in pause), a, augment (bhūtakarana), Pän.VI.4.71, see in analysis of st.16, sarga 45; AS–, root, 2nd cl., “to be”, sandhi : a + a = ā, Pän.VI. 1.101m see in analysis of st.1, sarga 45;

–ī(=ī-), Pän.VII. 3.96, see in analysis of st.16, sarga 45;

–t, personal flexional ending of Imperfect tense, 3rd pers.sg., Parasmai pada, Pän.III. 4.100, see in analysis of st.16, sarga 45;

sandhi : the final voiceless dental t changes into the nasal n of dental class before the labial nasal m of mahāghoram :

Pän.II. 1.39; VI. 3.2, see in analysis of st.16, sarga 45;

mahā : from mahat– (mah – ati), adj. “great, big, house, vast”; mahā is considered at the beginning of Karmadhāraya and Bahuvrihi compounds and also at the beginning of some irregular words. (For some cases of declension of mahat–, see in analysis of st.27, sarga 45; mahā is used in the st.5, 8, 12, 15, 2 B);

ghoram : ghora– adj. “terrific, violent, frightful, terrible”, Ac. sg.nt., related to yuddham;

yuddham : yuddha– (YUDH–+kta, yudh– + ta), past participle (of the 4th cl.), “fought,encountered”; s.nt.”war, battle, fight, engagement, contest, struggle, combat”; Khmer language uses the same word and has the same meaning as Sanskrit does.

vīra : Voc.sg. “O Hero”, used for Rāma ;

mhanam : mhana– s.nt. an epithet of Śiva, name of one of the five arrows of Kāmadeva ; s.nt. “stupefying, bewil-
dering, perplexing, puzzling; stupor, loss of sensation, mistake, embarrassment, perplexing, any means employed for bewildering others, seduction, fascinating”; (MUH–ṇic–lyu lyu–vā), for ana, Pāṇ. III. 2.150; III. 1.134; VII. 1.1, see in analysis of st.4, sarga 45;

traīloka–snt. “the three worlds(taken collectively)”

trailokya– the three worlds(taken collectively)”

; it is an opportunity to say that the world trailokya is a part of the gaha-catuvavarnādi. It is also known as brahmaṇādi or akṛtigaṇa which has 106 words. The matter is stated by a Pāṇini’s sūtra V. 1.124 :

guṇavacanabrāhmaṇādibhyāḥ karmāṇi/124/padāni/
guṇavaca brāhmaṇādibhyāḥ karmāṇi ca (ṣyañ)/

ca

vṛttih/ guṇamuktavanto guṇavacanāḥ guvacanebhyo
brāhmaṇādibhyāḥ ca tasyeti
śaṣṭḥīṣamartebhyāḥ karmanyābhisighey yaḥ
pratyayo bhavati/cakārad ṃbāve ca/
vṛttikam / cāturvarṇyādināṁ svārthoapaṃsaṅkhyaṇam/

The ca in the aphorism is used with the intention of including the “nature” of the matter aimed by the spirit of the sūtra. The word karman points out what it can be considered as duty, and the sense (or meaning) extends from this sūtra till the end of the chapter I. The idea connected with “nature, state, condition” may be felt since the sūtra V. I.119. The affix syañ is seen since the sūtra V. 1.123 that is intended to denote colour, the sense of “nature thereof”; the affix syañ of the sūtra V. 1.124 brings in a precision relating to the word expressive of quality, the sense of activity or occupation of something or some one. In practical way syañ is ya, imaṇ(imaNic), tva, tā.

Yadā kṣyaṁ gataṁ sarvaṁ
tadā viṣṇurmahābalaḥ
amṛtaṁ so'harat tūrṇaṁ
māyāmāsthāya mohinīṁ/29/

“At the time when all(of the demons) were reduced...
to being destroyed, then that mighty (God) Viṣṇu, after assuming an illusory image (of) the Apsaras Mohini carried off quickly the nectar”.

gatam : ga–ta, from GAM– + kta → gam–ta, kta, Pāṇ.III. 4.70, 71, 72, see in analysis of st.3, sarga 45;
in case of ga–ta, the labial nasal m of the root must be dropped down, Pāṇ.VI. 4.37, see in analysis of st.6, sarga 45;

caryam : kṣaya– s.m., from the root KSI– 1st cl.(or 5th or 9th cl.), “loss, decline, waste, wane, diminution, destruction, decay, wasting”; kṣayam + GAM–, “to become less, to be diminished, to go to destruction, to come to an end”, (ksyam + YA–, kṣayam + I–); Pāṇ.VI. 1.201, see in analysis of st.27, sarga 45; with affix GHA–(III. 1.118), kṣaya means “house, dwelling, residence”; KSI– added by aC(III. 2.31), kṣaya means “destruction, decline, wane”;
sarvam : sarva– pron. “all, whole, all of, complete” (akhila, sakala, viśva, pūrṇa), Pāṇ.I. 1.27, see in analysis of st.3, sarga 45;

viṣṇur mahābalah : viṣṇus mahābalas (in pausa), viṣṇu– s.m. proper name of the God, 2nd deity of the Triad, his function is the preservation of the world, he has many incarnations; (viṣ vyāpane nuk); there is a popular idea about this god :
yasmād viśvamidam sarvam
tasya saktyā mahātmanaḥ/
tasmād evocate viṣṇur
viśadhātoḥ praveśanāt/ Cf. Viṣṇu–Purāṇa, III. 1.45 (viśadhātoḥ for viṣer dhātoḥ)

sandhi : the final dental s becomes r before the sonant m of mahā”, Pāṇ.VIII. 3.15; VIII. 2.66, see in analysis of st.7, sarga 45;

mahābalah : mahā–bala– adj. “powerful, mighty”, at the
beginning of a compound mahā is used instead of mahat;

yadā : ind. “when, at the time when”, “whereas, since as”; (yad kāle dāc);

tadā : ind. “then, at the time ; “then, in that case”; (being generally corrdative of yadā),

Pāṇ. V. 3.15, see in analysis of st.4, sarga 45;

tūrṇam : tūrṇa– adj., Ac. (or ind.) as used with the verb aharat, “quickly, speedily” (tvaritam, ksipram, drutam);

amṛtam : a–mṛta– s.nt. (or adj.), “the nectar”, the vowel a is a privative one, Pāṇ.VI. 2.116, see in analysis of st.16, sarga 45;

mohinīm : mohinī– s.f., proper name of an Apsaras(nymph);

“a fascinating woman” (the form assumed by Viṣṇu at the time of cheating the demons of the nectar), Ac.sg., object of āsthāya;

āsthāya : abs. in –ya– of the root ā + STHĀ– 1st cl., “to use, to have recourse to, to ressort to, to practice, to take, to assume, to follow”, for absolutive in –ya–, see Pāṇ.VII. 1.37, see in analysis of st.18, sarga 45;

so’harat : sas aharat (in pause), sas : from the stem tad–,

N.sg.m.,

sandhi : as + a → o, Pāṇ.VI. 1.109, see in st.12, sarga 45;

aharat : a–har–a–t, from the root HR– 1st cl., a–, augment (bhūtakaraṇa), Pāṇ.VI. vowel r changes into ar, Pāṇ.I. 1.51 :

uraṇ raparah /51/padāni/uh an ra parah/

vṛttih/ uh(ṛkārasya) sthāneṇ prasajyamāna eva raparo veditavyah/

There are three important words:

* uh, genitive sg. of r (“of r, in the place of r”, as it can be rendered);
* an means a, i, u (long and short);

* raparaḥ qualifies an meaning a r after.

With regard to the sūtra, a is the guṇa of r, and this a must have r after it. So, we have r → ar, see also the sūtra VII. 1.100; IV. 1.115; IV. 1.97;

–a–, vowel of stem of conjugation (vikarana), Pāṇ. III. 1.68, see in st. 1 A, sarga 45; (ensemble of a–har–a–t)

–t, personal flexional ending of Imperfect tense 3rd pers.sg. Parasmai pada, Pāṇ. III. 4.100, see in analysis of st. 16, sarga 45;

HR– “to take, to carry, to convey, to lead” (used with two Ac.) ; “to carry off or away”;

We may read a strophe of the Meghadūta:

santaptanāṁ tvam asi śaraṇam tat payoda priyāyāḥ
sandēśaṁ me hara dhanapatikrodhaviśleśitasya / (. . .) st.7
māyāṁ : māyā– s.f. “deceit, fraud, trick, trickery”; “enchantment, an illusion of magic, illusory image, an illusion, unreal apparition”, Ac.sg., object of āsthāya; māyā is said by Kṛṣṇa in the Bhagavadgitā :

nāham prakāśaḥ sarvasya yoga–māyā samāvṛtah
mūḍo’yaṁ nābhijānāti loko mam ajam avyayam/25/
(Chapter VII)

Ye gatābhimukhaṁ viṣṇum
akṣayaṁ puruṣottamam/
sampiṣijāś te taddā yuddhe
viṣṇunā prabhaviśṇunā/30/

“Those who faced Lord Viṣṇu were killed in the battle by mighty Viṣṇu, the undecaying Lord and the best among the men”.

puruṣottamam : puruṣa + uttama, “the best of men, the best among men”, Ac.sg.
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uttamam : ut–tama– (ud–tama), “best excellent, highest, uppermost, foremost”; this is the case of tamap and tarap called GHA by Pāṇini’s sūtra: I. 1.22; VIII. 2.17; V. 3.55; V. 3.57, see in analysis of st.26, sarga 45; ud â ut,
\[d \to t,\] Pāṇ.VIII. 4.55, see in analysis of st.26, sarga 45;
puruṣa– s.m. “a man”;
viṣṇum : viṣṇu– s.m. proper name of the God being considered as the 2nd of the Triad, (see a well-known strophe of the Viṣṇu–Purāṇa, quoted in analysis of st.29, sarga 45;
akṣayam : a–kṣaya– adj. (nāsti kṣayo yasya), “undecaying, exempt from decay, imperishable, undying”, Ac.sg., related to viṣṇum, privative a, Pāṇ.VI. 2.116, see in analysis of st.16, sarga 45;
gatābhimukham : gata + abhimukha–, sandhi: Pāṇ.VI. 1.101, see in analysis of st.1, sarga 45;
gata–: from GAM– + kta = gam-ta, kta, Pāṇ. III. 4.70, 71,72 see in analysis of st.3, sarga 45;
the labial nasal m of the root must be dropped down, Pāṇ.VI. 4.37, see in analysis of st.6, sarga 45;
abhi–mukha– adj. (abhigata÷ mukha÷ yasya), “with the face turned or directed towards, in the direction of, towards, turned towards, facing”, Ac.sg., related to viṣṇum; there is a Pāṇini’s sūtra VI. 2.185:
abhermukham /185/ padāni/abheḥ mukham (antodāttam)/

vr̥ttiḥ/ abheruttaram mukhamantodāttan bhavati/

The compound abhimukha can be called as bahuvrīhi or a prādisamāsa. The present compound cannot be believed to be an Avyayibhāva(cf.Pāṇ.VI. 1.223). With regard to the sūtra VI. 2.177, the present one gives more precision connected with the word mukha having acute on the final when preceded by abhi.
ye: coming from the stem yad–, N.pl.m., Pāṇ.VII 2.102:

\[ \text{tyadādināmaḥ} /102/\text{padānī/tyadādinām aḥ}/ \]

\[ \text{vṛttih/ tyadityevamādināmakārādeśo bhavati vibhaktau parataḥ/} \]

There is a short a which is substituted to tyad when vibhakti follows.

sampiśās: saṃ–piś–a, saṃ–piś–kta, coming from the root

PIŚ– 7th cl., “to pound to pieces, to bruise, to crush”; “to destroy, to kill”, past participle, N.pl.m., sandhi:
the final sibilant s of the group –ās is maintained before the voiceless dental t of te, Pāṇ.VIII. 3.34; VIII. 2.66, see in analysis of st.9, sarga 45; the voiceless dental t of ta becomes a cerebral one after the final sibilant s of PIŚ. VIII. 4.41, see in analysis of st.25, sarga 45;

te: from the stem tad–, N.pl.m., Pāṇ.VII. 2.102, see under ye;

tadā: ind. “then” (tasmin samaye), Pāṇ.V. 3.15, see in analysis of st.4, sarga 45;

yuddhe: yuddha– from YUDH– + kta → yudh– + ta → yudh– + d (t → d, Pāṇ.II. 1.38; II. 1.39; VI. 3.2, see in analysis of st.8, sarga 45; the h of dh is then associated with d, Pāṇ.VIII. 4.53, see in analysis of st.2 B, sarga 45; yuddha + i → yuddhe, L.sg., sandhi: as + i → e, Pāṇ.VI. 1.87, see in analysis of st.8, sarga 45;

viṣṇunā: viṣṇu– s.m. “the god Viṣṇu”(see under viṣṇur mahābalaḥ, in analysis of st.29, sarga 45);

prabhaviṣṇunā: prabhaviṣṇu– adj. “strong, mighty, powerful”; “pre–eminent, distinguished”; an epithet of the god Viṣṇu; I.sg., related to viṣṇunā;

gata– “gone, departed, gone for ever, dead, deceased, departed to the next world”;

Khmer language uses gata bearing the sense connected with “death, to die”. In Royal vocabulary, draṅ sugat (a), draṅ soy braḥ divaṅgata(a). When speaking about a monk, to die
can be expressed by aniccadhamm(a), sugat(a), kālakiriya (in ritual text). The term brah sugat (a) is exclusively for the Buddha. Brah sugat(a) can be rendered as “the One who has the good destiny or has well–departed”, i.e. he had reached the Nirvāṇa.

Aditer ātmajā vīrā
diteḥ putrān nijaghnire/
tasmin yuddhe mahāghore
daiteyādityayor bhṛṣam/31/

“When this great–frightfulled battle was intensely engaged between the demons and the gods, the sons of Aditi killed the ones of Diti.”

vīrā : vīrās (in pausa), vīra– adj. “heroic, brave”; “mighty, powerful”, N.pl.m., related to ātmajā;
sandhi : the final dental sibilant s of the group –ās must be dropped down before the sonant d of diteḥ, Pāṇ.VIII. 3.19; Pāṇ.VIII. 3.22, see in analysis of st.15, sarga 45;
aditerāmājā : adites ātma–jaś (in pausa),
aditer : adites G.sg.f. of aditi–
sandhi : the final dental sibilant s of adites changes into r before the vowel a of ātma–jā, Pāṇ.VIII. 3.15; VIII. 2.66, see in analysis of st.7, sarga 45;
ātma–, ātman– s.m. “a soul”, “self”; in compound the final nasal must be dropped down;
jā : coming from the root JAN–), atma”, “self originated”; “born from one's self”, “begotten by one's self”, i.e. “a son”
sandhi : the final sibilant dental s of the group –ās must be dropped down before the sonant v of vīrā ; Pāṇ.VIII. 3.19; VIII. 3.22, see in analysis of st.15 sarga 45;
it can be understood as “the ones issued from the soul of Aditi”, i.e. “the sons of Aditi”; “the god”;
ātma–jā : N.pl.m., subject of nijaghnire;
$diteh$ : dites (in pause), diti– s.f. “the mother of the demons”,
G.sg.,
sandhi : the final dental sibilant $s$ becomes visarga before
the voiceless $p$ of putrān, Pāṇ. VIII. 3.34, 35, 36, see in
analysis of st.15, sarga 45;
putrān: putra– s.m. “a son, a male child”, Ac.pl., Pāṇ. VI.
1.102, 103, see in analysis of st.8 $h$, sarga 45;
putrān is object of the verb nijaghnire;
$bhrāsam$ : bhrā– adj. “strong, powerful, mighty, intense, ex-
cessive, very much”; –am “exceedingly, intensely, vio-
lently, excessively in high degree, greatly”;
tasmin : from the stem tad–, L.sg.;
$mahāghore$ : mahā–ghora–, mahā coming from mahat– (mah 
– ati), adj. “great, big, huge, vast, see in analysis of
st.28, sarga 45;
ghore : ghora– adj. “terrific” violent, frightful, terrible”, L.sg.;
from tasmin . . . “ghore, it may be considered as an
absolute locative;
$yuddhe$ : yuddha, (coming from the root YUDH–), yuddha–
s.m. “war, battle”, L.sg., yuddha + i → yuddhe, a + i à 
e, Pāṇ.VI. 1.87, see in analysis of st.3, sarga 45;
Moreover, the spelling of yuddha can be seen as
YUDH– + kta, yudh– + ta, Pāṇ.III. 4.70, 71, 72, see in analy-
sis of st.6, sarga 45;
yudh– + ta → yudh + da, t → d, Pāṇ.II. 1.38,39; VI.
3.2, see in analysis of st.8, sarga 45;
Yudh + da → yud+dha, h + d → dh, Pāṇ.VIII. 4.53,
see in analysis of st.2B, sarga 45;
daiteya– s.m. (diterapatyam ḍhak), “a son of Diti”, i.e.
“a demon, a rākṣasa”;
ādityayor : ādityayos(in pause), dual G., āditya– s.m. “son
of Aditi”, “a god, a divinity”;
sandhi : the final dental sibilant $s$ changes into $r$ before the
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sonant bh of bhrṣam, Pāṇ.VIII. 3.15; VIII. 2.66, see in analysis of st.7, sarga 45;
a + ā → ā, Pāṇ.VI. 1. 101, see in analysis of st. 1, sarga 45;

nijagnire : ni–ja–ghn–ire, ni, prefix, ja reduplication (abhyāsa), Pāṇ.VI. 1.4; VI. 1.10; VII. 4.59; VII. 4.62, see in analysis of st. 18, sarga 45; (see also Pāṇ.III. 2.178, see in analysis of st.2 B, sarga 45);

HAṆ– 2nd cl., root, “to kill, to slay, to destroy, to strike down, to beat, to hurst”, before a pers.flexional ending beginning with a vowel ghn is used as it is stated by two Pāṇini’s sūtra, VI. 4.98, see in analysis of st.3 C, and Pāṇ.VII. 3.54;

ho hanter ṇītneṣu/54/padāni/haḥ hanteḥ ṇīt neṣu/
vṛttih/ hanter ḍakārasya kavargādeśo bhavati ṇīti ṇīte
pratyaye parato nakāre ca/

A guttural is substituted for h of HAṆ– before an affix having an indicatory ī, n, and before n.

ire, personal flexional ending of 3rd pers.pl.Perfect tense, Āṭmane pada, Pāṇ.III. 4.81, see in analysis of st.18, sarga 45; the vowel i of ire is said Pāṇ.III. 4.81, see in analysis of st.18, sarga 45; the vowel i of ire is said by Pāṇini’s sūtra VI. 4.64, see in analysis of st. 18, sarga 45.

Nihatya ditiputrāṃś ca
rājyaṃ prāpya purandaraḥ/
śaśāsa mudito lokān
sarṣisaṅghān sacāraṇān/32/

“Having killed the sons of Diti and obtaining a right soverighnty, Indra happily ruled the worlds of the ascetics and the celestial singers.”

nihatya : abs. in –ya of the root HAṆ–, Pāṇ.VII. 1.37, see in analysis of st.18, sarga 45;
diti : “the mother of the demons”, first member of tat puruṣa
compound diti° putrāṃś : putrān (in pause) putra–
s.m. “a son”, see in analysis of st.27, sarga 45; putrān,
Ac.pl., Pan.VI. 1.102, 103, see in analysis of st.8 h, sarga
45;
sandhi : the final dental nasal n changes into –ṇś before the
voiceless palatal c of ca, Pān.VIII. 3.7, see in analysis of
st.21, sarga 45;
prāpya : pra–AP–ya : abs. in –ya, Pān.VII. 1.37, see in analy-
sis of st.18, sarga 45; pra, prefix, AP–, root of 5th cl.,
“to obtain, to attain, to get, to reach, to occupy”;
sandhi a + a → ā, Pān.VI. 1.101, see in analysis of st.1,
sarga 45;
rajaś : rāja– s.nt. (rājno bhāvaḥ karma vā rājan–yat
nalopaḥ), “royality, sovereignty, rayoal authority”; “a
kingdom, a country, an empire”; “rule, reign, admin-
istration of a kingdom”; “a right to sovereignty”, object
of prāpya; purandaraḥ : purandara– s.m. a proper
name of Indra, of Agni, of Viṣṇu, and an epithet of Śiva;
N.sg., subject of śaśāsa ; purandaraḥ of the
present purpose may be used for Indra; (purah śatṛuṇāṃ nagarrṛṇi dārayati khac), dārayati coming
from the root DR– 4th, 9th cl., “to fear, to be afraid of”;
mudito : muditas (in pause), mud–i–kta, MUD– + i- + kta,
Pān.I. 1.46; VII. 2.35; VII. 2.52, see in analysis of st.5
E, sarga 45; mudita– past participle of MUD– (1st cl.
or 10th cl.), “pleased, rejoiced, delighted, glad, joyous”;
N.sg.m., related to purandaraḥ ; sandhi : –as → o be-
fore the sonant 1, Pān.VI. 1.113, 114;
lokān : loka– s.m. “the earth, terrestrial world”; “the human
race, mankind, men”; “the people or subjects” (opp. to
the king); Ac.pl., Pan.VI. 1.102, 103, see in analysis of
st.8 h, sarga 45;
sarṣisāṅghān : sa–ṛśi–saṅghān (in pause), sa “with”,
sandhi : a + r → ar, Pān.VI. 1.87, see in analysis of st.8,
sarga 45; Pāṇini’s sūtra VI. 1.128 may be shown :
This sūtra is based on Śākalya’s opinion; the siglum aK means ā, i, u, r, l; brahma + ṛṣi can be written as brahma-ṛṣi or brahmar-ṛṣi, “brahmin sage”;

kha-raśyaḥ : kha-va-rśyaḥ or kha-v-ar-syaḥ.

saṅghān : saṅgha– s.m. “group, collection”, Pāṇ.III. 3.19, see in analysis of st.8, sarga 45; Ac.pl., see above mentioned under putrāṁś or lokān;

cāraṇān: –cāraṇa– (cārayati kṛitiḥ car – ṇiṣ ṇyu) ; “a pilgrim”; “a celestial singer, heavenly chorister”, Ac.pl.; cār + anā, cār + ṇyu, Pāṇ.III. 2.150 ; III. 1.134; VII. 1.1 see in analysis of st.4, sarga 45; (see also Pāṇ.III. 1.133; VIII. 4.39);

ana → anā, n → n, Pāṇ.VIII. 4.1, 2, see in analysis of st.6 F, sarga 45; “a reader of scriptures”; “a spy”;

śaśāsa : śa–śā–2, coming from the root ŚAS– 2nd cl., “to teach, to instruct, to train” (with 2 ac.); “to rule, to govern”; “to order, to command, to direct”; “to tame, to subdue”; śa, reduplication (abhyāsa), see a series to Pāṇini’s sūtras in analysis of st.18, sarga 45; ŚAS–, root, –a, pers. flexional ending of 3rd pers.sg., Perfect tense, Parasmai pada, Pāṇ.III. 4.82, see in analysis of st.18, sarga 45.

Ityārṣe śrimad rāmāyaṇe vālmīkiya āḍikāvye bālakāṇḍe
pañcacatvārīṃṣaḥ sargaḥ/

“Here is the canto 45 in the [first] book Bālkāṇḍa, of the famous antique first poem, the Rāmāyaṇa of Vālmīki”. 
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Dupont, P. La propagation du Bouddhisme indien en Indochine occidentale, in BSEI, n.s. 18, 1/2 1943, pp. 916-


Study on Indian demonology, with regard to parallel texts written in Indian, Tibetan, Chinese, Cambodian and Arab languages; points of view about the disease called Skanda.


□ Le cūla-kantana-mangala ou la fête de la coupe de la houpp e d’un prince royal à Phnom Penh, le 16 Mai 1901, in B.E.F.E.O., I, 1901.

It has been a happy moment for young people and families; this ceremony has been performed by the royal family and also by Khmer families in general. The reason for the ceremony is grounded on two strophe of Manusmṛti:

cūḍākaramadvijātīnāṁ
sarveśāmeva dharmataḥ
prathame‘bde ṛṣṭiyevā
kartavyaṁ śruticodanāt/35/ (chapter II).

keśāntah śoḍaśe varṣe
brahmanasya vidhiyate
rājanyabandhor dvāvinśe
vaśyasya dvyaḥike tataḥ/65/ (chapter II).

- *Le livre de Vēsandar le roi charitable – Sātra Māha*
Chédak ou livre du Grand Jataka, d’après la lecaon cambodgienne, E. Leroux, Paris, 1902; (reviewed by L.Finot in B.E.F.E.O., III, 1903, pp. 328 – 334). This is the Khmer version of the Vessantarajātaka.


It is the matter of the ritual act performed by the Pāragū (Brahmin of Khmer country) some weeks before the New Year. This is a period of preparation for the New Year which will come on the month Caitra. Samkrānta, “having a Saṃkrānti, “passage of the Sun or a planet from one sign or position in the heavens into another” (M.W. p.1127).

Cambodge – Le premier jour de l’An, 12 Avril 1904, pp. 624–635.

The first day of the New Year begins when the Sun goes in the sign of Aries.

Cambodge – Le Thvoeu Bon Chaul Chhnam au Palais en 1903, in Revue indochinoise, June 1904, pp. 856-863

The Ceremony of the New Year in the Royal Palace.

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The Khmer Bramins’ Ceremony of the New Year.

La fête des Eaux à Phnom Penh, Scheider, Hanoi, 1904; see also in B.E.F.E.O., IV, 1904, pp. 120-130.

“The Water Festival”, that is what French People call this picturesque ceremony. In fact, this is the pirogue racing; it could be in its first aspect the ceremony recalling the Angkorian valiant combatants’ naval engagement to any Khmer people. The significant image is suggested by the bas-relief of the Bayon temple. This pirogue racing is known as Puny(a) Uṃ Dūk which lasts 3 days a year (November, 14th day of the waxing moon, full moon of the month kr̥tti, the 1st day of the warning moon of the same month). The race
is in the afternoon of each day; at the evening of the full moon (2nd day of race), the royal ritual service performs the ceremony called Sambhā Brah Khae, “Salutation to the Moon”. It is of course followed by the particular kind of songs known as Cṛṇiś sakrād(i) (its technical singing is called cṛṇiś he). The best crew is chosen at the 3rd race of the 3rd day. The “captain” of this crew is then authorized to hold the sword which has been previously purified and consacred by the Brahmin coming from the Pārāyan(a) country in the Northern province Kompong Thom, nearby the pre-angkorian site known is Prasat Phum Prasat. This Brahmin keeps under is protection the four sacred spears of Khmer Kingdom. He bears the high title of Cau Baṅa Brahmana Jāy. At the purposeful moment of the Pirogue racing, he has performed the purification of the sword in front of the images of Śiva, Viśnu, Gāneśa, Kacciāna (or Kātyāyana of Kati?) and Prakāṃ (“the genius of lasso”); these five divinities are called Pañcaksetr. Concerning any doubtful point in the ritual performing act, the Cau Baṅa Brahmana Jāy’s view is determinating and must be listened to. At the last solemn race, the “captain” of the winning crew holds out the sword, the pirogue goes on high speed, followed by the others. A hide rope is stretched across the river by two boats. The “captain” must cut off this hide rope at one time. When passing through the large space limited by the two boats, any rower has to raise up his oar and makes the ho which is a loud scream; this is, needed, a war-cry. These acts and scream are known as the ritual Cāp’ kūṅ khlaen, “to catch the chicks of kite (Tyo Alba).” After this, all the pirogues spread far and wide. As the pirogue racing is on the Daanle Sāp river, connected with the mount Bhnaṅ Gūlaen (the Mahendra– parvata of Khmer country) by the Siemreap rive (sdīṅ Siemrāp) which flows across Angkor Thom, the water, in the months Āsvina and Īṛttikā, is called dik āṅgar pāk’, “water that runs fast from Angkor” or “water that pours tremendously from, Yacodharapura”. At a certain place near the Mount Bhnaṅ Gūlaen, there are many liṅga which had been depicted even in the bottom and on the shores of the
river. So, its flow is permanently blessed by Śiva before reaching Angkor Thom, the Lake Danle Sáp, the Danle Sáp river at Phnom Penh. Joining the river Me Gaṅ(a), this dik anīgar pāk' goes on toward the Southern sea. Cutting off the hide rope stretched across the river may mean a liberating act by which the flow pouring down from the mount Bhnaṃ Gālaen will reach the sea. The gist of the ritual of pirogue racing is that the awe-inspiring ceremony makes it easy to understand the natural and the cultural elements, by putting before anyone from the start, that one may see it mirrored throughout the concrete evidence. The ritual ceremony may be bound to the Gāṅgā's descent from the heaven on the earth. Her descent had been granted by Brahmā himself, (cf. the Bālakāṇḍa of Vālmīki's Rāmāyaṇa). Can the Brahmin from the Pārīyaṇ (a) country be the symbol of the Rṣi Jahnu?


This is a short survey of all the elements of the ritual ceremony of Salutation to the moon.


After the ceremony of the New Year (Caitra), this is one of the important, picturesque rituals before the real beginning of ploughing the paddy-field. Each year the ritual takes place on the ground called Vāl Brahmaṇu, “the Plain of Meru Mountain” which is, in Phnom Penh, at the North East of the Royal Throne Palace. According to the Khmer calender, the ritual ploughing is held on the 4th day of the waning moon of Vaiśākha month (May). The man who drives the plough is always a civil servant of the ministry of Agriculture, and the Minister had traditionally borne the title Bahuladeva. As he drives the plough pulled by a pair of go usabharāj, “the royal oxen”, his wife follows him in the company of some ladies, sows broadcast the seeds of paddy, (alternately toward the left-hand side and another). The choice species is known as Krayā saṃbān'. The man is called Śīc
māgh and his wife Brahm mae huo. Within 48 hours of the ceremony, the couple are considered as the King and Queen. Ploughing and sowing must be made three times during the procession round the symbolic paddy-field. At each round, the conchs are blown by the Pāragū. When the 3rd round has been accomplished, the procession must come to a stop before a pavilion built at the East side of the symbolical paddy-field. A statue of Viṣṇu is in it. The Brahmin bearing the title Isībhadd comes near the plough and releases the go usabharāy from the yoke. He presents the two oxen to the divinity and begins to bless them by reciting some special mantra and sprinkles them with holy water. Afterward, this Brahmin drives the two oxen before the Royal Tribune being at the South side of the symbolic paddy-field and it main facade is opened toward the North. Before the King and his family surrounded by the official entourage, there are on the North. Before the King and his family surrounded by the official entourage, there are on the large rush-plaited mats (kandel) seven big trays containing respectively the paddy (srūv), beans (sanādēk), maize (bot), sesame (hā), fresh herbs (smau sras′), water (dīk) and alcohol (srā). The seven elements are taken into account according to what the two oxen will eat or drink. The whole rural population is eager to know the prognostication and also wait for the official bulletin bearing the royal seal. The two animals are set free, they go on and see the seven big trays. As they start eating, the Brahmin Isibhad standing around them go on and see the seven big trays. As they start eating, the Brahmin Isībhadd standing around them observes the attitude of each one of them. What is the degree of their fondless for different provenders? Who is very keen on such and such big tray? How many times each one of them eats at such and such big tray? For example, if they eat more paddy (srūv), the next harvesting will be prosperous. If they are keen on alcohol, the country will be disturbed by many thieves. This prognostication will state many things to people, i.e. the wind (storm ...), the fire (outbreak of fire), the water (flood), the earth (land-slide, earthquake), the running movement of rainy weather, the
rate of next harvest determined by insects or gnawing animals or crabs and also some species of sparrows), the good or bad production of fruits and vegetables (included big-wig). Then the group of Pāragū and the Service of Astrology (Krum Horaśāstr) must write a survey with useful advice for people facing the possible dangers within the eleven months of the current year. These services must submit the survey to the King and He will give needful instructions to different ministries.

Concerning the sense of ploughing the paddy-field, cf. Baradat, R. Les Samré ou Pear. Population primitive de l’Ouest du Combodge, in B.E.F.E.O., XLI, 1941. Cérémonies des douze mois, Fétes annuelles combodgiennes, issued by Institut Bouddhique, Phnom Penh, 2nd edition, 83 pages. A point must be made : in the publication of Institut Bouddhique, one sees ‘Baladeva’ as the title of a Minister of Agriculture, ‘Baladeva’ is the name of Kṛṣṇa’s elder brother. Had Balarāma something to do with agriculture? He used to carry his plough. In oral and popular belief, the title of this Minister is Bahuladeva, “the god of [what is] abundant”. In this case, I prefer the oral and popular opinion to ‘Baladeva’ of the Institut Bouddhique. Bahuladeva may be supposed to be a Khmer innovating its way in socioreligious feeling.

The ritual ceremony of ploughing the paddy-field as well-known to Khmer religious practice can be related to what is said in Bālakāṇḍa of Vālmīki’s Rāmāyaṇa. In sarga 66, Janaka, King of Mithilā told Viśvāmitra :

_Atha me kṛṣataḥ kṣetraṁ_
_lāṅgalād utthitā mayā_
_kṣetraṁ śodhayatā labdhā_
_nāmnā siteti viśrutā/14/

_Bhūtalād utthitā sā tu_
_vyavardhata mamātmajā_
_vīryaśulketi me kanyā_
_sthāpiteyam ayonijā /15/
“Once, when I was ploughing the sacrificial grounds in order to clean them up, the blade of my plough turned up a little girl. This child who was born from the earth has grown up as my daughter and she is known in the world as Sītā. I announced that since this child was not born from a human womb, she would be won in marriage only after a test of strength”.

(Translated by Arshia SATTAR, The Rāmāyaṇa/Vālmiki, first published by penguin Books India (P) Ltd. New Delhi, 1996, p. 69).

- Le zodiaque cambodgien, in Revue études ethnographiques, July-August 1909, 16 pages.
- Trois petits livres : bouddhisme et brahmanisme, traduction du cambodgien, E. Leroux, Paris, 1911. (These “three little books” can be seen in BSEI, 1st half-year, 1912, pp.35-38.

This is an important book dealing with living Khmer buddhist practices. It shows six chapters where fifty practices had been described, some of them provided many details. One can see religious ceremonies, private ceremonies, propitiatory performing acts and exorcism. I have made a long review of these ceremonies by focussing my attention on the evolution of Khmer buddhist monks in various ceremonies. I can say and accept it as consistent with the evidence. A Leclère’s work may be a sor of “pattern” for living Khmer buddhist studies. Before World War II until the last decade of the XXth century, facing the Khmer realistic aspects, some surveys made by Western scholars seem incapable to disentangle their train of thought, and each time to cause them to labour under an error. At last they were flourishing through their habit of seeing the matter under
their “futile theories” often affiliated with totalitarian propaganda that is reinforced by their ideological sympathy. In the future, the history of methodology used by alien in Khmer socio-religious studies will record and give a real discerning point of view. The forthcoming account whether to distinguish between right and wrong or not will matter greatly to anyone. Now, one is not aware how it shall be done. I am not worried about what is going to happen as logic and evidence shall stand for the first references and certainly tell on the general result.

What impresses us about this book today may not be what will impress future Khmer generations, but our judgements could not appreciate the real value of the subject. The coming Khmer generations will be able to understand what had been said in the book. The cause of being ill-disposed to remove the ill-conditioned aspects must be grasped through the ill-mannered Khmer leaders of the Nation, who gave up striving to hold on the authentic value (syadharna) of the people. A Leclére's book is still the rare witness of cultural activities at the beginning of the XXth century in Cambodia.

He had no knowledge in social or religious studies; he knew how to carefully record the facts with useful details. After more than twenty years in Cambodia, he was accustomed to living with all kind of situations. Reading A.Leclère's work many times, I feel his work to be a smooth way without making an effort to record things.

Even the so-called “educated Khmer” people of modern time way have found the book irksome not to be able to grasp rightly the elements of their own culture but from one period to another these people continued with their humdrum manners as befitted the humdrum sort of people they were.

I just have summed up the position of A.Leclère's book in the essential context of Khmer Theravāda Buddhist studies and social anthropology in general. There is nothing for it but to hope the present observes would set up their own
guard-rails for themselves quickly.

(See also L. Finot's review in B.E.F.E.O., XVII, 1917).


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Sion of it, which I may say how he can improve true information.


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N.B. Very interesting connections with trigonometry, differentiation, integration, integral equations, transcendental equations, line and circle.


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N.B. An adequate mention must be made about A.K. Bhattacharyya's article issued in *Arts Asiatiques*. tome VI, fasc. 2, Paris 1959. Under its title laid out as *The Theme of Churning of the Ocean in Indian and Khmer Art*, the author gave an overview on some interesting pieces of art in the two countries without forgetting the Hindu (or Brahmanic) influence in Java. He had quoted significant passages from *ViṣṇuPurāṇa* and *KūrmaPurāṇa* and discussed the theme seen through Prasat Sneng West, Prasat Kuk Daung, Prasat Preah Enkosei. About a piece of unknown origin, A.K. Bhattacharya had tried to identify the persons at the upper part of a lintel(?) or a tympanum(?) by referring to the data given by the *MatsyaPurāṇa*.

This A.K. Bhattacharya's article would become a pattern of iconography and its methodology as we see the reference ascertained by texts and a consistent view on Indian and Khmer art. The analytical were generally written without a reference-text. When one reads calmly some Khmer iconographical surveys, one saw a certain number of texts being mixed with speculation as some authors imbued with sonorous titles left a subtle blend of rambling ways and a
trivial side-face of iconography. One should like an iconographical article which is conducive to appreciate a narrative line and an expression of depicting art.

Some Sanskrit Works

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