

Choice Based Credit System (CBCS)

NOWGONG COLLEGE (AUTONOMOUS)



SYLLABUS

DEPARTMENT OF SANSKRIT

**Learning Outcomes-based Curriculum Framework (LOCF)
of
Undergraduate Programme**

BACHELOR OF ARTS IN SANSKRIT

(Effective from Academic Year 2020-21)

**Syllabus approved by Academic Council,
Nowgong College (Autonomous)**

DEPARTMENT OF SANSKRIT

Sl. No.	Contents	Page No.
1.	Introduction to Programme	3
2.	Programme Structure	3
3.	Alignment with CBCS	3
4.	Details of the Programme	3
5.	Semester-wise placement of Courses	4
6.	Learning Outcome Based Approach	6
7.	Graduate Attributes	6
8.	Programme Objectives	6
9.	Programme Learning Outcomes	7
10.	Teaching Learning Process	7
11.	Teaching Pedagogy	8
12.	Assessment Methods/Evaluation Scheme	8
13.	Details of Syllabus	9-93

1. Introduction to Programme

B.A. (Honours) Sanskrit is a three-year undergraduate program with specialization in Sanskrit. The programme covers Sanskrit kavya (Prose, Poetry), Veda, Philosophy, Grammar along with certain sections of Mahabharat, Ramayan, Puranas, Dharmasastras, Arthasastra and Epigraphy through which the students will learn a lot about our rich Indian culture. The curriculum is dispensed using a combination of classroom teaching, project-based learning, practical's, group discussions, presentations, home assignments, dissertation or project and fieldwork.

2. Programme Structure

The B.A. (Honours) Sanskrit is a three year programme divided into six semesters. A student is required to complete 148 credits for the completion of programme and the award of degree.

3.

Alignment with CBCS

The B.A. (Honours) Sanskrit programme is aligned with CBCS structure as given in following Table

Course		Credits					
		Theory with Practical			Theory without Practical		
		Theory	Practical	Total	Theory	Tutorial	Total
Core Course (14 Papers)		Xxxx	xxxx		14x5=70	14x1=14	84
Discipline Specific Elective Course (4 Papers)		Xxxx	xxxx		4x5=20	4x1=4	24
Generic Elective Course (4 Papers)		Xxxx	xxxx		4x5=20	4x1=4	24
Ability Enhancement Course	English/MIL Communication	Xxxx	0	xx	1x4=4	0	4
	Environmental Science	Xxxx	0	xx	1x4=4	0	4
Skill Enhancement Course (2 Papers)		2x2=4	2x2=4	8	2x4=8	0	8
Total		100	48	148	126	22	148

4. Details of Courses in the Programme

Honours Core Course (Credits: 6 each) (14 papers)

SANS-HCC-1016 Classical Sanskrit Literature (Poetry)

SANS-HCC-1026 Critical Survey of Sanskrit Literature

SANS-HCC-2016 Classical Sanskrit Literature (Prose)

SANS-HCC-2026 Self-Management in the Gītā

SANS-HCC-3016 Classical Sanskrit Literature (Drama)

SANS-HCC-3026 Poetics and Literary Criticism

SANS-HCC-3036 Indian Social Institutions and Polity

SANS-HCC-4016 Indian Epigraphy, Palaeography and Chronology
 SANS-HCC-4026 Modern Sanskrit Literature
 SANS-HCC-4036 Sanskrit and World Literature
 SANS-HCC-5016 Vedic Literature
 SANS-HCC-5026 Sanskrit Grammar
 SANS-HCC-6016 Indian Ontology and Epistemology
 SANS-HCC-6026 Sanskrit Composition and Communication

Honours Discipline Specific (Credits: 6 each)

SANS-HDS-5016 Theatre & Dramaturgy
 SANS-HDS-5026 Sanskrit Linguistics
 SANS-HDS-6016 Fundamentals of Ayurveda
 SANS-HDS-6026 Project/ Dissertation

Skill Enhancement Courses (Credits: 4 each)

SANS-SEC-3014 Acting and Script Writing
 SANS-SEC-4014 Sanskrit Metre and Music

Generic Elective Papers (GE) (Credits: 6 each)

SANS-HGE-1016 Basic Sanskrit
 SANS-HGE-2016 Indian Epigraphy and Palaeography
 SANS-HGE-3016 Ancient Indian Polity
 SANS-HGE-4016 Fundamentals of Indian Philosophy

Regular Core Course (Credits: 6 each)

SANS-RCC-1016 Basic Sanskrit
 SANS-RCC-2016 Indian Epigraphy and Palaeography
 SANS-RCC-3016 Ancient Indian Polity
 SANS-RCC-4016 Fundamentals of Indian Philosophy

Regular Discipline Specific

SANS-RDS-5016 Sanskrit and Other Modern Indian Language
 SANS-RDS-6016 Indian Aesthetics

Regular Generic Elective Course

SANS-RGE-5016 Indian Culture and Social Issues
 SANS-RGE-6016 Computer Applications for Sanskrit

5. Semester-wise Placement of Courses

SEM	Credit					Total
	Core Course	AEC	SEC	HDS	HGE	
I	SANS-HCC-1016(L) SANS-HCC-1026(L)	ENGL-AEC-1014(L)			SANS-HGE-1016(L)	22
	6 6	4			6	

II	SANS-HCC-2016(L) SANS-HCC-2026(L)	ENST-AEC-2014(L)			SANS-HGE-2016(L)	22
	6 6	4			6	
III	SANS-HCC-3016(L) SANS-HCC-3026(L) SANS-HCC-3036(L)		SANS-SEC-3014(L+P)		SANS-HGE-3016(L)	28
	6 6 6		2+2=4		6	
IV	SANS-HCC-4016(L) SANS-HCC-4026(L) SANS-HCC-4036(L)		SANS-SEC-4014(L+P)		SANS-HGE-4016(L)	28
	6 6 6		2+2=4		6	
V	SANS-HCC-5016(L) SANS-HCC-5026(L)			SANS-HDS 5016(L) SANS-HDS-5026(L)		24
	6 6			6 6		
VI	SANS-HCC-6016(L) SANS-HCC-6026(L)			SANS-HDS-6016(L) SANS-HDS-6026(L)(Dissertation/Project)		24
	6 6			6 6		
Total						148

6. Learning Outcome Based Approach

B.A. (Honours) Sanskrit programme is designed in such a way that students can absorb strong foundation of Sanskrit. First of all by reading grammar students improve their reading and writing skills. The Vedas are the soul of Indian culture and tradition. It is the storehouse of all type of jñānas i.e. wisdom, which are very useful to maintain a healthy and harmonious life in the society. Hence, it is now almost essential for all, to read, understand and properly analyse these interesting traditional and modern values of Indian culture for the all-round development the whole mankind.

7. Graduate Attributes

On completion of the programme students are expected to have acquired the skills of effective communication, critical thinking, social research methods and social outreach. The attributes expected from the graduates of B.A. (Honours) Sanskrit are:

- i. A holistic knowledge and understanding of basic concepts in Sanskrit and its application with art, science, commerce and technology beside the knowledge of Veda, grammar, Sanskrit Literature and Philosophy.
- ii. The capacity to identify, understand and solve the problems of society.
- iii. Team building and leadership skills, communication, creative and critical thinking skills and innovative problem-solving skills.
- iv. To enabling the students to understand basic concepts and aspects related to research, the mystery of traditional as well as modern Sciences which was exhaustively known to our ancient seers, poets, writers and commentators.
- v. By completion of the Programme the students would be able to establish themselves as translator, archaeologist, performer, vocalist, litterateur, debater, educator as well as other professional also.

8. Programme Objectives

- i. To imbibe strong foundation of Sanskrit in students.
- ii. To make students acquainted with basic to deep concepts of Sanskrit language, literature and philosophy.

- iii. To update student in comparative study, analytical analysis and modern literature.
- iv. This programme also seeks to assist students to know the different style of Sanskrit writing and introduce the classical aspect of Indian theatre for career development
- v. To make students do projects, which prepares them for searching present relevance and ancient Indian rich tradition.

9. Programme Learning Outcomes

This program exposes students to the beautiful world of Sanskrit because of its well-ordered course content. This unique course aims to provide students the good account of wisdom, an unparalleled and right way to acquire proper knowledge. This programme would help reviving the ethos of India, because synthesis, harmony and reconciliation comprise the essence of the culture of Sanskrit. It would help the students to unlock the treasure house of scientific insights and research results concerning positive sciences in our ancient literature. Besides, it would help students in using Sanskrit as a medium par excellence in computer operations and as a language for the new technology. In addition to these, it would help students to acquire the knowledge of various India language along with German language. To a large extent, this teaching method provides them with the motivation and confidence to start working as a motivator in the near future. The course structure also assists students to pursue careers in related disciplines, especially, astrology, Ayurveda, Architecture, lawyer, Priest, narrator educator, administrator etc.

10. Teaching Learning Process

The Department of Sanskrit at Nowgong College (Autonomous) is primarily responsible for organizing the Bachelor of Arts course (Honours) Sanskrit. Tutorial and practice related instructions are provided by the respective registering units under the general guidance of Department of Sanskrit of Nowgong College (Autonomous).

There shall be 90 instructional days excluding examination in a semester.

11. Teaching Pedagogy

Teaching Pedagogy involves classroom interaction, discussion, lectures, course-based practical work, viva-voce, mock test, demonstration, presentation, classroom tests, and assignments. Section 13 "Promoting the achievement of course learning outcomes" describes each course in the course in detail.

12. Assessment Methods/Evaluation Scheme

The students registered for B.A. (Honours) Sanskrit programme will study semester I to VI at the Nowgong College (Autonomous).

During these semesters Core, AECC, HGE, HDS, RDS, RGE and SEC courses are offered.

- (i) English & Sanskrit shall be the medium of instruction and examination for Honours course and English/Assamese for Generic Elective course.
- (ii) Examinations shall be conducted at the end of each Semester as per the Academic calendar notified by the Nowgong College (Autonomous).

(iii) The assessment broadly comprises of internal assessment (Sessional Examination, Attendance, Assignments and seminar presentation) and end semester examination. Each paper will be of 100 marks with 20% marks for internal assessment and 60% /80% marks for theory end semester examination and 20% marks for practical paper end semester examination. Skill enhancement paper will be examined out of 100 (60+20+20) marks (Theory + Internal Assessment + Practical/Presentation as applicable).

HONOURS COURSE

HONOURS CORE COURSE

SEMESTER -I
HONOURS CORE COURSE
PAPER CODE-SANS-HCC-1016
PAPER NAME: CLASSICAL SANSKRIT LITERATURE (POETRY)
PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course aims to get students acquainted with Classical Sanskrit Poetry.
- ii. It intends to give an understanding of literature, through which students will be able to appreciate the development of Sanskrit Literature.
- iii. The course also seeks to help students to negotiate texts independently.

Learning Outcome:

- i. Through this paper the students will be able to acquaint themselves with the classical Sanskrit poetry.
- ii. By going through the text portion students will be able to know the contents of the prescribed books, acquiring the knowledge of which is very much necessary in day-to-day life.

CONTENTS

THEORY

UNIT 1: Raghuvamśam: Canto-I (Verse: 1-25)

Raghuvamśam: Introduction (Author and Text), Appropriateness of title, Canto I, 1-10 Grammatical analysis, Meaning/translation, Explanation, content analysis, Characteristics of Raghu clan

Raghuvamśam: Canto I (Verses 11-25) grammatical analysis, Meaning/translation, Explanation, Role of Dilīpa in the welfare of subjects

UNIT 2: Kumārasambhavam: Canto-V (Verses: 1-30)

Kumārasambhavam: Introduction (Author and Text), Appropriateness of title, Background of given contents. Text Reading Canto I Verses 1-15, (Grammatical analysis, Translation, and Explanation), Poetic excellence and plot.

Kumārasambhavam: Text Reading Canto I Verses 16-30 (Grammatical analysis, Translation, Explanation), Penance of Pārvati, Poetic excellence and plot.

UNIT 3: Kirātārjunīyam - Canto I (1-25 Verses)

Kirātārjunīyam: Introduction (Author and Text), Appropriateness of title, Background of given contents,

Canto I Verses 1-16, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis

Kirātārjunīyam: Verses 17-25, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis

UNIT 4: Nītiśatakam (1-20 Verses, 1st two Paddhatis)-M. R. Kale Edition

Nītiśatakam: Verses (1-10) Grammatical analysis, translation, explanation

Nītiśatakam: Verses (11-20) Grammatical analysis Translation, explanation, thematic analysis bhartṛhari's comments on society.

UNIT 5: Origin and Development of Mahākāvya and Gītikāvya

Origin and development of different types of Māhākāvya with special reference to Aśvaghōṣa, Kālidāsa, Bhāravi, Māgha, Bhatti, Śīharṣa.

Origin & Development of Sanskrit gītikāvayas with special reference to Kālidāsa, Bilhaṇa, Jayadeva, Amarūk, Bhartṛhari and their works.

SUGGESTED READINGS:

1. C.R. Devadhar (Ed.), Raghuvamśam of Kālidāsa, MLBD. Delhi.
2. M.R. Kale (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi.
3. Gopal Raghunath Nandargikar (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi.
4. M.R. Kale (Ed.), Kumarasambhavam, MLBD, Delhi.
5. M.R. Kale (Ed.), Kirātārjunīyam of Bhāravi, MLBD, Delhi.
6. M.R. Kale (Ed.), Nītiśatakam of Bhartṛhari, MLBD., Delhi.
7. Mirashi, V.V.: *Kālidāsa*, Popular Publication, Mumbai.
8. Keith, A.B.: *History of Sanskrit Literature*, MLBD, Delhi.
9. Krishnamachariar: *History of Classical Sanskrit Literature*, MLBD, Delhi.
10. Gaurinath Shastri: *A Concise History of Sanskrit Literature*, MLBD, Delhi.
11. Winternitz, Maurice: *Indian Literature* (Vol. I-III), also Hindi Translation, MLBD, Delhi.
12. कृष्णमणि त्रिपाठी, रघुवंशम् (मल्लिनाथकृत सञ्जीवनीटीका), चौख बा सुरभारती प्रकाशन, वाराणसी
13. नेमिचन्द्र शाी, कुमारस भवम्, मोतीलाल बनारसीदास, दिल्ली
14. जनार्दन शाी, भारविकृत किरातार्जुनीयम्, मोतीलाल बनारसीदास, दिल्ली
15. मनोरमा हिन्दी व्याया-सहित, ओमप्रकाश पाण्डेय, भर्तृहरिकृत नीतिशतकम्, चौख बा अमरभारती प्रकाशन, वाराणसी
16. कल्लिता बूजबबबरा, महाकवि भारिप्रणीत किरातार्जुनीयम् (प्रथम सर्ग), समझ्य प्रकाशन, गुराहाटी
17. अदिती बबरा, नीतिशतकम्, सृष्टि प्रकाशन, डिब्रूगड
18. कामाख्या चरण भागरती, संस्कृत साहित्यर जिलिङनि, ग्रन्थपीठ, गुराहाटी
19. थानेश्वर शर्मा, संस्कृत साहित्यर चम्पु परिचय, बेखा प्रकाशन
20. हरमोहन देरगोस्वामी, संस्कृत साहित्यर बुरङ्गी, ज्योति प्रकाशन
21. केशदा महन्त, कालिदासर साहित्य, बनलता प्रकाशन

SEMESTER -I

HONOURS CORE COURSE

PAPER CODE-SANS-HCC-1026

PAPER NAME: CRITICAL SURVEY OF SANSKRIT
LITERATURE

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course aims to get students acquainted with the journey of Sanskrit literature from Vedic literature to Purāṇa.
- ii. It also intends to give an outline of different shastric traditions, through which students will be able to know the different genres of Sanskrit Literature and Śāstras.

Learning Outcome:

- i. Through this paper the students will learn about the development of Sanskrit literature from the Vedic age to the Puranic age.

CONTENTS

THEORY

UNIT 1: Vedic Literature

Sāṃhitā (Ṛk, Yajuh, Sāma, Atharva) time, subject– matter, religion & Philosophy, social life

Brāhmaṇa, Āraṇyaka, Upaniṣad, Vedāṅga (Brief introduction)

UNIT 2: Rāmāyaṇa

Rāmāyaṇa-time, subject–matter, Rāmāyaṇa as an Ādikāvya.

Rāmāyaṇa as a Source Text and its Cultural importance

UNIT 3: Mahābhārata

Mahābhārata and its Time, Development, and subject matter

Mahābhārata : Encyclopaedic nature, as a Source, Text, Cultural Importance.

UNIT 4: Purāṇas

Purāṇas: Subject matter, Characteristics

Purāṇas: Social, Cultural and Historical Importance

UNIT 5: General Introduction to Vyākaraṇa, Darśana and Sāhityaśāstra

General Introduction to Vyākaraṇa- Brief History of Pāṇiniya school

General Introduction to Darśana-Major schools of Indian Philosophy Cārvāka, Bauddha, Jaina, Sāṅkhya-yoga, Nyāya-Vaiśeṣika, Pūrva-mīmāṃsā and Uttara mīmāṃsā.

General Introduction to Poetics- Six major Schools of Indian Poetics-Rasa, Alamkāra, Rīti, Dhvani, Vakrokti and Aucitya.

SUGGESTED READINGS:

1. प्रीतिप्रभा गोयल, संस्कृत साहित्य का इतिहास, राजस्थानी ग्रन्थागार, जोधपुर
2. बलदेव उपाध्याय, वैदिक साहित्य और संस्कृति, वाराणसी
3. बलदेव उपाध्याय, संस्कृत साहित्य का इतिहास, शारदा निकेतन, वाराणसी
4. उमाशंकर शर्मा ऋषि, संस्कृत साहित्य का इतिहास, चौख बा भारती अकाडमी, वाराणसी
5. राधावल्लभ त्रिपाठी, संस्कृत साहित्य का अडिनव इतिहास, विश्वविद्यालय प्रकाशन, वाराणसी
6. A.B. Keith, *History of Sanskrit Literature*, also Hindi translation, MLBD, Delhi.
7. M. Krishnamachariar, *History of Classical Sanskrit Literature*, MLBD, Delhi.
8. Gaurinath Shastri, *A Concise History of Sanskrit Literature*, MLBD, Delhi.
9. Maurice Winternitz, *Indian Literature* (Vol. I-III), also Hindi Translation, MLBD, Delhi.
10. कामाख्या चरण भागवती, संस्कृत साहित्यৰ জিলাঙনি, গ্ৰন্থপীঠ, গুৱাহাটী
11. থানেশ্বৰ শৰ্মা, সংস্কৃত সাহিত্যৰ চমু পৰিচয়, বেখা প্ৰকাশন
12. হৰমোহন দেৱগোস্বামী, সংস্কৃত সাহিত্যৰ বুৰঞ্জী, জ্যোতি প্ৰকাশন
13. যোগীৰাজ বসু, বেদৰ পৰিচয়, পাব্লিকেশ্বৰ ব'ৰ্ড, অসম
14. খৰ্গেশ্বৰ ভূঞা, চাৰি বেদৰ পৰিচয়, বনলতা প্ৰকাশন

SEMESTER -II

HONOURS CORE COURSE

PAPER CODE-SANS-HCC-2016

PAPER NAME: CLASSICAL SANSKRIT LITERATURE (PROSE)

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course aims to acquaint students with Classical Sanskrit Prose literature.
- ii. Origin and development of prose, Important prose romances and fables Sanskrit are also included here for students to get acquainted with the beginnings of Sanskrit Prose literature.
- iii. The course also seeks to help students negotiate texts independently.

Learning Outcome:

- i. Through this paper the students will able to learn about classical Sanskrit Prose literature, origin and development of prose literature.
- ii. The student will also be able to learn the texts independently.

CONTENTS

THEORY

UNIT 1: Śukanāsopadeśa (Ed. Prahlad Kumar)

Introduction- Author/Text, Text up to page 116 of Prahlad Kumar Up to the end of the Text.

Society and political thoughts depicted in *Śukanāsopadeśa*, logical meaning and application of sayings like बाणोच्छिष्टं जगत्सर्वम्

UNIT 2: Viśrutacaritam Upto 15th Para

Para 1 to 10 - Introduction- Author, Text, Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action

Para 11 to 15 - Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action. Society, language and style of Daṇḍin. Exposition of Saying Daṇḍinaḥ padalālityam

UNIT 3: Origin and development of prose, Important prose romances and fables

Origin and development of prose, important prose romances and fables

(i) Subandhu, Daṇḍin, Bāṇa, Ambikādatta Vyāsa.

(ii) Pañcatantra, Hitopadeśa, Vetālapañcaviṃśatikā, Simhāsanadvātriṃśikā, Puruṣaparīkṣā, Śukasaptati.

SUGGESTED READINGS:

1. प्रह्लाद कुमार, शुक्रनासोपदेश, मेहरछन्द लछमनदास, दिल्ली
2. रमाकान्त झा, शुक्रनासोपदेश, चौख बा विद्याभवन, वाराणसी
3. सुरेन्द्रदेव शा ी, विश्रुतचरितम्, साहित्य भण्डार, मेरठ
4. प्रीतिप्रभा गोयल, संस्कृत साहित्य का इतिहास, राजस्थानी ग्रन्थागार, जोधपुर
5. बलदेव उपाध्याय, संस्कृत साहित्य का इतिहास, शारदा निकेतन, वाराणसी
6. राधावल्लभ त्रिपाठी, संस्कृत साहित्य का अडिनव इतिहास, विश्वविद्यालय प्रकाशन, वाराणसी
7. A.B. Keith: *History of Sanskrit Literature*, also Hindi translation, MLBD, Delhi.
8. M. Krishnamachariar: *History of Classical Sanskrit Literature*, MLBD, Delhi.
9. Gaurinath Shastri: *A Concise History of Sanskrit Literature*, MLBD, Delhi.
10. Maurice Winternitz : *Ancient Indian Literature* (Vol. I-III), also Hindi Translation, MLBD, Delhi.
11. कामाख्या चरण भागवती, संस्कृत साहित्यर जलिङ्गनि, ग्रन्थपीठ, ँराहाटी
12. थानेश्वर शर्मा, संस्कृत साहित्यर चम्पू परिचय, बेखा प्रकाशन
13. हबमोहन देरगोस्वामी, संस्कृत साहित्यर वृषङ्गी, ज्योति प्रकाशन
14. प्रभात चन्द्र शर्मा, कादम्बरी, आबिलेक, असम चरकार

SEMESTER -II**HONOURS CORE COURSE****PAPER CODE-SANS-HCC-2026****PAPER NAME: SELF MANAGEMENT IN THE GĪTĀ****PAPER CREDIT: 6****Total no. of Lectures: 60L+30Tu=90****Total Marks:100(T60+IA20+P20)**

Objectives:

- i. **The objective of this course is to study the philosophy of self-management in the Gītā.**
- ii. **The course seeks to help students negotiate the text independently without referring to the traditional commentaries so as to enable them to experience the richness of the text.**

Learning Outcome:

- i. **This paper will help the students to access the knowledge of self-management, controlling of mind, self-management through devotion, with the help of Srimad Bhagawat Gita.**
- ii. **By learning the texts of Gita, they will able to learn the essence of the Gita which is very essential for the students to make their life successful.**

CONTENTS**THEORY****UNIT 1: Gītā: Cognitive and emotive apparatus**

Hierarchy of *indriya*, *manas*, *buddhi* and *ātman* III.42; XV. 7

Role of the *ātman* –XV.7; XV.9

Mind as a product of *prakṛti* VII.4

Properties of three *guṇas* and their impact on the mind – XIII. 5-6; XIV.5-8, 11-13; XIV.17

UNIT 2: Gītā: Controlling the mind**Sub Unit 1: Confusion and conflict**

Nature of conflict I.1; IV.16; I.45; II.6

Causal factors – Ignorance – II.41; *Indriya* – II.60, Mind – II.67; *Rajoguna* – III.36-39; XVI.21;

Weakness of mind- II.3; IV.5

Sub Unit 2: Means of controlling the mind

Meditation–difficulties –VI.34-35; procedure VI.11-14

Balanced life- III.8; VI.16-17

Diet control- XVII. 8-10

Physical and mental discipline – XVII. 14-19, VI. 36

Sub Unit 3: Means of conflict resolution

Importance of knowledge – II. 52; IV.38-39; IV. 42

Clarity of *buddhi* – XVIII.30-32

Process of decision making – XVIII.63

Control over senses – II.59, 64
 Surrender of *kartṛbhāva* –XVIII .13-16; V.8-9
 Desirelessness- II.48; II.55
 Putting others before self – III.25

UNIT 3: Gītā: Self-management through devotion

Surrender of ego – II.7; IX.27; VIII.7; XI.55; II. 47
 Abandoning frivolous debates – VII.21, IV.11; IX. 26
 Acquisition of moral qualities - XII.11; XII.13-19

SUGGESTED BOOKS:

1. श्रीमद्भगवद्गीता-- मधुसूदनसरस्वतीकृत गूढार्थदीपिका संस्कृतटीका तथा प्रतिभाभाष्य सहित
2. श्रीमद्भगवद्गीता—व्या याकास्— मदन मोहन अग्रवाल, चौख बा संस्कृत प्रतिष्ठान, वाराणसी
3. श्रीमद्भगवद्गीता—एस. रधाकृष्णन् कृत व्या या का हिन्दी अनुवाद, राजपाल एण्ड सन्स, दिल्ली
4. श्रीमद्भगवद्गीतासहस्य और कर्मयोगशा , बालगङ्गाधर तिलक, अपोलो प्रकाशन, दिल्ली
5. Śrīmadbhagavadgītā - English commentary by Jayadayal Goyandka, Tattvavivecinī Gītā Press, Gorakhpur, 1997.
6. Śrīmadbhagavadgītārahasya - The Hindu Philosophy of Life, Ethics and or Karmayogaśāstra Religion, Original Sanskrit Stanzas with English Translation, Bal Gangadhar Tilak & Balchandra Sitaram Sukthankar, J.S.Tilak & S.S.Tilak, 1965.
7. Śrīmadbhagavadgītā - A Guide to Daily Living, English translation and notes by Pushpa Anand, Arpana Publications, 2000.
8. Śrīmadbhagavadgītā - The Scripture of Mankind, text in Devanagari with transliteration in English and notes by Swami Tapasyananda, Sri Ramakrishna Math, 1984.
9. Chinmayananda - The Art of Man Making (114 short talks on the Bhagavadgītā), Central Chinmaya Mission Trust, Bombay, 1991.
10. Panchamukhi, V.R.- Managing One-Self (Śrīmadbhagavadgītā : Theory andPractice), R.S. Panchamukhi Indological Research Centre, New Delhi & Amar Grantha Publications, Delhi, 2001.
11. Sri Aurobindo - Essays on the Gītā, Sri Aurobindo Ashram, Pondicherry, 1987.
12. Srinivasan, N.K. - Essence of Śrīmadbhagavadgītā : Health &Fitness (commentary on selected verses), Pustak Mahal, Delhi, 2006.
13. श्रीमद्भगवद्गीता यथायथ, अडयचर्षणारविन्द भक्तिवेदान्त स्वामी प्रभूपद, भक्तिवेदान्त बुक ट्रास्ट
14. बाधानाथ फुकन बचनारली, (प्रकाशक) सतीश भट्टाचार्य, असम प्रकाशन परिषद
15. Bhattacharjya Sudeshna, The Srimadbhagavadgita-Its Importance in Modern World, Surabharati Vol.XII, 2011-12, Deptt. Of Sanskrit, GU
16. Gitar Bhumika Aru Bharatiya Sanskritir Bhatti, Translated by Sarma, Diganta Biswa, Nabasristi Prakasan, Guwahati
17. Gitarahasya Athaba Karmayogasastra, Tilak Bal Gangadhar, Translated by, Kailash Nath Sarma, Published by Mrinalini Devi, Guwahati

SEMESTER -III

HONOURS CORE COURSE

PAPER CODE-SANS-HCC-3016

PAPER NAME: CLASSICAL SANSKRIT LITERATURE (DRAMA)

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course aims to acquaint students with three most famous dramas of Sanskrit literature which represent three stages in the growth of Sanskrit drama.

Learning Outcome:

- i. This paper will give the concept of the three most popular dramas of Sanskrit literature along with the dramatists.
- ii. Through this paper, the students will be able to get the knowledge of the three stages of growth of Sanskrit drama which is represented through these three dramas.

CONTENTS**THEORY****UNIT 1: Svapnavāsavadattam– Bhāsa Act I & VI**

Svapnavāsavadattam: Act I & VI story, Meaning/Translation and Explanation.

Unique features of Bhāsa's style, Characterization, Importance of 1st and 6th Act, Society, Norms of Marriage, Story of 'regains'.

UNIT 2: Abhijñānaśākuntalam– Kālidāsa I & IV

Abhijñānaśākuntalam : Act I- (a) Introduction, Author, Explanation of terms like *nāndī*, *prastāvanā*, *sūtradhāra*, *naṭī*, *viṣkambhaka*, *vidūṣaka*, *kañcukī*,

(b) Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature, Language of Kālidāsa, *dhvani* in Upamā Kālidāsa, Purpose and design behind *Abhijñānaśākuntalam* and other problems related to texts, popular saying about Kālidāsa & Śākuntalam.

Abhijñānaśākuntalam Act IV- Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of action.

UNIT 3: Mudrārākṣasam - Viśakhadatta I, II & III

Mudrārākṣasam : Act I – (a) Introduction, Author, Purpose and design behind *Mudrārākṣasa*. (b) Text Reading prescribed verses for translation and explanation- 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 14, 16, 18, 19, 21, 22, 24, 26, 27. (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action.

Mudrārākṣasam: Act II - prescribed verses for translation and explanation- 1, 3, 4, 5, 7, 8, 9, 10, 13, 15, 16, 17, 18, 19, 22, and 23, Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action.

Mudrārākṣasam: Act III - prescribed verses for translation and explanation- 1, 3, 4, 6, 12, 13, 14, 15, 16, 17, 20, 21, 22, 23, 24, 25, 26, 27, 29, 31 and 33. Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action.

UNIT 4: Critical survey of Sanskrit Drama

Sanskrit Drama: Origin and Development, Nature of Nātaka,

Some important dramatists and dramas: Bhāsa, Kālidāsa, Śūdraka, Viśakhadatta, ŚrīHarṣa, Bhavabhūti, Bhaṭṭanārāyaṇa and their works.

SUGGESTED BOOKS:

1. सुबोधचन्द्र पन्त, अभिज्ञानशाकुन्तलम्, मोतीलाल बनारसीदास, दिल्ली
2. सुरेन्द्रदेव शा ी, रामनारायण बेनीप्रसाद, अभिज्ञानशाकुन्तलम्, इलाहाबाद
3. नारायणराम आचार्य, अभिज्ञानशाकुन्तलम्, निर्णयसागर प्रेस
4. C.R.Devadhar(Ed.), Abhijñanaśākuntalam, MLBD, Delhi.
5. M.R. Kale(Ed.), Abhijñanaśākuntalam, MLBD, Delhi.
6. Gajendra Gadakar(Ed.), Bose, Ramendramohan, Abhijñanaśākuntalam, Modern BookAgency, 10 College, Square, Calcutta.
7. जयपाल विद्यालंकार, स्वप्नवासवदत्तम्, मोतीलाल बनारसीदास, दिल्ली
8. M.R. Kale(Ed.), Svapnavāsavadattam, M.L.B.D., Delhi.
9. जगदीशचन्द्र मिश्र, मुद्राराक्षसम्, चौख बा विद्याभवन, वाराणसी
10. निरूपण विद्यालंकार, मुद्राराक्षसम्, साहित्य भण्डार,
11. रमाशंकर त्रिपाठी, मुद्राराक्षसम्, वाराणसी
12. M.R. Kale(Ed.), Mudrārākṣasam, MLBD, Delhi.
13. K.T.Telang(Ed.), Mudrārākṣasam, Nag Publishers, Delhi
14. भगवतशरण उपाध्याय, कालिदास--कवि और काव्य, भारतीय ज्ञानपीठ, काशी
15. हजारीप्रसाद द्विवेदी, कालिदास की लालित्य योजना, राजकमल प्रकाशन, दिल्ली
16. Minakshi Dalal, *Conflict in Sanskrit Drama*, Somaiya Publication Pvt. Ltd.
17. Ratnamayi Dikshit, *Women in Sanskrit Dramas*, Meherchand Lachhman Das, Delhi.
18. A.B. Keith, *Sanskrit Drama*, Oxford University Press London, 1970.
19. Minakshi Dalal, *Conflict in Sanskrit Drama*, Somaiya Publication Pvt. Ltd.
20. G. K. Bhat, *Sanskrit Drama*, Karnataka University Press, Dharwar 1975
21. Henry W. Wells, *Six Sanskrit Plays*, Asia Publishing House, Bombay
22. थानेश्वर शर्मा, अभिज्ञान शाकुन्तलम्: एक समीक्षा, चन्द्र प्रकाश, गुराहाटी

SEMESTER -III

HONOURS CORE COURSE

PAPER CODE-SANS-HCC-3026

PAPER NAME: POETICS AND LITERARY CRITICISM

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. The study of *sāhityaśāstra* (Sanskrit Poetics) embraces all poetic arts and includes concepts like *alaṅkāra*, *rasa*, *rīti*, *vakrokti*, *dhvani*, *aucitya* etc.
- ii. The entire domain of Sanskrit poetics has flourished with the topics such as definition of poetry and divisions, functions of word and meaning, theory of *rasa* and *alaṅkāra* (figures of speech) and *chandas* (metre), etc.
- iii. This develops capacity for creative writing and literary appreciation.

Learning Outcome:

- i. The paper of Sanskrit Poetics embraces all poetic arts and includes concepts like alaṅkāra, rasa, rīti, vakrokti, dhvani, aucitya etc.
- ii. The students will be able to acquaint themselves with the entire domain of Sanskrit poetics through this paper.
- iii. This paper will also be able to develop the capacity for creative writing and literary appreciation.

CONTENTS**THEORY****UNIT 1: Introduction to Sanskrit Poetics**

Introduction to poetics: Origin and development of Sanskrit poetics, its various names- kriyākalpa, alaṅkāraśāstra, sāhityaśāstra, saundryaśāstra.
Definition (lakṣaṇa), objectives (prayojana) and causes (hetu) of poetry. (according to *kāvya prakāśa*)

UNIT 2: Forms of Kāvya-Literature

Forms of poetry: *dr̥śya, śravya, miśra, (campū)*
Mahākāvya, khaṇḍakāvya, gadya-kāvya: kathā, ākhyāyikā (according to *Sāhityadarpaṇa*)

UNIT 3: Śabda-śakti and rasa-sūtra

Power/Function of word and meaning (according to *kāvya prakāśa*). abhidhā (expression/ denotative meaning), lakṣaṇā (indication/ indicative meaning) and vyañjanā (suggestion/ suggestive meaning).

Rasa: rasa-sūtra of Bharata and its prominent expositions: *utpattivāda, anumitivāda, bhuktivāda* and *abhivyaktivāda*, *alaukikatā* (transcendental nature) of *rasa*

UNIT 4: Figures of speech and Meter

Figures of speech- *anuṣṭup, yamaka, upamā, rūpaka, apahnuti, utprekṣā, atīśayokti, tulyayogitā, dīpaka, dr̥ṣṭānta, nidarśanā, vyatireka, samāśokti, svabhāvokti, arthāntaranyāsa, vibhāvanā*.

Metres- *anuṣṭup, āryā, indravajrā, upendravajrā, vasantatilakā, mālinī, mandākrāntā, śikhariṇī, śārdūlavikrīḍita, sragdharā*.

SUGGESTED BOOKS:

1. Alaṅkāra according to *Sāhityadarpaṇa* (Ch. X) and metres according to prescribed texts of poetry and drama.
2. Dwivedi, R.C, *The Poetic Light* , Motilal Banarsidas, Delhi.1967.
3. Kane P.V., *History of Sanskrit Poetics* pp.352-991,
4. Kane, P.V., 1961, *History of Sanskrit Poetics* and its Hindi translation by Indrachandra Shastri, Motilal Banarasidas, Delhi.
5. *Kāvyaṅprakāśa*, kārikās 4/27, 28 with explanatory notes.
6. Ray, Sharad Ranjan, *Sāhityadarpaṇa*; Viśvanātha, (Ch I,VI & X) with Eng.Exposition, Delhi.
7. *Sāhityadarpaṇa*: (Ch.VIth), Kārikā 6/1,2,313-37
8. Mukunda Madhav Sharma, *The Dhvani Theory in Sanskrit poetics*, Chowkhamba Sanskrit Series Office, Varanasi
9. नगोन्द्र (सं.), काव्यप्रकाश, आचार्य विश्वेश्वर की व्याख्या सहित, ज्ञानमंडल लि., वाराणसी
10. शालिग्राम शास्त्री, साहित्यदर्पणम्, मोतीलाल बनारसीदास, दिल्ली
11. विद्वानाबायण शास्त्री, (अनु.), साहित्य दर्पण
12. नरकुमार सन्दिक्के (अनु.), छन्दोमञ्जरी
13. मुकुन्द माधव शर्मा, ध्वनि आरू बसतत्र, वाणी प्रकाश, गुराहाटी

SEMESTER -III

HONOURS CORE COURSE

PAPER CODE-SANS-HCC-3036

PAPER NAME: INDIAN SOCIAL INSTITUTIONS AND POLITY

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. Social institutions and Indian Polity have been highlighted in *Dharma-śāstra* literature.
- ii. The aim of this course is to make the students acquainted with various aspects of social institutions and Indian polity as propounded in the ancient Sanskrit texts such as *Saṁhitās*, *Mahābhārata*, *Purāṇa*, Kauṭilya's *Arthaśāstra* and other works known as *Nītiśāstra*.

Learning Outcome:

- i. Through this paper the students be able to know the various aspects of Indian social Institutions and Indian polity as reflected in the ancient Sanskrit texts.
- ii. The students will have a depth knowledge regarding the Structure of Society such as Varṇa-System and Caste System, Origin of Caste-System from Inter-caste Marriages, Position of Women in the Society, Social Relevance of Indian life style with special reference to Sixteen Saṃskāras.

CONTENTS**THEORY****UNIT 1: Indian Social Institutions: Nature and Concepts****SUB UNIT 1: Indian Social Institutions: Definition and Scope**

Sociological Definition of Social Institutions.

Trends of Social Changes, Sources of Indian Social Institutions (Vedic Literature, *Sūtra* Literature, *Purāṇas*, *Rāmāyaṇa*, *Mahābhārata*, *Dharmaśāstras*, Buddhist and Jain Literature, Literary Works, Inscriptions, Memoirs of Foreign Writers)

SUB UNIT 2: Social Institutions and *Dharmaśāstra* Literature:

Dharmaśāstra as a special branch of studies of Social institutions, sources of Dharma (*Manusmṛti*,

2.12, *Yājñavalkyasmṛti*,1.7).

Different kinds of *Dharma* in the sense of Social Ethics *Manusmṛti*, 10,63; *Viṣṇupurāṇa* 2.16-17); Six kinds of *Dharma* in the sense of Duties (*Mitākṣarāṅikā* on *Yājñavalkyasmṛti*,1.1).

Tenfold *Dharma* as Ethical Qualities (*Manusmṛti*,6.92);

Fourteen-*Dharmasthānas* (*Yājñavalkyasmṛti*,1.3)

UNIT 2: Structure of Society and Values of Life**SUB UNIT 1: Varṇa-System and Caste System**

Four-fold division of *Varṇa* System, (*Ṛgveda*, 10.90.12), *Mahābhārata*, *Śāntiparva*,72.3-8);

Division of *Varṇa* according to *Guṇa* and *Karma* (*Bhagavadgīta*, 4.13, 18.41-44).

Origin of Caste-System from Inter-caste Marriages (*Mahābhārata*, *Anuśāsanaparva*, 48.3-11);

Emergence of non-Aryan tribes in *Varṇa*-System (*Mahābhārata*, *Śāntiparva*, 65.13-22).

Social rules for up-gradation and down-gradation of Caste system (*Āpastambadharmasūtra*, 2.5.11.10-11, *Baudhāyanadharmasūtra*, 1.8.16.13-14, *Manusmṛti*, 10,64, *Yājñavalkyasmṛti*, 1.96)

SUB UNIT 2: Position of Women in the Society

Brief survey of position of women in different stages of society

Position of women in *Mahābhārata* (*Anuśāsanaparva*, 46.5-11, *Sabhāparva*, 69.4-13.

Praise of women in The *Bṛhatsamhitā* of Varāhamihira (*Strīprasamsā*, chapter-74.1-10)

SUB UNIT 3: Social Values of Life

Social Relevance of Indian life style with special reference to Sixteen *Saṃskāras*.

Four aims of life '*Puruṣārtha Catuṣṭaya*' - 1. *Dharma*, 2. *Artha*, 3. *Kāma*, 4. *Mokṣa*.

Four *Āśramas*- 1. *Brahmacarya*, 2. *Gr̥hastha*, 3. *Vānaprastha*, 4. *Samnyāsa*

UNIT 3: Indian Polity: Origin and Development

Initial stage of Indian Polity (from Vedic period to Buddhist Period)

Election of King by the people: '*Viśas*' in Vedic period (*Ṛgveda*, 10.173; 10.174; *Atharvaveda*, 3.4.2; 6.87.1-2).

Parliamentary Institutions: '*Sabhā*, '*Samiti*' and '*Vidatha*' in Vedic period (*Atharvaveda*, 7.12.1; 12.1.6, *Ṛgveda*, 10.85.26);

King-maker '*Rājakartāraḥ*', Council in *Atharvaveda* (3.5.6-7), Council of '*Ratnis*' in *śatapathabrāhmaṇa* (5.2.5.1);

Coronation ceremony of Samrāt in *śatapathabrāhmaṇa* (51.1.8-13; 9.4.1.1-5)

Republic states in the Buddhist period (*Digghnikāya*, *Mahāparinibbāṇa Sutta*, *Aṅguttaranikāya*, 1.213; 4.252, 256)

Later Stages of Indian Polity (From Kauṭilya to Mahatma Gandhi)

Concept of Welfare State in *Arthasāstra* of Kauṭilya (*Arthasāstra*, 1.13: '*matsyanyāyābhibhuth*' to '*yo' asmāngopāyatīti*');

Essential Qualities of King (*Arthasāstra*, 6.1.16-18: '*sampādayatyasampannaḥ*' to '*jayatyeva na hīyate*');

State politics '*Rajadharmā*' (*Mahābhārata*, *Śāntiparva*, 120.1-15; *Manusmṛti*, 7.1-15; *Śukranīti*, 1.1-15);

Constituent Elements of Jain Polity in *Nitivākyaṃṛta* of Somadeva Suri (*Daṇḍanīti-samuddeśa*, 9.1.18 and *Janapada-samuddeśa*, 19.1.10).

Relevance of Gandhian Thought in Modern Period with special reference to '*Satyāgraha*' philosophy ('*Satyāgrahagītā*' of Panditā Kṣamārāva, chapter 1, 10 and 18) and '*Gandhi Gītā*', 5.1-25 of Prof. Indra)

UNIT 4: Cardinal Theories and Thinkers of Indian Polity

Cardinal Theories of Indian Polity:

'*Saptāṅga*' Theory of State: 1. *Svāmi*, 2. *Amātya*, 3. *Janapada* 4. *Pura*, 5. *Kośa*, 6. *Daṇḍa* and 7. *Mitra* (*Arthasāstra*, 6.1. *Mahābhārata*, *Śāntiparva*, 56.5, *Śukranīti*, 1.61-62).

'*Maṇḍala*' Theory of Inter-State Relations: 1. *Ari*, 2. *Mitra*, 3. *Ari-mitra*, 4. *Mitra-mitra*, 5. *Ari-mitra-mitra*

'*Śāḍgunya*' Policy of War and Peace: *sandhi*, *vigraha*, *Yāna*, *Āsana*, *Samśraya*, *Dvaidhibhāva*.

'*CaturvidhaUpāya*' for balancing power of state: 1. *Sāma* 2. *Dāma*, 3. *Daṇḍa*. 4. *Bheda*;

Three types of state power: 1. *Prabhu-śakti*, 2. *Mantra-śakti*, 3. *Utsāha-śakti*.

Important Thinkers on Indian Polity: *Manu*, *Kauṭilya*, *Kāmandaka*, *Śukrācārya*, *SomadevaSuri*, Mahatma Gandhi

SUGGESTED BOOKS:

1. Āpastambadharmasūtra - (Trans.), Bühler, George, *The Sacred Laws of the Āryas*, SBE Vol. 2, Part 1, 1879
2. Arthasāstra of Kauṭilya - (Ed.) Kangale, R.P. Delhi, Motilal Banarasidas 1965
3. Atharvavedasamhitā - (Trans.) R.T.H. Griffith, Banaras, 1896-97, rept. (2 Vols)

1968.

4. Baudhāyanadharmasūtra - (Ed.) Umesha Chandra Pandey, Chowkhamba Sanskrit Series Office, Varanasi, 1972.
5. Mahābhārata (7 Vols) - (Eng. Tr.) H.P. Shastri, London, 1952-59.
6. Manu's Code of Law - (Ed. & Trans.) : Olivelle, P. (A Critical Edition and Translation of the Manava- Dharmasāstra), OUP, New Delhi, 2006.
7. Rāmāyaṇa of Vālmīki — (Eng. Tr.) H.P. Shastri, London, 1952-59. (3 Vols)
8. Ṛgvedasāṃhitā (6 Vols)- (Eng. Tr.) H.H. Wilson, Bangalore Printing & Publishing Co., Bangalore, 1946.
9. Śatapathabrāhmaṇa - (with Eng. trans. ed.) Jeet Ram Bhatt, Eastern (3 Vols), BookLinkers, Delhi, 2009.
10. Visṇupurāṇa - (Eng. Tr.) H.H. Wilson, PunthiPustak, reprint, Calcutta, 1961.
11. Yājñavalkyasmṛti with Mitākṣarā commentary - Chowkhamba Sanskrit Series Office, Varanasi, 1967
12. आपस्त बधर्मसूत्र—हरदत्त की टीकासहित, चौख बा संस्कृत सीरीज, वाराणसी
13. कौटिलीय अर्थशा -- हिन्दी अनुवाद-- उदयवीर शा ी, मेहरछन्द लछमनदास, दिल्ली
14. बृहत्संहिता, हिन्दी अनुवाद—बलदेवप्रसाद मिश्र, खेमराज श्रीकृष्णदास प्रकाशन, मु बई
15. मनुस्मृति (1-13 भाग), ऊर्मिला रुस्तगी, जे.पी. पब्लिशिंग हाउस, दिल्ली
16. विष्णुपुराण, हिन्दी अनुवादसहित -- मुनिलाल गुप्त, गीताप्रेस, गोरखपुर
17. शुक्रनीति, हिन्दी अनुवाद ड्क ब्रह्मशंकर मिश्र, चौख बा संस्कृतसीरीज, वाराणसी
18. कृष्णकुमार, प्राचीन भारत का सांस्कृतिक इतिहास, श्री सरस्वती सदन, दिल्ली
19. जयसवाल, सुवीरा, वर्णजातिव्यवस्था: उद्भव, प्रकार्य और रुपान्तरण, दिल्ली
20. जैन, कैलाशचन्द्र, प्राचीन भारतीय सामाजिक और आर्थिक सस्थाएँ, मध्यप्रदेश हिन्दी ग्रंथ अकाडमी, भोपाल
21. नाटानी, प्रकाशनारायण, प्राचीनभारत के राजनीतिक विचारक, पोइन्टर पब्लिसर्च, जयपुर
22. Altekar, A.S - State and Government in Ancient India, MotilalBanarsidass, Delhi, 2001.
23. Altekar, A.S - The Position of Women in Hindu Civilization, Delhi, 1965.
24. Belvalkar, S.K.- Mahābhārata :Śāntiparvam, 1954.
25. Bhandarkar , D.R. - Some Aspects of Ancient Indian Hindu Polity, Banaras Hindu University
26. Bharadwaj, Ramesh: Vajrasūcī of Aśvaghōṣa (Varṇa-Jāti through the Ages), Vidyanidhi, Delhi
27. Gharpure, J.R. - Teaching of Dharmaśāstra, Lucknow University, 1956.
28. Ghosal, U.N. - A History of Indian Political Ideas, Bombay, 1959.
29. Jayaswal, K.P.- Hindu Polity, Bangalore, 1967.
30. Jha, M.N. -Modern Indian Political Thought, MeenakshiParkashan, Meerut, UP.
31. Law, N. S. - Aspect of Ancient Indian Polity, Calcutta, 1960.
32. Maheshwari, S. R. -Local Government in India, Orient Longman, New Delhi,
33. Mehta, V.R. - Foundations of Indian Political Thought, Manohar Publisher, Delhi, 1999.
34. Pandey, G.C.-Jaina Political Thought, Jaipur Prakrit Bharti, 1984.
35. Prabhu, P.H.- Hindu Social Organisation, Popular Prakashan, Mumbai, 1998
36. Prasad, Beni - Theory of Government in Ancient India, Allahabad, 1968.
37. Saletore, B.A. - Ancient Indian Political Thought and Institutions, Bombay, 1963.
38. Sharma, R. S. - Aspects of Political Ideas and Institutions in Ancient India,
39. MotilalBanarsidass, Delhi, 1996.
40. Sharma, S.L. -Smṛtis, A Philosophical Study, Eastern Book Linkers, Delhi, 2013

- 41.Singh, G.P. & Singh, S.Premananda - Kingship in Ancient India: Genesis and Growth,Akansha Publishing House, Delhi, 2000.
 42.Sinha, K.N. - Sovereignty in Ancient Indian Polity, London,1938.
 43.Valavalkar, P.H. — Hindu Social Institutions, Manglore, 1939

SEMESTER -IV

HONOURS CORE COURSE

PAPER CODE-SANS-HCC-4016

PAPER NAME: INDIAN EPIGRAPHY, PALEOGRAPHY AND CHRONOLOGY

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. **This course aims to acquaint the students with the epigraphical journey in Sanskrit, the only source which directly reflects the society, politics, geography and economy of the time.**
- ii. **The course also seeks to help students to know the different styles of Sanskrit writing.**

Learning Outcome:

- i. **This paper will introduce the students with the History of Epigraphical Studies in India, the only source in Sanskrit, which directly reflects the society, politics, geography and economy of the time.**
- ii. **By reading this paper the students will also be able introduce themselves with the ancient Indian scripts and ancient writing style.**

CONTENTS

THEORY

UNIT 1: Epigraphy

Introduction to epigraphy and types of inscriptions
 Importance of Indian inscriptions in the reconstruction of Ancient Indian History and culture
 History of Epigraphical Studies in India
 History of Decipherment of Ancient Indian Scripts (Contribution of Scholars in the field of epigraphy): Fleet, Cunningham, Prinsep, Bühler, Ojha, D.C.Sircar.

UNIT 2: Paleography

Antiquity of the Art of Writing
 Writing Materials, Inscribers and Library
 Introduction to Ancient Indian Scripts.

UNIT 3: Study of selected inscriptions

Aśoka's Giranāra Rock Edict-1
 Aśoka's Sāranātha Pillar Edict
 Girnāra Inscription of Rudradāman
 Dubi Copper Plates of Bhāskaravarman
 Parbatiya Copper Plates of Vanamalavarmadeva

UNIT 4: Chronology

General Introduction to Ancient Indian chronology
 System of Dating the Inscriptions (Chronograms)
 Main Eras used in Inscriptions - Vikrama Era, Śaka Era and Gupta Era

SUGGESTED BOOKS:

1. Pillai, Swami Kannu & K.S. Ramchandran : *Indian Chronology (Solar, Lunar and Planetary)*, Asian Educational Service, 2003.
2. Satyamurty, K. : *Text Book of Indian Epigraphy*, Lower Price Publication, Delhi, 1992
3. Dani, Ahmad Hasan : *Indian Paleography*, Oxford, 1963.
4. Select Inscriptions (Vol.I) - D.C. Sircar, Calcutta, 1965.
5. Sharma, Mukunda Madhav, *Inscriptions of Ancient Assam*, Gauhati University, 1978
6. Sarma, Dimbeswar, *Kamarupasasanavali*, Publication Board of Assam, Guwahati
7. Bora, Mahendra, *The Evolution of Assamese Script*, Asom Sahitya Sabha, Jorhat, Assam, 1981

8. Neog, Maheswar, Prachya-Sasanavali, Publication Board of Assam, Guwahati
9. Goswami, Upendra Nath, Asomiya Lipi, Publication Board of Assam, Guwahati
10. Katak, Sarveswar, Prachin Asomiya Lipi, Banalata Prakashan, GUwahati

SEMESTER -IV
HONOURS CORE COURSE
PAPER CODE-SANS-HCC-4026
PAPER NAME: MODERN SANSKRIT LITERATURE
PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. **The purpose of this course is to expose students to the rich & profound tradition of modern creative writing in Sanskrit, enriched by new genres of writing.**

Learning Outcome:

- i. **By reading this paper the students will enriched by the rich & profound tradition of modern creative writing in Sanskrit along with the new genres of writing.**

CONTENTS

THEORY

UNIT 1: Mahākāvya and Charitakāvya

SvātantryaSambhavam (RevaprasadaDwivedi), Canto 2, verses 1-45
Sankaradevacharitam (Maheswar Hazarika), Chapter I

UNIT 2: Gadya and Rūpaka

Śataparvikā (Abhirāja Rajendra Mishra)
ŚārdūlaŚakatam (Virendra Kumar Bhattacharya)

UNIT 3: Gitikāvya and Other genres

Harshdev Madhava Haiku and Mono-image poems--- Snanagrihe, vedanā, mrityuh1, mrtyuh
2; khanih;

shatāvadhāni R. Ganesh -- varṣāvibhūtiḥ

Ketakikāvya by M.R. Shastri (originally by Raghunath Chowdhary in Assamese), Taranga V
Stutipraśastimañjarī by Mukunda Madhava Sharma: Sankaradeva, Anundoram Barooah,
Krishnakanta Handiqui,

UNIT 4: General Survey

Pandita Kshama Rao, P.K. Narayana Pillai, S. B. Varnekar, ParmanandShastri, Reva Prasad
Dwivedi
Mukunda Madhava Sharma, Krishna Kanta Handiqui, Anundoram Borooah, Manoranjan
Shastri

SUGGESTED BOOKS:

1. Joshi, K.R. & S.M. Ayachuit ² *Post Independence Sanskrit Literature*, Nagpur, 1991
2. Prajapati, Manibhai K. ² *Post Independence Sanskrit Literature: A Critical Survey*, Patna, 2005
3. Usha Satyabrat, *Sanskrit Dramas of the Twentieth Century*, Mehar Chand lachmandass, Delhi, 1987
4. Dwivedi Rahas Bihari – *AdhunikMahakāvya Samikshanam*
5. Tripathi RadhaVallabh– *Sanskrit SahityaBeesaveenShatabdi* , 1999, Delhi
6. Musalgaonkar Kesava Rao – *Adhunik Sanskrit KāvyaParampara*, 2004
7. Upadhyaya, Ramji–*Adhunik Sanskrit Natak*, Varanasi
8. Goswami, Malini (Ed.), *Complete Works of Anundoram Borooah with a Critical Introduction* (Introduction part only), Publication Board, Assam

9. Shrutidhara Chakraborty (Ed.), Mukundamukurah: Reflections of Indic Light: Prof. Mukunda Madhav Sharma, Pratibha Prakashan, Delhi

SEMESTER -IV
HONOURS CORE COURSE
PAPER CODE-SANS-HCC-4036
PAPER NAME: SANSKRIT AND WORLD LITERATURE

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course is aimed to provide information to students about the spread & influence of Sanskrit literature and culture through the ages in various parts of the world in medieval and modern times.

Learning Outcome:

- i. This paper will provide information to students about the spread & influence of Sanskrit literature and culture through the ages in various parts of the world in medieval & modern times.

CONTENTS

THEORY

UNIT 1: Survey of Sanskrit Literature in the World

Vedic cultural elements in ancient Eastern and Western societies
 Presence of Sanskrit words in the World languages.
 General survey of the Classical Sanskrit Literature in the eastern and western literature

UNIT 2: Upaniṣads and Gītā in the West

Dara Shikoh's Persian Translation of Upanisads and their Influence on Sufism, Latin translation and its influence on western thought
 Translation of the Gītā in European languages and religio–philosophical thought of the west.

UNIT 3: Sanskrit Fables in World Literature

Translation of Pañcatantra in Eastern and Western languages
 Translation of Vetālapañcaviṃśatikā, Siṃhāsanadvātriṃśikā and Śukasaptati in Eastern Languages and Art

UNIT 4: Rāmāyaṇa and Mahābhārata in South Eastern Asia

Rāma Kathā in south eastern countries
 Mahābhārata stories as depicted in folk cultures of SE Asia

UNIT 5: Kālidāsa in the West

English and German translation of Kālidāsa 's writings and their influence on western literature and theatre.

UNIT 6: Sanskrit Studies across the World

Sanskrit Study Centers in Asia
 Sanskrit Study Centers in Europe
 Sanskrit Study Centers in America

SUGGESTED BOOKS:

1. The Bhagavad Gita and the West: The Esoteric Significance of the Bhagavad Gita and Its Relation to the Epistles of Paul", by Rudolf Steiner, p. 43. arisebharat.com/2011/10/22/impact-of-bhagavad-gita-on-west/
2. Ben-Ami Scharfstein (1998), A Comparative History of World Philosophy: From the Upanishads to Kant, State University of New York Press, ISBN 978-0791436844, page 376.
3. Edgerton, Franklin (1924), *The Pañcatantra Reconstructed* (Vol.1: Text and Critical Apparatus, Vol.2: Introduction and Translation), New Haven, Connecticut: American Oriental Series. Volumes 2-3.
4. en.wikipedia.org/wiki/Influence_of_Bhagavad_Gita
5. Banarji, Suresh Chandra- 'Influence of Sanskrit outside India, A Companion to Sanskrit Literature, MLBD, 1971.
6. Falconer, Ion Keith (1885), *Kalilah and Dimnah or The Fables of Bidpai*, Cambridge University Press, Amsterdam, 1970.

7. Hertel, Johannes(1908-15), *The Pañcatantra : a collection of ancient Hindu tales, in the recension called Pañcākhyānaka*, and dated 1199 A.D., of the Jaina monk, Pūrṇabhadra, critically edited in the original Sanskrit, Harvard Oriental Series Volume 11,12,13, 14.
8. *History of Sanskrit Literature*, A Berriedale Keith, Motilal Banarsidas Publishers Pvt. Limited, India, 1993.
9. <http://en.wikipedia.org/wiki/Panchatantra>
<https://books.google.co.in/books?isbn=8184002483>
10. Impact of Bhagvad Gita on West | Arise Bharat
11. Influence of Bhagavad Gita - Wikipedia, the free encyclopedia
12. Jacobs, Joseph (1888), *The earliest English version o the Fables of Bidpai*, London
13. James A. Hijiya, "The Gita of Robert Oppenheimer" Proceeding of the American Philosophical Society, 144, no. 2 (Retrieved on 27 February 2011).
14. Kāśīnāth Pāṇḍuraṅga Paraba, ed. (1896), *The Pañcatantra of Viṣṇuśarman*, Tukārām Jāvajī, <http://books.google.com/-id=K71WAAAAYAAJ->, Google Books
15. Mahulikar, Dr. Gauri, *Effect of Ramayana On Various Cultures And Civilisation*, Ramayana Institute
16. Mark B. Woodhouse (1978), *Consciousness and Brahman-Atman*, *The Monist*, Vol. 61, No.1, *Conceptions of the Self: East & West* (January, 1978), pages 109-124
17. Neria H. Hebber, *Influence of Upanishads in the West*, Boloji.com. Retrieved on : 2012-03-02
18. Olivelle, Patrick (2006), *The Five Discourses on Worldly Wisdom*, Clay Sanskrit Library
19. Pañcatantra, <http://en.wikipedia.org/wiki/Panchatantra>, retrieved on Feb 1, 2008.
20. Pandit Guru Prasad Shastri (1935), *Pañcatantra with the commentary Abhinavarajalaxmi*, Benares: Bhargava Pustakalaya.
21. Rajan, Chandra (transl.) (1993), *Viṣṇuśarma: The Pañcatantra*, London : Penguin Books, ISBN-9780140455205-(reprint : 1995) (also from the North Western Family Text
22. S Radhakrishnan, *The Principal Upanishads* George Allen&Co., 1951, pages 22, Reprinted as ISBN 978-8172231248
23. *The Pañcatantra*, Viṣṇuśarma, translated from Sanskrit with an Introduction by Chandra Rajan, Penguin Books, India, 1993.
24. Viṣṇuśarma, http://en.wikipedia.org/wiki/Vishnu_Sarma, retrieved on Feb 1, 2008
25. Winternitz, M. *Some Problems of Indian Literature* –Munshiram Manoharlal, Delhi, 1978, www.comparativereligion.com/Gita.html

SEMESTER -V
HONOURS CORE COURSE
PAPER CODE-SANS-HCC-5016
PAPER NAME: VEDIC LITERATURE
PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course is aimed to provide information to students about the spread & influence of Sanskrit literature and culture through the ages in various parts of the world in medieval and modern times.

Learning Outcome:

- i. From this paper the students will be introduced with various types of Vedic texts.
- ii. Students will also be able to read the Kathopaniṣad, where primary Vedānta-view is propounded.

CONTENTS

THEORY

UNIT 1: *Samhitā* and *Brāhmaṇa*

Ṛgveda- Agni- 1.1, Uṣas- 3.61, Akṣa Sūkta 10.34

Yajurveda- Śivasamkalpa Sūkta- 34.1-6

Atharvaveda- Sāmmanasyam- 3.30, Bhūmi- 12.1-12

Satapathabrahmana - Manu-Matsya-katha

UNIT 2: Vedic Grammar

Declensions (*śabdarūpa*), Subjunctive Mood (*leṭ*), Gerunds (*ktvārthaka*, *Tumarthaka*), Vedic Accent and Padapāṭha.

UNIT 3: (Kathopaniṣad)

Kathopanisad: Chapter 1

SUGGESTED BOOKS:

1. *Atharvaveda* (Śaunakīya): (Ed.) Vishva Bandhu, VVRI, Hoshiarpur, 1960.
2. *Śatapatha Brāhmaṇa*, (Ed.) Ganga Prasad Upadhyaya, SLBSRS Vidyapeeth, Delhi
3. *Śuklayajurveda-Samhitā*, (Vājasaneyi-Mādhyandina), (Ed.) Jagadish Lal Shastri, MLBD, Delhi
4. *Ṛksūktāvalī*, H.D. Velankar, Vaidika Sanshodhana Mandala, Pune, 1965.
5. *Ṛksūktavaijayantī*, H.D. Velankar, Bharatiya Vidya Bhavan, Bombay, 1972.
6. Kathopanisad

SEMESTER -V
HONOURS CORE COURSE
PAPER CODE-SANS-HCC-5026
PAPER NAME: SANSKRIT GRAMMAR
PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course aims to acquaint the students with general Sanskrit grammar.
- ii. It aims to introduce the students with Paniniyan style.

Learning Outcome:

- i. The students will learn general Sanskrit Grammar from this paper.

CONTENTS

THEORY

UNIT 1: General Introduction to Vyakarana, Sivasutra, Paribhasa, Sandhi

Schools of Sanskrit Grammar, Mahesvarasutras, pratyahara, pratyaya, vibhakti, dhatu, ac, hal, it, prayatna, agama, adesa, avyaya, pratipadika, guna, vrddhi, samprasarana, samhita, ayogavahavarna, prakrti, nipat, upasarga, upadha, ti, Vibhasa

Rules of Sandhi (Svara-sandhi) (According to Laghu-Siddhanta-kaumudi) (इको यणचि, एचोयवायावः, आद्गुणः, वृद्धिरेचि, अकः सवर्णे दीर्घः, एङि पररूपम्, एङः पदान्तादति, ईदूदेद् द्विवचनं प्रगृह्यम्, अचो र्हाभ्यां द्वे, उपसर्गादृति धातौ)

UNIT 2: Natvavidhi & ṣatvavidhi,

Natvavidhi-- रषाभ्यां नो णः समानपदे, अट्कुप्वाड्नुम्व्यवायेपि, एकाजुत्तरपदे णः, आनि लोट्, कृत्यचः, प्रातिपदिकान्तनुम् विभक्तिषु च, उपसर्गादसमासेपि णोपदेशस्य, कुमति च, पूर्वपदात् संज्ञायामगः

ṣatvavidhi-- आदेश-प्रत्यययोः, सहेः साडः सः, इणः षः, नुम्विसर्जनीयशर्व्यवायेपि, स्तौति-ण्योरेव षण्यभ्यासात्, सदिरप्रतेः, स्यादिष्वभ्यासेन चाभ्यासस्य, परिनिविभ्यः सेवसितसयसिवुसहसुटस्तुस्वञ्जाम्, स्तन्भेः

UNIT 3: Declension Conjugation and roots

Declension of noun & pronouns Declension of svarānta punlinga, strilinga, napumsakalinga.

Vyajananta punlinga, strilinga, napumsakalinga

Pronouns

Numerical words, Conjugation of roots

UNIT 4: Karaka prakaranam, Samasa Prakaranam

केवलसमासः -- समर्थः पदविधिः, प्राक्कडारात् समासः, सह सुपा, इवेन समासो विभक्त्यलोपश्च (वा.)

अव्ययीभावसमासः --- अव्ययं विभक्ति-समीप-समृद्धि ..., प्रथमानिर्दिष्ट समास उपसर्जनम्, उपसर्जनं पूर्वम्, अव्ययीभावश्च, नाव्ययीभावादतोम् त्वपञ्चम्याः, तृतीयासप्तम्योर्बहुलम्, नदीभिश्च, अव्ययीभावे शस्त्रभृतिभ्यः, नस्तद्धिते

तत्पुरुषः --- द्वितीया श्रितातीत-पतित-गतात्यस्त-प्राप्तापन्नैः, तृतीया तत्कृतार्थेन गुणवचनेन, कर्तृकरणे कृता बहुलम्, चतुर्थी तदर्थार्थबलिहितसुखरक्षितैः, पञ्चमी भयेन, षष्ठी, तद्धितेष्वचामादेः, गोस्तद्धितलुकि, तत्पुरुषः समानाधिकरणः कर्मधारयः, संख्यापूर्वो द्विगुः, द्विगुरेकवचनम्, विशेषणं विशेष्येण बहुलम्, राजाहःसखिभ्यष्टच्

बहुव्रीहिः --- अनेकमन्यपदार्थे, सप्तमी-विशेषणे बहुव्रीहौ, हलदन्तात् सप्तम्याः संज्ञायाम्, द्वित्रिभ्यां च मूर्ध्नि, अन्तर्बहिभ्यां च लो नः, पादस्य लोपोहस्त्यादिभ्यः, निष्ठा

द्वन्द्वः ---- चार्थे द्वन्द्वः, राजदन्तादिषु परम्, द्वन्द्वे घि, अजाद्यदन्तम्, अल्पाचतरम्, पिता मात्रा

SEMESTER -VI
HONOURS CORE COURSE
PAPER CODE-SANS-HCC-6016
PAPER NAME: ONTOLOGY AND EPISTEMOLOGY
PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course aims to get the students acquainted with the cardinal principles of the Nyāya-Vaiśeṣika philosophy through the Tarkasaṃgraha.**
- ii. It aims to enable students to handle philosophical texts in Sanskrit.**
- iii. It also intends to give them an understanding of essential aspects of Indian Philosophy.**

Learning Outcome:

- i. Through this paper the students will be acquainted with the cardinal principles of the Nyāya-Vaiśeṣika philosophy through the Tarkasaṃgraha.**
- ii. Moreover, the students will also understand the essential aspects of Indian Philosophy.**

CONTENTS

THEORY

UNIT 1: Essentials of Indian Philosophy

Meaning and purpose of darśana, general classification of philosophical schools in classical Indian Philosophy

Realism (yathārthavāda or vastuvāda) and Idealism (*pratyayavāda*), Monism (*ekattvavāda*), Dualism (dvaitavavāda) & Pluralism (*bahuttvavāda*) ; dharma (property)-dharmi (Substratum) Causation (kāryakāraṇavāda): naturalism (*svabhāvavāda*), doctrine of pre-existence of effect (*satkāryavāda*), doctrine of real transformation (pariṇāmavāda), doctrine of illusory transformation (*vivartavāda*), doctrine of non-prexistence of effect in cause (*asatkāryavāda* and ārambhavāda)

UNIT 2: Ontology

Concept of padārtha, three dharmas of padārthas, definition of Dravya, Sāmānya, Viśeṣa, Samavāya, Abhāva. (According to Tarkasamgraha with dipika)

Definitions of first seven dravyas and their examination; Ātma and its qualities, manas. Qualities (other than the qualities of the ātman)
Five types of Karma. (According to Tarkasamgraha)

UNIT 3: Epistemology

Buddhi(jñāna) – nature of jñāna in Nyāya vaiśeṣika; smṛiti-anubhava; yathārtha and ayathārtha , Karaṇa and kāraṇa, definitions and types of pramā, kartā-kāraṇa-vyāpāra-phala, model Pratyakṣa Anumāna including hetvābhāsa (with text and dipika) Upamāna and śabda pramāṇa Types of ayathārtha anubhava (According to Tarkasamgraha with Dipika)

SUGGESTED BOOKS:

1. A Primer of Indian Logic, Kuppaswami Shastri, Madras, 1951.
2. Tarkasamgraha of Annambhaṭṭa (with Dīpikā & Nyāyabodhinī), (Ed. & Tr.) Athalye & Bodas, Mumbai, 1930.
3. Tarkasamgraha of Annambhaṭṭa (with Dīpikā & Nyāyabodhinī), (Ed. & Tr.) Virupakshananda, Sri Ramkrishna Nath, Madras, 1994.
4. Maitra, S.K., Fundamental Questions of Indian Metaphysics & Logic,

SEMESTER -VI
HONOURS CORE COURSE
PAPER CODE-SANS-HCC-6026
PAPER NAME: SANSKRIT COMPOSITION AND COMMUNICATION
PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. **This paper aims at teaching composition and other related informations based on Laghusiddhantakaumudi Vibhaktyartha Prakaraṇa.**

Learning Outcome:

- i. **Through this paper the students will acquire knowledge regarding Sanskrit composition.**
- ii. **The skill of speaking Sanskrit will also be developed.**

CONTENTS

THEORY

UNIT 1: Vibhaktyartha, Voice & Kṛt

Vibhaktyartha Prakaraṇa of *Laghusiddhantakaumudi*

Voice (*katr, karma* and *bhāva*)

Selections from Kṛt prakaraṇam-- Major Sūtras for the formation of kṛdanta words

(*tavyat, tavya, anīyar, yat, Nyat, nvul, tric, aṇ, kta, ktavatu, satr, sanac, tumun, ktva-lyap, luyt, ghan, ktin*)

UNIT 2: Translation and Communication

Translation from Assamese/Hindi/English to Sanskrit on the basis of cases, compounds and krt suffixes

Translation from Sanskrit, Hindi and Assamese

Communicative Sanskrit: Spoken Sanskrit and Sanskrit and other academic arena

UNIT 3: Essay

Essay (traditional subjects) e.g. Veda, Upanisad, Sanskrit Language, Sanskriti, Ramayana, Mahabharata, Purana, Gita, principal Sanskrit poets

Essay based on issues and topics related to modern subjects like entertainment, sports, national and international affairs and social problems

SUGGESTED BOOKS:

1. शा ी, धरानन्द, लघुसिद्धान्तकौमुदी, मूल एवं हिन्दी व्याख्या, मोतीलाल बनारसीदास, दिल्ली
2. शा ी, भीमसेन, लघुसिद्धान्तकौमुदी, भैमीव्याख्या (भाग-1), भैमीप्रकाशन, दिल्ली
3. नौटियाल, चक्रधर, बृहद् अनुवाद चन्द्रिका, मोतीलाल बनारसीदास, दिल्ली
4. द्विवेदी, कपिलदेव, रचनानुवादकौमुदी, विश्वविद्यालय प्रकाशन, वाराणसी
5. द्विवेदी, कपिलदेव, संस्कृतनिबन्धशतकम्, विश्वविद्यालय प्रकाशन, वाराणसी
6. Kanshiram- *Laghusiddhāntakaumudī* (Vol.1), MLBD, Delhi, 2009
7. Apte, V.S., *The Students' Guide to Sanskrit Composition*, Chowkhamba Sanskrit Series Office, Varanasi
8. Kale, M.R., *Higher Sanskrit Grammar*, MLBD, Delhi

HONOURS DISCIPLINE SPECIFIC

Honours Discipline Specific (HDS)

SANS-HDS-5016: Theatre & Dramaturgy

SANS-HDS-5026: Sanskrit Linguistics

SANS-HDS-6016: Fundamentals of Ayurveda

SANS-HDS-6026: Project/Dissertation

SEMESTER -V
HONOURS DISCIPLINE SPECIFIC
PAPER CODE-SANS-HDS-5016
PAPER NAME: THEATRE AND DRAMATURGY IN SANSKRIT
PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. **Being audio-visual, drama is considered to be the best amongst all forms of arts.**
- ii. **The history of theatre in India is very old, the glimpses of which can be traced in the hymns (*sañvādasūkta*) of the *R̥gveda*.**
- iii. **The dramaturgy was later developed by the Bharatamuni.**
- iv. **The objectives of this curriculum are to identify the beauty of drama and to introduce classical aspects of development of Indian theatre among the students.**

Learning Outcome:

- i. **This paper will provide the students with the knowledge of Indian dramaturgy.**
- ii. **It will identify the beauty of drama and introduce the tradition and history of Indian theatre among the students.**

CONTENTS

THEORY

UNIT 1: Theatre: Types and Construction

Types of theatre: *vikṛṣṭa* (oblong), *caturasra*(square), *tryasra* (Triangular) *jyeṣṭha* (big), *madhyama* (medium), *avara* (small). *bhūmi-śodhana* (Examining the land) and *māpa* (measurement of the site), *mattavāraṇī* (raising of pillars), *raṅgapīṭha* and *rangaśīrṣa* (stage), *dārukarma* (wood–work), *nepathya -grha* (green-room), *prekṣkopaveśa* (audience-hall), Doors for

Entrance and exit

UNIT 2: Drama - vastu (subject-matter), netā (hero) and rasa

Definition of drama and its various names - *drśya*, *rūpa*, *rūpaka*, *abhineya*; abhinaya and its types: *āṅgika* (gestures), *vācika* (oral), *sāttvika* (representation of the sattva), *āhārya* (dresses and make-up)

Vastu: (subject-matter): *ādhikārika* (principal), *prāsaṅgika* (subsidiary), Five kinds of *arthaprakṛti*, *kāryāvasthā* (stages of the action of actor) and *sandhi* (segments), *arthopakṣepaka* (interludes)

kinds of dialogue: 1. *sarvaśrāvya* or *prakāśa* (aloud) 2. *aśrāvya* or *svagata* (aside) 3. *niyataśrāvya*: *janāntika* (personal address), *apavārita* (confidential) 4. *ākāśabhāṣita* (conversation with imaginary person)

Netā: Four kinds of heroes, Three kinds of heroines, *sūtradhāra* (stage manager), *pāripārśvika* (assistant of sūtradhāra), *vidūṣaka* (jester), *kañcukī* (chamberlain), *pratināyaka* (villain)

Rasa: definition and constituents, ingredients of *rasa-niṣpatti*: *bhāva* (emotions), *vibhāva* (determinant), *anubhāva* (consequent) *sāttvikabhāva* (involuntary state), *sthāyibhāva* (permanent states) *vyabhicāribhāva* (complementary psychological states), *svāda* (pleasure), Four kinds of mental levels: *vikāsa* (cheerfulness), *vistāra* (exaltation), *ṣobha* (agitation), *vikṣepa* (perturbation).

UNIT 3: Tradition and History of Indian Theatre

Origin and development of stage in different ages: pre-historic, Vedic age, epic-puranic age, court theatre, temple theatre, open theatre, modern theatre: folk theatre, commercial theatre, national and state level theatre

SUGGESTED BOOKS:

1. झा, सीताराम, नाचक और रंगमञ्च, बिहार राष्ट्रभाषा परिषद्, पटना, 1982
2. नागर, रविशंकर, नाट्यशास्त्र, अभिनवभारती टीका सहित, परिमल प्रकाशन, दिल्ली
3. द्विवेदी, हजारी प्रसाद, नाट्यशास्त्र की भारतीय परंपरा और दशरूपक, राजकमल प्रकाशन. दिल्ली, 1963
4. त्रिपाठी, राधावल्लभ, भारतीय नाट्यशास्त्र की परंपरा और विश्व रंगमञ्च, प्रतिभा प्रकाशन, दिल्ली, 1999
5. त्रिपाठी, राधावल्लभ, भारतीय नाट्य: स्वरूप और परंपरा, हरिसिंह गौर विश्वविद्यालय, सागर, 1988
6. गैरोला, वाचस्पति, भारतीय नाट्यपरंपरा और अभिनयदर्पण, इलाहाबाद, 1967
7. Ghosh, M.M. - *Nāṭyaśāstra of Bharatamuni*, pp. 18-32.
8. Hass, *The Daśarūpa: A Treatise on Hindu Dramaturgy*
9. Farley P. Richmond, (ed) *Indian Theatre: traditions of performance* vol-I, MLBD, Delhi

SEMESTER - V

HONOURS DISCIPLINE SPECIFIC

PAPER CODE-SANS-HDS-5026

PAPER NAME: SANSKRIT LINGUISTICS

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course aims to get the students acquainted with comparative philology and its relation with Sanskrit.
- ii. It will also make the students acquiring knowledge about the historical development of Sanskrit from Indo-European family of languages.

Learning Outcome:

- i. This paper will definitely benefit the students to develop the knowledge about the historical development of Sanskrit from Indo-European languages.
- ii. The students will be acquainted with Philology and its relation with Sanskrit language.

CONTENTS

THEORY

UNIT 1: Bhasasastra

Language – Its Nature, Importance, Origin and development

Nature and Scope of Comparative Philology

Aim and object of Comparative Philology

Branches of Comparative Philology- Phonology, Morphology, Semantics and Syntax

UNIT 2: Indo- European Language Family

Name of the Indo-European Family

Evolution of Indo-Europe Family

Classification of Indo- European Family

Characteristics of Indo- European family

Languages of Indo-European Family

UNIT 3: History and Prehistory of Sanskrit

Sanskrit as a member of Indo-European

Indo- Aryan and Indo- Iranian

Vedic and Classical Sanskrit

Vedic And Avesta

Sanskrit and Prakrit

Middle Indo-Aryan

Modern Indo-Aryan

UNIT 4: Phonetic Changes

Assimilation, Dissimilation, Prothesis, Metathesis, Anaptyxis, Epenthesis, Synocore, Haplol

SUGGESTED BOOKS:

1. तिवारी, भोलानाथ, तुलनात्मक भाषाविज्ञान, मोतीलाल बनारसीदास, दिल्ली, 1974
2. द्विवेदी, कपिलदेव, भाषाविज्ञान एवं भाषाशास्त्र, विश्वविद्यालय प्रकाशन, वाराणसी, 2001
3. शर्मा, देवेन्द्रनाथ, भाषाविज्ञान की भूमिका, राधाकृष्ण प्रकाशन, दिल्ली, 2014
4. व्यास, भोलाशंकर, संस्कृत का भाषाशास्त्रीय अध्ययन, चौखंबा विद्याभवन
5. Ghosh, B.K., Linguistic Introduction to Sanskrit, Sanskrit Pustak Bhandar, Calcutta, 1977
6. Verma, S.K., Modern Linguistics, Oxford University Press, Delhi,
7. Taraporewala, Elements of the Science of Language, Calcutta University Press, Calcutta, 1962
8. Murti, M., An Introduction to Sanskrit Linguistics, D.K. Srimannarayana Publication, Delhi, 1984

SEMESTER -VI

HONOURS DISCIPLINE SPECIFIC

PAPER CODE-SANS-HDS-6016

PAPER NAME: FUNDAMENTALS OF ĀYURVEDA

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. Ayurveda is a traditional Indian system of healthcare that has been traced back as early as 5,000 BCE.
- ii. Through the classroom lectures and discussions, this course will introduce students to the theory of Ayurveda.
- iii. The theory modules sessions that make up this course offer an introduction to Ayurveda that is well rounded, comprehensive and useful for students in their own day-to-day living.
- iv. The major objective is to understand the basic principles and concepts of preventative medicine and health maintenance, diet and nutrition, usage of commonly used spices and herbs and outline of Ayurvedic therapeutic procedures in Ayurveda.

Learning Outcome:

- i. This paper will facilitate the students to understand the basic principles and concepts of preventative medicine and health maintenance, and summary of Ayurvedic therapeutic procedures.
- ii. It will also introduce the history of Indian medicine to the students.

CONTENTS

THEORY

UNIT 1: Introduction of Āyurveda

History of Indian medicine in the pre-caraka period, The two schools of Āyurveda: Dhanvantari and Punarvasu.

Main Ācāryas of Āyurveda—Caraka, Suśruta, Vagbhata, Mādhava, Sārngadhara and Bhāvamiśra

UNIT 2: Carakasamhitā – (Sūtra-sthānam)

Carakasamhitā – (Sūtra-sthānam): Division of Time and condition of nature and body in six seasons.

Regimen of Fall Winter (Hemanta), Winter (Śīśira) & Spring (Vasanta) seasons.

Regimen of Summer (Grīśma), Rainy (Varṣā) and Autumn (Śarada) seasons

UNIT 3: Taittiriyaopaniṣad

Taittiriyaopaniṣad—Bhṛguvalli, anuvak 1- 3

SUGGESTED BOOKS:

1. Brahmananda Tripathi (Ed.), Carakasamhitā, Chaukhamba Surbharati Prakashana, Varanasi, 2005.
2. Atridev Vidyalkar, Ayurveda ka Brhad itihasa.
3. Priyavrat Sharma, Caraka Chintana.
4. V. Narayanaswami, Origin and Development of Āyurveda (A brief history), Ancient Science of life, Vol. 1, No. 1, July 1981, pages 1-7.
5. Taittiriyaopaniṣad –Bhṛguvalli.

SEMESTER-VI

PAPER CODE: SANS-HDS-6026
(Dissertation/Project work)

Paper Credit: 6

Total marks 100 (W80 + P20)

Total Period: 90 (Equalized Time)**Dissertation/Project Work**

Each candidate is required to complete any one project/dissertation work related to any area of the syllabus to be evaluated by internal examiners through viva voce test. The project work will have to be completed following steps given below (as applicable).

- Introduction
- Objectives of the study
- Review of related literature
- Significance of the study
- Methodology
- Results/Findings
- Discussion
- Conclusion
- References/Bibliography

Honours Generic Elective

Honours Generic Elective (HGE)

SANS-HGE-1016: BASIC SANSKRIT
SANS-HGE-2016: INDIAN EPIGRAPHY AND PALEOGRAPHY
SANS-HGE-3016: ANCIENT INDIAN POLITY
SANS-HGE-4016: FUNDAMENTALS OF INDIAN PHILOSOPHY

SEMESTER -I

HONOURS GENERIC ELECTIVE

PAPER CODE-SANS-HGE-1016

PAPER NAME: BASIC SANSKRIT

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. **This is an elementary course in Sanskrit language designed for students who wish to learn Sanskrit from the very beginning.**
- ii. **Essential Sanskrit grammar will be introduced (without reference to Panini's sutras) through the multiple example method with emphasis on students constructing themselves sentences.**

Learning Outcome:

- (i) **Through this paper the students will be introduced with Essential Sanskrit grammar.**
- (ii) **By going through this basic Sanskrit course, the students will be able to construct sentences themselves, which is very much essential for the beginners of Sanskrit.**

CONTENTS

THEORY

UNIT 1: Grammar and Composition Part I

Nominative forms of pronouns- *asmad*, *yuṣmad*, *etat* and *tat* in masculine, feminine and neuter. Nominative forms of 'a' ending masculine and neuter gender nouns with *paṭh*, *khād*, *likh* and similar simple verbs in present, past and future.

Objective forms of the above nouns and pronouns in singular with more simple verbs.

Instrumental, dative, ablative forms of the above nouns and pronouns in singular, dual and plural

Instrumental, dative, ablative forms of all the words in this syllabus.

'ā' and 'ī' ending feminine words in nominative and accusative cases with *loṭ lakāra* (imperative).

'ā' and 'ī' ending feminine nouns in singular in Genitive/ possessive and locative cases, genitive and locative cases in singular in pronouns *tat*, *etat*, *yat*, *kim*

Masculine and Feminine nouns ending in 'i' and masculine nouns ending in 'u' in various cases in singular

Masculine nouns ending in consonants – *bhavat*, *guṇin*, *ātman* and Feminine nouns ending in consonants – *vāk*, Neuter nouns ending in consonants – *jagat*, *manas*

UNIT 2: Grammar and Composition Part II

Special Verb forms – *in parasmaipada* –past, present, future and imperative - *kr*, *śrū*

Special Verb forms – *in parasmaipada* –past, present, future and imperative *jñā*.

Special Verb forms – *in parasmaipada* –past, present, future and imperative *dā*.

ātmanepada – *sev*, *labh*

Phonetic changes – *visarga sandhi*, vowel sandhis.

Participles - *śatṛ, śānac, ktavatu, kta.*

Pratyayas – ktvā, lyap, tumun.

Active – passive structures in *lakāras* – (third person forms only) and *pratyayas kta, ktavatu*

UNIT 3: Literature

Gita Chapter XII

SEMESTER -II

HONOURS GENERIC ELECTIVE

PAPER CODE-SANS-HGE-2016

PAPER NAME: INDIAN EPIGRAPHY AND PALEOGRAPHY

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course aims to acquaint the students with the epigraphical journey in Sanskrit, the only source which directly reflects the society, politics, geography and economy of the time.
- ii. The course also seeks to help students to know the different styles of Sanskrit writing.

Learning Outcome:

- (i) This paper will introduce the students with the History of Epigraphical Studies in India, which is the source of social, political, geographical and economical status of the time.
- (ii) By reading this paper the students will be able to know the different styles of Sanskrit writing.

CONTENTS

THEORY

UNIT 1: Study of selected Inscriptions

Aśokan edicts & moral values: a) Samāja b) Suśrūsā c) Āikitsā d) Stryadhyakṣamahāmātrā

Dhamma - according to Aśoka

Aśokan edicts administrative Officers: a) rajjuka b) Yukta c) dharma- mahāmātra

Welfare state: repair of dam, mati-sācīva,

karma-sācīva in Junagadh inscription of Rudradāman.

Eran Pillar Inscription: Status of Samudragupta

Meharauli Iron Pillar Inscription of Āandra:

Reaction of sub-ordinate rulers after the death of Samudragupta

Mighty Āndragupta (II)

Influence of the Āāhmāna ruler, Vīsaladeva as depicted in the Delhi-Topra Pillar Inscription.

UNIT 2: Indian Palaeography

Antiquity of writing in India

- a) Observations from foreign scholars
- b) Literary evidences
- c) Observations made by Indian Epigraphists.

Importance of the study of Inscriptions.

- a) Geographical description
- b) Historical evidences
- c) Society
- d) Religion
- e) Literature
- f) Economic Conditions
- g) Administration

Types of Inscriptions:

- a) Prasasti
- b) Religious
- c) Donations
- d) Grants

Writing material:

- a) Rocks
- b) Pillars
- c) Metal plates
- d) Statues
- e) Pen, brush, chisel, stylus, paint/colour

UNIT 3: Brāhmī script and history of study of Indian Epigraphy

Origin of the Brāhmī Script

- a) Foreign Origin: Greek origin, Phoenician origin
- b) Indian Origin:

Theory of South-Indian origin

Theory of Aryan origin

Development of the script upto 700 A.D.

Varieties of the Brāhmī script.

History of reading of Indian Inscriptions: Contribution of Epigraphists: G.H. Ojha, Fleet, Princep, D.C. Sircar, Cunningham, Buhler.

System of dating and use of Eras: Vikram Era, Śaka Era, Gupta Era, Harśa Era.

SUGGESTED BOOKS:

1. Bhandarkar, D.R., Aśoka (Hindi)
2. Buhler, G, On the origin of the Indian alphabet & numerals.
3. Dani, A. H, Indian Paleography
4. Ojha, G. H, Bhāratīya Prācīna Lipimāla (Hindi)
5. Pandey, R.B, Aśoka ke Abhilekha (Hindi), Bhāratīya Purālīpi (Hindi)
6. Rana, S.S., Bhāratīya Abhilekha
7. Sircar, D.C., Indian Epigraphy
8. K.D. Bajpeyi (trans.), Indian Epigraphy, - Bhāratīya Purālīpi)
9. Select Inscriptions (Part - I)

SEMESTER -III
HONOURS GENERIC ELECTIVE
PAPER CODE-SANS-HGE-3016
PAPER NAME: ANCIENT INDIAN POLITY

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. **The aim of this course is to make the students acquainted with various aspects of Political institutions and Indian polity as propounded in the ancient Sanskrit texts from vedic samhitās to later texts in the dharma śāstra and artha śāstra traditions.**

Learning Outcome:

- (i) **Through this paper the students will be highly benefited acquiring the concepts of various aspects of Political institutions and Indian polity as propounded in the ancient Sanskrit texts.**

CONTENTS

THEORY

UNIT 1: Name, Scope and Origin of Ancient Indian Polity

Sub unit 1: Name, Scope and Sources of the Science of polity

Name of Ancient Indian Polity: *Danḍanīti*, *Dharmaśāstra*, *Nītiśāstra*;

Scope of Indian Polity: Relation with *Dharma*, *Artha* and *Nīti*;

Sources: Vedic Literature, *Purāṇas*, *Rāmāyaṇa*, *Mahābhārata*, *Dharmaśāstra*, *Kautilya's Arthaśāstra* and *Nīti-śāstra*

Sub Unit2: Origin of the State'Danḍanīti'

Origin of State'Danḍanīti':*Mātsyanyāya*-Theory -(*Arthaśāstra*1.1.3, *Mahābhārata*, *Śānti parva*, 67.17-28, *Manusmṛti*,7.20)

Divinity of the King 'Rājā' -- (*Arthaśāstra*,1.9, *Mahābhārata*, *Śānti parva*,67.43-48, *Manusmṛti*,7.4-7)

UNIT 2: Types and Nature of the State

Sub Unit1: Types of the State

Rājya, Svrājya, Bhojya, Vairājya, Mahārājya, Sāmrajya concept in *Aitreya Brāhmaṇa* (8.3.13-14 and 8.4.15-16)

Republics in Buddhist Literature (Dighnikāya, Mahāparinibbāṇa Sūta, Anguttaranikāya, 1.213; 4.252, 256)

Sub unit 2: Nature of the State

With special reference to *Saptāṅga-Theory*: 1. *Svāmī*, 2. *Amātya*, 3. *Janapada*, 4. *Pura*, 5. *Kośa*, 6. *Daṇḍa* and 7. *Mitra* (*Arthaśāstra*, 6.1; *Manusmṛti*, 9.294)

UNIT 3: Kingship, Council of Ministers and Assemblies

Sub Unit 1: Kingship and Council of Ministers

Kingship: Royal Succession, Coronation Ceremony, King as a public servant (*Sukranīti*, 4.2.130, 137), king as a Trustee (*Arthaśāstra*, 10.3),

King as upholder of the Moral Order (*Mahābhārata*, Santi Parva 120.1-35, *Manusmṛti*, 7.1-35); Council of Ministers : *Ratni* Council in Vedic Age (*Śatapathabrāhmaṇa*, 5.2.5.1), Council of Ministers in Kautilya's *Arthaśāstra* (1.4, 1.5, 1.11) and *Śukranīti*, (2.70-72)

Sub Unit 2: Central Assemblies and Local Administration

Central Assembly in Vedic Literature: '*Sabhā*', '*Samiti*' in *Atharvaveda* (7.12.1; 12.1.6) and '*Vidatha*' in *Rgveda* (10.85.26)

Town Assembly: '*Paura Janpada*' in *Rāmāyaṇa* and *Mahābhārata*;

Village Council: *Sabhā*, *Pañcakula*, *Pañcāyata*

UNIT 4: Law, Justice, Taxation and Inter-State Relations

Sub Unit 1: Nature and Sources of Law 'Dharma'

Four types of Source of Law 'Dharma': 1. '*Dharma*', 2. '*Vyavahāra*', 3. '*Caritra*' and 4. '*Rājaśāsana*';

Four types of Enforcement of Law: 1. Rules of Castes '*Jatidharma*', 2. Local Customs '*Janapadadharmā*', 3. Bye-Laws of Guilds '*Śreṇīdharmā*' and 4. Family Traditions '*Kuladharmā*'

Sub Unit 2: Judicial administration and Courts:

King as Head and Fountain Sources of all Justice, Qualities of Chief Justice- '*Pradvivak* and members of Jury '*Sabhāsadah*' (*Shukranīti*, 4.5.69-196) Two types of Royal Courts '*Dharmasthīya*' and '*Kaṇṭakaśodhana*' in *Arthaśāstra* (3.1-20) Social and Local Courts situated in Villages '*Kula*', '*Puga*', '*Dharmaśāsana*'

Sub Unit 3: Taxation Policy of State

Reasonable and Equitable Taxation Policy '*Śāstranīta*' permitted by *Dharmaśāstra* (*Mahābhārata*, Santi Parva. 71.10-25, *Manusmṛti*, 7.127, 144); Criticism of Unlawful Taxation policy in *Mahābhārata*, Santi Parva (87.19-18-22, 88.4-7) Two Types of Tax Sources in *Arthaśāstra* – *Ayasarira* and *Ayamukha*

Sub Unit 4: Inter-State Relations of State

Brief survey of 'Mandala' Theory of Inter-State Relations; Principles and means of Diplomacy:

1. Sāma 2. Dāma, 3. Danḍa. 4. Bheda; Diplomacy of War and Peace – 'Śāḍguṇya theory: 1. Sandhi, 2. Vighraha, 3. Yāna 4. Āsana, 5. Sanśraya and, 6. Dvaidhībhāva

SUGGESTED BOOKS:

1. शास्त्री, उदयवीर, कौटिलीय अर्थशास्त्र (हिन्दी अनुवाद), मेहरछन्द लछमनदास, दिल्ली, 1968
2. पाण्डेय, रामनारायण दत्त शास्त्री, महाभारत (1-6 भाग, हिन्दी अनुवाद सहित), गीताप्रेस, गोरखपुर
3. रुस्तगी, उर्मिला, , मनुस्मृति (1-13 भाग), जे.पी.पब्लिसिंग हाउस, दिल्ली, 2005
4. शतपथ ब्राह्मण (1-5 भाग), सायणाचार्य एवं हरिस्वामी टीकासहित, दिल्ली, 1987
5. मिश्र, ब्रह्मशंकर, शुक्रनीति, चौखंबा संस्कृत सीरिज, वाराणसी, 1968
6. श्रीमद्वाल्मीकिरामायण, हिन्दी अनुवाद सहित, जानकी नाथ शर्मा (स.))1-2 भाग, गीताप्रेस, गोरखपुर
7. काणे, पी.वी., धर्मशास्त्र का इतिहास (1-4 भाग)
8. तिवारी, शशि, संस्कृत साहित्य में राष्ट्रवाद और भारतीय राजशास्त्र, विद्यानिधि प्रकाशन, दिल्ली, 2013
9. दीक्षित, प्रेमकुमारी, प्राचीन भारत में अन्तर्राष्ट्रीय संबन्ध, हिन्दी ग्रंथ अकादमी, लखनऊ, 1977
10. नाटानी, प्रकाश नारायण, प्राचीन भारत का सामाजिक एवं आर्थिक इतिहास, मोतीलाल बनारसीदास, दिल्ली
11. Altekar, A.S — State and Government in Ancient India, Motilal Banarsidass, Delhi, 2001
12. Belvalkar, S.K. .—Mahabharata : Santi Parvam, 1954.
13. Gharpure, J.R. —Teaching of Dharmashastra, Lucknow University, 1956
14. Ghosal, U.N. — A History of Indian Political Ideas, Bombay, 1959.
15. Jayaswal, K.P.— Hindu Polity, Bangalore, 1967.
16. Law, N. S.— Aspect of Ancient Indian Polity, Calcutta, 1960.
17. Maheshwari, S. R. — Local Government in India, Orient Longman, New Delhi
18. Prasad, Beni-- Theory of Government in Ancient India, Allahabad, 1968.
19. Saletore, B.A. — Ancient Indian Political Thought and Institutions, Bombay, 1963
20. Sharma, R. S.— Aspects of Political Ideas and Institutions in Ancient India, MLBD, Dehi, 1996
21. Sinha, K.N.— Sovereignty in Ancient Indian Polity, London, 1938.
22. Verma, V.P.— Studies in Hindu Political Thought and its Metaphysical Foundations, Delhi, 1954

SEMESTER -IV
HONOURS GENERIC ELECTIVE
PAPER CODE-SANS-HGE-4016
PAPER NAME: FUNDAMENTALS OF INDIAN PHILOSOPHY

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course aims to get the students acquainted with the basic approach to study Indian philosophy.
- ii. It also intends to give an elementary understanding of Indian Philosophy.
- iii. It aims to enable students to handle philosophical texts in Sanskrit easily.

Learning Outcome:

- (i) Through this paper the students will be able to acquire the basic concept of Indian Philosophy.
- (ii) It will also help the students to acquaint them with the philosophical texts in Sanskrit.

CONTENTS

THEORY

UNIT 1: General Introduction

Darśana - concept and aims
Classification of Indian Philosophical schools,
Salient features of Indian Philosophy

UNIT 2: Schools of Indian Philosophy

Heterodox Schools

Cārvāka – General introduction with emphasis on Challenge to Veda, Rejection of Transcendental Entities, Ethics (Based on *Sarvadarshansamgrah*)
Jainism – General introduction with emphasis on Anekāntavāda, Syādvāda, Saptabhaṅginaya, triratna
Buddhism- General introduction with emphasis on four Noble truths

Orthodox Schools of Philosophy

Sāṃkhya – General Introduction with emphasis on prakṛti, guṇatraya & puruṣa Entities (Based on Sāṃkhyakārikā)
Yoga - Eight fold path of Yoga (Based on Yogasūtra Sādhanapāda and *Yogabhāṣya thereon*)
Nyāya –General introduction with emphasis on Vaiśeṣika : Seven Padārthas (Based on Tarkasamgraha)

Advaita Vedānta – General introduction with emphasis on Brahman, Māyā, Jīva and Jagat
(Based on *Vedāntasāra*)

Mīmāṃsā - Svataḥ Prāmāṇyavāda

Bhakti Schools of Vedānta – General introduction with emphasis on God, Īśvara & nature of bhakti

UNIT 3: Problems in Indian Philosophy

Epistemology : six pramāṇas

Metaphysics : realism, idealism, Causation - Satkāryavāda. Asatkāryavāda, Pariṇāmavāda, Vivartavāda, svabhāvavāda, consciousness and matter, theories of self

Ethics : Karma & Punarjanma theory, Liberation

SUGGESTED BOOKS:

1. Bhartiya, Mahesh - *Bhāratīya Darśana Kī Pramukha Samasyāem*, Ghaziabad, 1999
2. Chatterjee, S. C. & D. M. Datta - *Introduction to Indian Philosophy*, Calcutta University, Calcutta, 1968 (Hindi Translation also).
3. Chatterjee, S. C. – *The Nyāya Theory of Knowledge*, Calcutta, 1968.
4. Hiriyanna, M. - *Outline of Indian Philosophy*, London, 1956
5. Radhakrishnan, S. - *Indian Philosophy*, Oxford University Press, Delhi, 1990.

REGULAR COURSE

REGULAR CORE COURSE

Regular Core Course

SANS-RCC-1016: BASIC SANSKRIT
SANS-RCC-2016: INDIAN EPIGRAPHY AND PALEOGRAPHY
SANS-RCC-3016: ANCIENT INDIAN POLITY
SANS-RCC-4016: FUNDAMENTALS OF INDIAN PHILOSOPHY

SEMESTER -I
REGULAR CORE COURSE
PAPER CODE-SANS-RCC-1016
PAPER NAME: BASIC SANSKRIT
PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- iii. This is an elementary course in Sanskrit language designed for students who wish to learn Sanskrit from the very beginning.
- iv. Essential Sanskrit grammar will be introduced (without reference to Panini's sutras) through the multiple example method with emphasis on students constructing themselves sentences.

Learning Outcome:

- (iii) Through this paper the students will be introduced with Essential Sanskrit grammar.
- (iv) By going through this basic Sanskrit course, the students will be able to construct sentences themselves, which is very much essential for the beginners of Sanskrit.

CONTENTS

THEORY

UNIT 1: Grammar and Composition Part I

Nominative forms of pronouns- *asmad*, *yuṣmad*, *etat* and *tat* in masculine, feminine and neuter. Nominative forms of 'a' ending masculine and neuter gender nouns with *paṭh*, *khād*, *likh* and similar simple verbs in present, past and future.

Objective forms of the above nouns and pronouns in singular with more simple verbs.

Instrumental, dative, ablative forms of the above nouns and pronouns in singular, dual and plural

Instrumental, dative, ablative forms of all the words in this syllabus.

'ā' and 'ī' ending feminine words in nominative and accusative cases with *loṭ lakāra* (imperative).

'ā' and 'ī' ending feminine nouns in singular in Genitive/ possessive and locative cases, genitive and locative cases in singular in pronouns *tat*, *etat*, *yat*, *kim*

Masculine and Feminine nouns ending in 'i' and masculine nouns ending in 'u' in various cases in singular

Masculine nouns ending in consonants – *bhavat*, *guṇin*, *ātman* and Feminine nouns ending in consonants – *vāk*, Neuter nouns ending in consonants – *jagat*, *manas*

UNIT 2: Grammar and Composition Part II

Special Verb forms – *in parasmaipada* –past, present, future and imperative - *kt*, *śrū*

Special Verb forms – *in parasmaipada* –past, present, future and imperative *jñā* .

Special Verb forms – *in parasmaipada* –past, present, future and imperative *dā*.

ātmanepada – *sev*, *labh*

Phonetic changes – *visarga sandhi*, vowel sandhis.

Participles - *śatṛ*, *śānac*, *ktavatu*, *ktā*.

Pratyayas – *ktivā*, *lyap*, *tumun*.

Active – passive structures in *lakāras* – (third person forms only) and *pratyayas kta, ktavatu*

UNIT 3: Literature

Gita Chapter XII

SEMESTER -II

REGULAR CORE COURSE

PAPER CODE-SANS-RCC-2016

PAPER NAME: INDIAN EPIGRAPHY AND PALEOGRAPHY

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- iii. **This course aims to acquaint the students with the epigraphical journey in Sanskrit, the only source which directly reflects the society, politics, geography and economy of the time.**
- iv. **The course also seeks to help students to know the different styles of Sanskrit writing.**

Learning Outcome:

- (iii) **This paper will introduce the students with the History of Epigraphical Studies in India, which is the source of social, political, geographical and economical status of the time.**
- (iv) **By reading this paper the students will be able to know the different styles of Sanskrit writing.**

CONTENTS

THEORY

UNIT 1: Study of selected Inscriptions

Aśokan edicts & moral values: a) Samāja b) Suśrūsā c) Āikitsā d) Stryadhyakṣamahāmātrā

Dhamma - according to Aśoka

Aśokan edicts administrative Officers: a) rajjuka b) Yukta c) dharma- mahāmātra

Welfare state: repair of dam, mati-saśiva,

karma-saśiva in Junagadh inscription of Rudradāman.

Eran Pillar Inscription: Status of Samudragupta

Meharauli Iron Pillar Inscription of Āandra:

Reaction of sub-ordinate rulers after the death of Samudragupta

Mighty Āndragupta (II)

Influence of the Āhmāna ruler, Vīsaladeva as depicted in the Delhi-Topra Pillar Inscription.

UNIT 2: Indian Palaeography

Antiquity of writing in India

- a) Observations from foreign scholars
- b) Literary evidences
- c) Observations made by Indian Epigraphists.

Importance of the study of Inscriptions.

- a) Geographical description
- b) Historical evidences
- c) Society
- d) Religion
- e) Literature
- f) Economic Conditions
- g) Administration

Types of Inscriptions:

- a) Praśasti
- b) Religious
- c) Donations
- d) Grants

Writing material:

- a) Rocks
- b) Pillars
- c) Metal plates
- d) Statues
- e) Pen, brush, chisel, stylus, paint/colour

UNIT 3: Brāhmī script and history of study of Indian Epigraphy

Origin of the Brāhmī Script

- a) Foreign Origin: Greek origin, Phoenician origin
- b) Indian Origin:

Theory of South-Indian origin

Theory of Aryan origin

Development of the script upto 700 A.D.

Varieties of the Brāhmī script.

History of reading of Indian Inscriptions: Contribution of Epigraphists: G.H. Ojha, Fleet, Princep, D.C. Sircar, Cunningham, Buhler.

System of dating and use of Eras: Vikram Era, Śaka Era, Gupta Era, Harśa Era.

SUGGESTED BOOKS:

10. Bhandarkar, D.R., Aśoka (Hindi)
11. Buhler, G, On the origin of the Indian alphabet & numerals.
12. Dani, A. H, Indian Paleography
13. Ojha, G. H, Bhāratīya Prācīna Lipimāla (Hindi)
14. Pandey, R.B, Aśoka ke Abhilekha (Hindi), Bhāratīya Purālīpi (Hindi)
15. Rana, S.S., Bhāratīya Abhilekha
16. Sircar, D.C., Indian Epigraphy
17. K.D. Bajpeyi (trans.), Indian Epigraphy, - Bhāratīya Purālīpi)
18. Select Inscriptions (Part - I)

SEMESTER -III
REGULAR CORE COURSE
PAPER CODE-SANS-RCC-3016
PAPER NAME: ANCIENT INDIAN POLITY
PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- ii. The aim of this course is to make the students acquainted with various aspects of Political institutions and Indian polity as propounded in the ancient Sanskrit texts from vedic samhitās to later texts in the dharma śāstra and artha śāstra traditions.

Learning Outcome:

- (ii) Through this paper the students will be highly benefited acquiring the concepts of various aspects of Political institutions and Indian polity as propounded in the ancient Sanskrit texts.

CONTENTS

THEORY

UNIT 1: Name, Scope and Origin of Ancient Indian Polity

Sub unit 1: Name, Scope and Sources of the Science of polity

Name of Ancient Indian Polity: *Danḍanīti*, *Dharmaśāstra*, *Nītiśāstra*;

Scope of Indian Polity: Relation with *Dharma*, *Artha* and *Nīti*;

Sources: Vedic Literature, *Purāṇas*, *Rāmāyaṇa*, *Mahābhārata*, *Dharmaśāstra*, *Kautilya's Arthaśāstra* and *Nīti-śāstra*

Sub Unit2: Origin of the State'Danḍaniti'

Origin of State'Danḍaniti':*Mātsyanyāya*-Theory -(*Arthaśāstra*1.1.3, *Mahābhārata*, *Śānti parva*, 67.17-28, *Manusmṛti*,7.20)

Divinity of the King 'Rājā' -- (*Arthaśāstra*,1.9, *Mahābhārata*, *Śānti parva*,67.43-48, *Manusmṛti*,7.4-7)

UNIT 2: Types and Nature of the State

Sub Unit1: Types of the State

Rājya,*Svrājya*,*Bhojya*,*Vairājya*,*Mahārājya*, *Sāmrājya* concept in *Aitreya Brāhmaṇa* (8.3.13-14 and 8.4.15-16)

Republics in Buddhist Literature (Dighnikāya, MahāparinibbāṇaSūta, Anguttaranikāya, 1.213; 4.252, 256)

Sub unit 2: Nature of the State

With special reference to *Saptāṅga*-Theory: 1. *Svāmī*, 2. *Amātya*, 3. *Janapada*, 4. *Pura*, 5. *Kośa*, 6. *Daṇḍa* and 7. *Mitra* (*Arthaśāstra*, 6.1; *Manusmṛti*, 9.294)

UNIT 3: Kingship, Council of Ministers and Assemblies

Sub Unit1: Kingship and Council of Ministers

Kingship: Royal Succession, Coronation Ceremony, King as a public servant (*Sukranīti*, 4.2.130, 137), king as a Trustee (*Arthaśāstra*, 10.3),

King as upholder of the Moral Order (*Mahābhārata*, Santi Parva 120.1-35, *Manusmṛti*, 7.1-35); Council of Ministers : *Ratni* Council in Vedic Age (*Śatapathabrāhmaṇa*, 5.2.5.1), Council of Ministers in Kautilya's *Arthaśāstra* (1.4, 1.5, 1.11) and *Śukranīti*, (2.70-72)

Sub Unit 2: Central Assemblies and Local Administration

Central Assembly in Vedic Literature: 'Sabhā', 'Samiti' in *Atharvaveda* (7.12.1; 12.1.6) and 'Vidatha' in *Ṛgveda* (10.85.26)

Town Assembly: 'Paura Janpada' in *Rāmāyaṇa* and *Mahābhārata*;

Village Council: *Sabhā*, *Pañcakula*, *Pañcāyata*

UNIT 4: Law, Justice, Taxation and Inter-State Relations

Sub Unit 1: Nature and Sources of Law'Dharma'

Four types of Source of Law 'Dharma': 1. 'Dharma', 2. *Vyavahāra*, 3. 'Caritra' and 4. 'Rājaśāsana';

Four types of Enforcement of Law: 1. Rules of Castes 'Jatidharma', 2. Local Customs 'Janapadadharma', 3. Bye-Laws of Guilds 'Śreṇīdharmā' and 4. Family Traditions 'Kuladharmā'

Sub Unit 2: Judicial administration and Courts:

King as Head and Fountain Sources of all Justice, Qualities of Chief Justice- 'Pradvivak' and members of Jury 'Sabhāsadaḥ' (*Shukranīti*, 4.5.69-196) Two types of Royal Courts 'Dharmasthīya' and 'Kaṇṭakaśodhana' in *Arthaśāstra* (3.1-20) Social and Local Courts situated in Villages 'Kula', 'Puga', 'Dharmaśāsana'

Sub Unit 3: Taxation Policy of State

Reasonable and Equitable Taxation Policy 'Śāstranīta' permitted by *Dharmaśāstra* (*Mahābhārata*, Santi Parva. 71.10-25, *Manusmṛti*, 7.127, 144); Criticism of Unlawful Taxation policy in *Mahābhārata*, Santi Parva (87.19-18-22, 88.4-7) Two Types of Tax Sources in *Arthaśāstra* – *Ayasarira* and *Ayamukha*

Sub Unit 4: Inter-State Relations of State

Brief survey of 'Mandala' Theory of Inter-State Relations; Principles and means of Diplomacy: 1.Sāma 2.Dāma,3 Danḍa.4.Bheda; Diplomacy of War and Peace –'Ṣādḡuṇya theory: 1. Sandhi, 2. Vighraha, 3.Yāna 4.Āsana, 5.Sansraya and,6.Dvaidhībāva

SUGGESTED BOOKS:

1. शास्त्री, उदयवीर, कौटिलीय अर्थशास्त्र (हिन्दी अनुवाद), मेहरछन्द लछमनदास, दिल्ली, 1968
2. पाण्डेय, रामनारायण दत्त शास्त्री, महाभारत (1-6 भाग, हिन्दी अनुवाद सहित), गीताप्रेस, गोखपुर
3. रुस्तगी, उर्मिला, , मनुस्मृति (1-13 भाग), जे.पी.पब्लिसिंग हाउस, दिल्ली, 2005
4. शतपथ ब्राह्मण (1-5 भाग), सायणाचार्य एवं हरिस्वामी टीकासहित, दिल्ली, 1987
5. मिश्र, ब्रह्मशंकर, शुक्रनीति, चौखंबा संस्कृत सीरिज, वाराणसी, 1968
6. श्रीमद्वाल्मीकिरामायण, हिन्दी अनुवाद सहित, जानकी नाथ शर्मा (स.))1-2 भाग, गीताप्रेस, गोखपुर
7. काणे, पी.वी., धर्मशास्त्र का इतिहास (1-4 भाग)
8. तिवारी, शशि, संस्कृत साहित्य में राष्ट्रवाद और भारतीय राजशास्त्र, विद्यानिधि प्रकाशन, दिल्ली, 2013
9. दीक्षित, प्रेमकुमारी, प्राचीन भारत में अन्तर्राष्ट्रीय संबन्ध, हिन्दी ग्रंथ अकादमी, लखनऊ, 1977
10. नाटानी, प्रकाश नारायण, प्राचीन भारत का सामाजिक एवं आर्थिक इतिहास, मोतीलाल बनारसीदास, दिल्ली
11. Altekar, A.S — State and Government in Ancient India, Motilal Banarsidass, Delhi, 2001
12. Belvalkar, S.K. .—Mahabharata : Santi Parvam, 1954.
13. Gharpure, J.R. —Teaching of Dharmashastra, Lucknow University, 1956
14. Ghosal, U.N. — A History of Indian Political Ideas, Bombay, 1959.
15. Jayaswal, K.P.— Hindu Polity, Bangalore, 1967.
16. Law, N. S.— Aspect of Ancient Indian Polity, Calcutta, 1960.
17. Maheshwari, S. R. — Local Government in India, Orient Longman, New Delhi
18. Prasad, Beni-- Theory of Government in Ancient India, Allahabad, 1968.
19. Saletore, B.A. — Ancient Indian Political Thought and Institutions, Bombay, 1963
20. Sharma, R. S.— Aspects of Political Ideas and Institutions in Ancient India, MLBD, Dehi, 1996
21. Sinha, K.N.— Sovereignty in Ancient Indian Polity, London, 1938.
22. Verma, V.P.— Studies in Hindu Political Thought and its Metaphysical Foundations, Delhi, 1954

SEMESTER -IV
REGULAR CORE COURSE
PAPER CODE-SANS-RCC-4016
PAPER NAME: FUNDAMENTALS OF INDIAN PHILOSOPHY
PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- iv. This course aims to get the students acquainted with the basic approach to study Indian philosophy.
- v. It also intends to give an elementary understanding of Indian Philosophy.
- vi. It aims to enable students to handle philosophical texts in Sanskrit easily.

Learning Outcome:

- (iii) Through this paper the students will be able to acquire the basic concept of Indian Philosophy.
- (iv) It will also help the students to acquaint them with the philosophical texts in Sanskrit.

CONTENTS**THEORY****UNIT 1: General Introduction**

Darśana - concept and aims

Classification of Indian Philosophical schools,

Salient features of Indian Philosophy

UNIT 2: Schools of Indian Philosophy**Heterodox Schools**

Cārvāka – General introduction with emphasis on Challenge to Veda, Rejection of Transcendental Entities, Ethics (Based on *Sarvadarshansamgrah*)

Jainism – General introduction with emphasis on Anekāntavāda, Syādvāda, Saptabhaṅginaya, triratna

Buddhism- General introduction with emphasis on four Noble truths

Orthodox Schools of Philosophy

Sāṃkhya – General Introduction with emphasis on prakṛti, guṇatraya & puruṣa Entities (Based on *Sāṃkhyakārikā*)

Yoga - Eight fold path of Yoga (Based on *Yogasūtra Sādhanapāda* and *Yogabhāṣya thereon*)

Nyāya –General introduction with emphasis on Vaiśeṣika : Seven Padārthas (Based on *Tarkasamgraha*)

Advaita Vedānta – General introduction with emphasis on Brahman, Māyā, Jīva and Jagat (Based on *Vedāntasāra*)

Mīmāṃsā - Svataḥ Prāmāṇyavāda

Bhakti Schools of Vedānta – General introduction with emphasis on God, Īśvara & nature of bhakti

UNIT 3: Problems in Indian Philosophy

Epistemology : six pramāṇas

Metaphysics : realism, idealism, Causation - Satkāryavāda. Asatkāryavāda, Pariṇāmavāda, Vivartavāda, svabhāvavāda, consciousness and matter, theories of self

Ethics : Karma & Punarjanma theory, Liberation

SUGGESTED BOOKS:

1. Bhartiya, Mahesh - *Bhāratīya Darśana Kī Pramukha Samasyāem*, Ghaziabad, 1999
2. Chatterjee, S. C. & D. M. Datta - *Introduction to Indian Philosophy*, Calcutta University, Calcutta, 1968 (Hindi Translation also).
3. Chatterjee, S. C. – *The Nyāya Theory of Knowledge*, Calcutta, 1968.
4. Hiriyanna, M. - *Outline of Indian Philosophy*, London, 1956
5. Radhakrishnan, S. - *Indian Philosophy*, Oxford University Press, Delhi, 1990.

REGULAR DISCIPLINE SPECIFIC

REGULAR DISCIPLINE SPECIFIC

**SANS-RDS-5016: SANSKRIT AND OTHER MODERN INDIAN
LANGUAGES**

SANS-RDS-6016: INDIAN AESTHETICS

SEMESTER-V

REGULSR DISCIPLINE SPECIFIC COURSE

PAPER CODE-SANS-RDS-5016

**PAPER NAME-SANSKRIT AND OTHER MODERN INDIAN
LANGUAGES**

PAPER CREDIT-6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. This course aims to get students acquainted with the common linguistic and literary heritage of Sanskrit and Modern Indian Languages.

Learning Outcome:

- i. Through this paper the students will be able to learn the literary heritage of Sanskrit and Modern Indian Languages.

CONTENTS
THEORY

UNIT I: Indo-Aryan Languages

Stages of Indo-Aryan-Old Indo-Aryan, Middle Indo-Aryan Stages of development in the present day

UNIT II: Philology

Phonetics of Sanskrit and other Modern Indian Languages,
Morphology of Sanskrit and other Modern Indian Languages
Syntax of Sanskrit and other Modern Indian Languages

UNIT III: Literature

Sanskrit as a source of Modern Indian Literature
Vernacular Languages as a source of enrichment of Sanskrit.

Recommended Books/Readings:

1. Beames, John, A Comparative Grammar of the Modern Aryan Languages of India, Munshiram Manoharlal, Delhi, 1970.
2. Cardona, Geoge and Jain Dhanesh (Ed.), The Indo-Aryan Languages, Routledge Language Family Series, London, 2003.
3. Chatterji, Suniti Kumar, Indo--Aryan and Hindi, Gujarat Vernacular Society, Ahemdabad, 1942.
4. Chatterji, Suniti Kumar, Origin and Development of the Bangali Language, Calcutta University Press Calcutta, 1926.
5. Turner, R.L., Indo-Aryan Linguistics, Diksha Publication, Delhi, 1985.
6. Coldwell, Robert, A comparative Grammar of Dravidian or South Indian Family of Languages, (3rd revised edn.) Munshiram Manoharlal, Delhi, 1970

SEMESTER -VI
REGULAR DISCIPLINE SPECIFIC
PAPER CODE-SANS-RDS-6016
PAPER NAME: INDIAN AESTHETICS
PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. **Indian aesthetics is a potent field for literary criticism.**
- ii. **It has developed as an independent discipline today, which deals with the historically determined essence of human values, their creation, perception, appreciation and assimilation.**
- iii. **It is the science and philosophy of essential analysis of all the fine arts.**
- iv. **Indian perception accepts poetry, drama, music, architecture, iconography and painting as independent Arts.**
- v. **The main objective of this paper is to give its brief overview with reference to major trends of Indian Aesthetics.**

Learning Outcome:

- i. **Through this paper the students will acquire a brief overview of Indian Aesthetics with reference to its major trends.**

CONTENTS

THEORY

UNIT 1: Aesthetics (Saundaryaśāstra), its nature and components

Beauty(*Saundarya*): its definition, nature and components : *vaya, rūpa, vacana, hāva*

Discussion of the synonyms of the term Beauty(*Saundarya*) : *ramaṇīyatā, śucitā, lāvaṇya, cārutā, kānti, vicchitti, madhuratā, mugdhatā, manohāritā, śrī.*

UNIT 2: Aesthetic experience (Rasa) and its process

Nature of *rasa* (Aesthetic experience) according to *Sāhityadarpaṇa*, aesthetic enjoyment – eternal bliss, the ultimate reality (*ānandamayatā, alaukikatā*).

Constituents of *rasa*: *bhāva* (human feelings and emotions) *vibhāva* (causes or determinants), *anubhāva* (voluntary gestures), *sāttvika bhāva* (Involuntary gestures), *vyabhicāri bhāva*(transitory states) and *sthāyibhāva*(basic mental states), *sahṛdaya / sāmājika* (Connoisseur / Spectator). *anukārya, anukartā.*

sādharaṇīkaraṇa (Generalization), four mental stages of *rasa* realization: *vikāsa* (cheerfulness), *vistāra*(exaltation), *kṣobha* (agitation), *vikṣepa* (perturbation). number of *rasas* according to Bharata.

UNIT 3: Aesthetic elements (*saundarya - tattva*)

Art as the mode of expression of *saundarya* –in fine arts (Architecture, Sculpture and Painting). Main aesthetic elements of literary arts (Poetry and Drama) : *alaṅkāra, rīti, dhvani, vakrokti & aucitya.*

UNIT 4: Prominent thinkers of Indian Aesthetics

Bharata, Bhāma, Vāmana, Daṇḍī, Ānandavardhana Abhinavagupta, Kuntaka, Mahimabhaṭṭa, Kṣemendra, Vishvanātha and Jagannātha.

Perception of beauty in Drama from cultural, social and aesthetical point of view in the context of *Abhijñānaśākuntalam*.

SUGGESTED BOOKS:

Sāhityadarpaṇa of Vishvanatha, (Based on karikas3/1-28).

Kane P.V., *History of Sanskrit Poetics* pp.352-391,

Upadhyaya, Baladeva, *Sanskrit Ālocanā* (for six schools)

Pandey, Kantichandra: *Comparative Aesthetics*, vol.1 Chowkhamba Sanskrit series office Varanasi, 2008

Coomarswami A : *Introduction to Indian Art*, Theosophical Society , Adyar, 1956

REGULAR GENERIC ELECTIVE

SEMESTER -V

REGULAR GENERIC ELECTIVE

PAPER CODE-SANS-RGE-5016

PAPER NAME: INDIAN CULTURE AND SOCIAL ISSUES

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. **This paper is designed to introduce nuances of Indian culture to students and to show how cultural traditions have evolved.**
- ii. **The paper also engages them in debates about certain significant socio-cultural issues.**

Learning Outcome:

- i. **This paper will introduce nuances of Indian culture to the students and will show how cultural traditions have evolved.**
- ii. **The paper will also engage the students in debates about certain significant socio-cultural issues.**

CONTENTS

THEORY

UNIT 1: Understanding Culture

What is culture? Culture and Civilization

What is 'Indian' culture?

Culture in a multi-cultural society

Vedic Culture, Sindhu Culture

Sanskrit in Indo-Islamic tradition -- Pandavani, Versions of the Rāma legend in Sanskrit literature – Vālmīki's Rāmāyaṇa, Bhāsa's Pratimā nāṭakam, Bhavabhūti's Uttarāmacaritam, Raghuvamśam of Kalidasa, Somadeva's Kathāsaritsāgara, Rāmāyaṇa mañjari of Rājasekhara etc.

Ṛitusamhāra in folk music

Sanskrit themes in traditional dance forms in Kerala

Yakṣagan

Gītagovinda and Odissi

Major agricultural and seasonal festivals of India and the Indian calendar – Bihu, Holi, Poṅgal, Makar Saṁkrāntī, Lohari, Oṅam, Baisakhi, Śrāvaṇī Pūrṇimā

UNIT 2: Social Issues

Law and change – Dharma as an ever-evolving phenomenon

(*Manusmṛti*, Chapter 2, verses 6 and 12 with the commentary of Medhātithi

Lingat, Robert: *Classical Law of India*, Chapter 1, pp 3-7; tradition – pp 9-14; good customs – 14-17. Mathur, A.D.: *Medieval Hindu Law*, Chapter I, pp 1-8)

Caste – Voices of challenge

Traditional *varṇa* hierarchy

Vajrasūcī by Aśvaghoṣa

Identity of women

Draupadī's question– Mahābhārata, *Sabhā Parva*– Dyūta Parva, sanskritdocuments.org

Chapter 66 - Duryodhana asks Draupadī to be brought to the court 1; Vidura's protest 2, 4;

Chapter 67 – Duryodhana asks Pratikāmī to fetch Draupadī 2; Draupadī's refusal and question

5-10, 16; Yudhiṣṭhira's response 39-41; Bhīṣma's response 47-49 ; Draupadi's Rejoinder 50-52 ; Vikarṇa's statement, chapter 68, verses 12-17 Karṇa to Vikarṇa – 27-31, 35. Struggle to secure women's right to property

Yājñavalkya Smṛti, Vyavahārādhyāya: Verse 135 with Vijñāneśvara's commentary (section on *patnī*)

SUGGESTED BOOKS:

1. उपाध्याय, बलदेव, वैदिक साहित्य और संस्कृति
2. पाण्डेय, राजबली, हिन्दु संस्कार, चौखंबा विद्याभवन
3. ज्ञानी, शिवदत्त, भारतीय संस्कृति
4. Basham A.L. . Wonder that was India
5. Bharadwaj, Ramesh: Vajrasūcī of Aśvaghōṣa (Varṇa-Jāti through the Ages), Vidyanidhi, Delhi
6. Gharpure, J.R., Teaching of Dharmaśāstra, Lucknow University, 1956, pp. 1-25.
7. Lingat Robert, Classical Hindu Law,
8. Majumdar R.C., History and Culture of the Indian People, Volume 1(Vedic Age), Bharatiya Vidya Bhawan, Mumbai
9. Mathur A.D., Medieval Hindu Law, Oxford University Press, New Delhi 2006
10. Sharma Braj Narain, Social Life in Northern India, New Delhi, 1966
11. Sharma Brijendra Nath, Social and Cultural History of Northern India, New Delhi, 1972
12. Sharma, S.L., Smṛtis, A Philosophical Study, Eastern Book Linkers, Delhi, 2013, pp. 62-74
13. Prabhu, P.H., Hindu Social Organisation, Popular Prakashan, Mumbai, 1998, pp. 257-283
14. Rama Krishna Mission, The Cultural Heritage of India, Calcutta
15. Yadav B.N. S., Society and Culture in Northern India, Allahabad, 1973
16. Gharpure, J.R., Teaching of Dharmasastra, Lucknow University, 1956, pp. 1-25.

SEMESTER -VI

REGULAR GENERIC ELECTIVE

PAPER CODE-SANS-RGE-6016

PAPER NAME: COMPUTER APPLICATIONS FOR SANSKRIT

PAPER CREDIT: 6

Total no. of Lectures: 60L+30Tu=90

Total Marks:100(T60+IA20+P20)

Objectives:

- i. **This course will introduce the current research and development in Sanskrit computing.**
- ii. **Primary emphasis will be on tools and techniques developed under government and private funding and to explore new technologies for Sanskrit.**

Learning Outcome:

- i. **Through this paper the students will be acquainted with the current research and development in Sanskrit computing.**

CONTENTS

THEORY

UNIT 1: Interactive Sanskrit Teaching Learning Tools

Interactive Sanskrit Learning Tools, Introduction, Why Interactive Tools for Sanskrit? E-learning, Basics of Multimedia, Web based tools development HTML, Web page etc., Tools and Techniques

UNIT 2: Standard for Indian Languages (Unicode)

Unicode Typing in Devanagari Scripts, Typing Tools and Software

UNIT 3: Text Processing and Preservation Tools

Text Processing, Preservation, Techniques, Text Processing and Preservation, Tools and Techniques, Survey

UNIT 4: Optical Character Reader

Optical Character Reader (OCR), Applications of OCR for Sanskrit and Indian Languages, Tool and Techniques, Survey

SUGGESTED BOOKS/READINGS:

1. Bharti, A., R. Sangal, V. Chaitanya, 'NL, Complexity Theory and Logic' in Foundations of Software Technology and Theoretical Computer Science, Springer, 1990
2. Tools developed by Computational Linguistics Group, Department of Sanskrit, University of Delhi available at: <http://sanskrit.du.ac.in>

3. Basic concept and issues of multimedia:
<http://www.newagepublishers.com/samplechapter/001697.pdf>
4. Content creation and E-learning in Indian Languages: a model:
http://eprints.rclis.org/7189/1/vijayakumarjk_01.pdf
5. HTML Tutorial – W3Schools: www.w3schools.com/html

SKILL ENHANCEMENT COURSE

SEMESTER -III

SKILL ENHANCEMENT COURSE

PAPER CODE-SANS-SEC-3014

PAPER NAME: ACTING AND SCRIPT-WRITING

PAPER CREDIT: 4

Total no. of Lectures: 45L+15Tu=60

Total Marks:100(T60+IA20+P20)

Objectives:

- i. The acting is connected with the practical aspect of the play and depends on actor while script writing is closely related with society and this paper aims at teaching the theoretical aspect of this art.
- ii. The training of composition and presentation of drama can further enhance one's natural talent.
- iii. This paper deals with the rules of presentation of play (acting) and dramatic composition (script writing) and aims at sharpening the dramatic talent of the student

Learning Outcome:

- i. Through this paper students will surely enhance the basic knowledge of acting and they will be able to develop their career in acting area.
- ii. Script-writing is a very empirical course. By this applied course student will be able to accumulate a depth knowledge of writing script.

CONTENTS

THEORY

UNIT 1: ACTING (ABHINAYA)

Sub Unit: I

- a. Persons competent for presentation (acting) : kuśala (skilful), vidagdha (learned), pragalbha (bold in speech), jitaśramī (inured to hard-work) .
- b. Lokadharmī and Nātyadharmī Abhinaya
- c. Nātya-prayoktā-gaṇa (members of theatrical group) : sūtradhāra (director), nātyakāra (playwrighter), naṭa (actor) kuśīlava(musician), bhārata, nartaka (dancer), vidūṣaka (jester) etc.

Sub Unit: II

- (i.) Assignment of role:
 - a. general principles of distribution
 - b. role of minor characters
 - c. role of women characters
 - d. special cases of assigning of role
- (ii.) kinds of roles: anurūpa (natural), virūpa (unnatural), rūpānusariṇī (imitative)
- (iii) Definition of abhinaya and its types: a. Āṅgika (gestures): aṅga, upāṅga and pratyāṅga
 - b. Vācika(oral): svāra, sthāna, varṇa, kāku, bhāṣā .
 - c. Sāttvika (representation of the Involuntary gestures)
 - d. Āhārya: pusta, alaṅkāra, aṅgaracanā, sañjīva (dresses and make-up)

UNIT 2: SCRIPT WRITING

Sub Unit I:

Types of dramatic production: sukumāra (delicate), āviddha (energetic).

Nature of plot (vastu): Ādhikārika (principal), Prāsaṅgika (subsidiary), Dṛṣya (presentable), Sūchya (restricted scenes).

Sub Unit II:

Division of Plot

- Source of plot: Prakhyāta (legendary), Utpādyā (invented), Miśra (mixed);
- Objectives of plot- Kārya (dharma, artha, kāma);
- Elements of plot- Five kinds of Arthaprakṛtis (caustations), Kāryāvasthā (stages of the action of actor); Sandhis (junctures) and their sub-divisions (segments)
- Five kinds of Arthopakṣepaka (interludes);

Sub Unit III:

Dialogue writing: kinds of saṁvāda(dialogue) a. Sarvaśrāvya or Prakāśa (aloud) b. Aśrāvya or Svagata (aside) c. Niyataśrāvya: Janāntika (personal address), Apavārita (confidential) d. Ākāśabhāṣita (conversation with imaginary person).

Sub Unit IV:

- Duration of play
- Three Unities: Time, Actions and place.
- Starting of a play: Pūrvaraṅga –Raṅgadvāra, Nāndī, Prastāvanā, Prarocanā.
- Analysis of acting, plot and dialogue in the context of Abhijñānaśākuntalam.

SUGGESTED READINGS:

- Ghosh, M.M.: *Nāṭyaśāstra of Bharatamuni*.
- M.M. Ghosh, *Nāṭyaśāstra of Bharatamuni*, vol-1, Manisha Granthalaya, Calcutta, 1967.
- The Daśarūpaka : A Treatise on Hindu Dramaturgy*, Columbia University, New York, 1912.
- Adyarangachrya, *Introduction to Bharata's Nāṭyaśātra*, Popular PrakashanBombay, 1966.
- Nityananda Shastri, *Bharatar Natyashastra (In Assamese)*, edited by M.M.Sharma, Asom Natya Sanmilan

SEMESTER -IV

SKILL ENHANCEMENT COURSE

PAPER CODE-SANS-SEC-4014

PAPER NAME: SANSKRIT METER AND MUSIC

PAPER CREDIT: 4

Total no. of Lectures: 45L+15Tu=60

Total Marks:100(T60+IA20+P20)

Objectives:

- i. The objective of this course to learn Sanskrit meter for analysis and lyrical techniques.
- ii. Students will get the complete information regarding Vedic and Classical meters with lyrical techniques.
- iii. Through musical rendering students can able to memorise the Mantras from the Vedas and Slokas from the Classical literatures very comfortably.

Learning Outcome:

- i. By learning classical chandas, students will be able to sing the slokas in the particular metre.
- ii. By learning vedic metre students will be able to develop the skill of reading vedic mantras.
- iii. Metrical knowledge, also help the memory because they have got an easier durability interest within them, which is definitely helpful for students.

UNIT 1: Brief Introduction to Chhandaḥśāstra**UNIT 2: Classification and Elements of Sanskrit Meter****UNIT 3: Analysis of Selected Vedic Meters and their musical rendering****UNIT 4: Analysis of Selected Classical Meters and their musical rendering****CONTENTS****THEORY****UNIT I:**

Brief Introduction to Chhandaḥśāstra

UNIT II:

Syllabic verse (akṣaravṛtta), Syllabo-quantitative verse (varṇavṛtta), Quantitative verse (mātrāvṛtta)

Syllables: laghu and guru

Gaṇa, Feet

UNIT III:

Definition, Example, Analysis and Lyrical Methods of following Meters:

gayatri, usnika, anustupa, brhati, pankti, tristup and jagati

UNIT IV:

Definition, Example, Analysis and Lyrical Methods of following Meters:

bhujangaprayata, sragvini, totaka, harigitika, vidyunmala, anustupa, arya, malini, sikharini, vasantatilaka, mandakranta, sragdhara and, sardulvikridita

SUGGESTED READINGS:

1. Brown, Charles Philip (1869). Sanskrit Prosody and Numerical Symbols Explained. London: Trübner & Co.
2. Deo, Ashwini. S (2007). The Metrical Organization of Classical Sanskrit Verse, (PDF). Journal of Linguistics 43 (01): 63–114. doi:10.1017/s0022226706004452.
3. Recordings of recitation: H. V. Nagaraja Rao (ORI, Mysore), Ashwini Deo, Ram Karan Sharma, Arvind Kolhatkar.
4. Online Tools for Sanskrit Meter developed by Computational Linguistics Group, Department of Sanskrit, University of Delhi: <http://sanskrit.du.ac.in>
5. धरानन्द शास्त्री (स पा.), केदारभट्ट णवरणचत वृत्तरत्नाकर, मोतीलाल बनारसीदास, दिल्ली, 2004
6. Anundoram Borooh, Prosody
7. Nava Kumar Handique, Gangadasor Chandomanjari (In Assamese)
