

**4 YEAR UG SYLLABUS  
DEPARTMENT OF SANSKRIT  
BODOLAND UNIVERSITY**

SEM.	Major Paper	Minor Paper	IDC Paper	AEC Paper	SEC Paper	VAC Paper	Internship Paper	Dissertation etc.	TC
I	SANMAJ1014 CLASSICAL SANSKRIT LITERATURE (POETRY)	SANMIN1014 THEATRE AND DRAMATURGY IN SANSKRIT	SANIDC1013 FUNDAMENTALS OF AYURVEDA	SANAEC1012 ACTING AND SCRIPT WRITING	SANSEC1013 SANSKRIT DRAMA	SANVAC1014 TOOLS AND TECHNIQUES FOR COMPUTING SANSKRIT LANGUAGE			20
6 Papers									
II	SANMAJ1024 CLASSICAL SANSKRIT LITERATURE (PROSE)	SANMIN1014 SANSKRIT PROSE	SANIDC1023 ENVIRONMENTAL AWARENESS IN SANSKRIT LITERATURE	SANAEC1022 SANSKRIT METERS AND MUSIC	SANSEC1023 UPANISHAD AND GITA	SANVAC1024 INDIAN THEATER			20
6 Papers									
<b>Exit With a Certificate(40 Credits and Internship of 4 credits)</b>									
III	SANMAJ2014 CRITICAL SURVEY OF SANSKRIT LITERATURE-1	SANMIN2014 NĪTI LITERATURE	SANIDC2013 MATHEMATICAL TRADITION IN SANSKRIT	SANAEC2012 SANSKRIT COMPOSITION AND COMMUNICATION	SANSEC2013 GRAMMAR AND COMPOSITION				20
6 Papers									
IV	SANMAJ2034 CLASSICAL SANSKRIT LITERATURE (DRAMA)	SANMIN2024  INDIAN SYSTEM OF LOGIC AND DEBATE		SANAEC2022 INDIAN PERSPECTIVES IN PERSONALITY DEVELOPMENT				SANINT20122 FUNCTIONAL SANSKRIT	20
6 Papers	SANMAJ2044 POETICS AND LITERARY CRITICISM								
	SANMAJ2054 INDIAN SOCIAL INSTITUTIONS AND POLITY								
<b>Exit With a Diploma(80 Credits and Internship of 4 credits)</b>									
V	SANMAJ3014 INDIAN EPIGRAPHY, PALEOGRAPHY AND CHRONOLOGY	SANMIN3014 LITERARY CRITICISM							20
5 Papers	SANMAJ3024 MODERN SANSKRIT LITERATURE								

	SANMAJ3034 ART OF BALANCED LIVING								
	SANMAJ3044 POLITICAL THOUGHT IN SANSKRIT								
VI	SANMAJ3054 FUNDAMENTALS OF INDIAN PHILOSOPHY	SANMIN3024 ETHICAL AND MORAL ISSUES IN SANSKRIT LITERATURE							20
5 Papers	SANMAJ3064 SANSKRIT GRAMMAR AND TRANSLATION								
	SANMAJ3074 INDIAN ONTOLOGY AND EPISTEMOLOGY								
	SANMAJ3084 NATIONALISTIC THOUGHT IN SANSKRIT LITERATURE								
<b>Exit With a Bachelor Degree in the Subject Studies (120 Credits and Internship of 4 credits)</b>									
VII	SANMAJ4014 SANSKRIT AND WORLD LITERATURE	SANMIN4014 COMPUTER AWARENESS FOR SANSKRIT							20
5 Papers	SANMAJ4024 PHILOSOPHY, RELIGION AND CULTURE IN SANSKRIT TRADITION								
	SANMAJ4034 NATIONALISM IN SANSKRIT LITERATURE								
	SANMAJ4044 CRITICAL SURVEY OF SANSKRIT LITERATURE-2 /REM4044								
VIII	SANMAJ4054 VEDIC LITERATURE	SANMIN4024 BASIC ELEMENTS OF JYOTISA						20	
5 Papers With ADL							DISSERTATION/RESEARCH PROJECT (12)/ SANADL4014 BASICS OF SANSKRIT LINGUISTICS SANADL4024 INDIAN ARCHITECTURE SYSTEM		

								SANADL4034 YOGASUTRA OF PATANJALI	
	80	32	9	8	9	8	2	12	160
<b>Exit With a Degree in Honours and Research(160 credits)</b>									

AEC-	ABILITY ENHANCEMENT CURSE
SNMAJ-	SANSKRIT MAJOR
SANMIN-	SANSKRIT MINOR
SANIDC-	SANSKRIT INTER DICIPINARY COURSE
SANAEC-	SANSKRIT ABILITY ENHENSMENT COURSE
SANSEC-	SANSKRIT SKILL ENHANCEMENT COURSE
RM-	REASEARCH METHODOLOGY
SANVAC-	SANSKRIT VALUE ADDED COURSE
ADL-	
TC-	TOTAL CREDIT

**YEAR-I****Exit With a Certificate  
(40 Credits and Internship of 4 credits)****SEMESTER-****1<sup>ST</sup> SEMESTER(6 Papers)**

<b>1) PAPER CODE:</b>	<b>SANMAJ1014</b>
<b>PAPER TITLE:</b>	CLASSICAL SANSKRIT LITERATURE (POETRY)
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>2) PAPER CODE:</b>	<b>SANMIN1014</b>
<b>PAPER TITLE:</b>	THEATRE AND DRAMATURGY IN SANSKRIT
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>3) PAPER CODE:</b>	<b>SANIDC1013</b>
<b>PAPER TITLE:</b>	FUNDAMENTALS OF AYURVEDA
<b>TOTEL CREDIT:</b>	2+1=3
<b>MARKS:</b>	50
<b>4) PAPER CODE:</b>	<b>SANAEC1012</b>
<b>PAPER TITLE:</b>	ACTING AND SCRIPT WRITING
<b>TOTEL CREDIT:</b>	02
<b>MARKS:</b>	50
<b>5) PAPER CODE:</b>	<b>SANSEC1013</b>
<b>PAPER TITLE:</b>	SANSKRIT DRAMA
<b>TOTEL CREDIT:</b>	2+1=3
<b>MARKS:</b>	50
<b>6) PAPER CODE:</b>	<b>SANVAC1014</b>
<b>PAPER TITLE:</b>	TOOLS AND TECHNIQUES FOR COMPUTING SANSKRIT LANGUAGE
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100

**SEMESTER-****2<sup>ND</sup> SEMESTER(6 Papers)**

<b>1)PAPER CODE:</b>	<b>SANMAJ1024</b>
<b>PAPER TITLE:</b>	CLASSICAL SANSKRIT LITERATURE (PROSE)
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>2)PAPER CODE:</b>	<b>SANMIN1014</b>
<b>PAPER TITLE:</b>	SANSKRIT PROSE
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>3)PAPER CODE:</b>	<b>SANIDC1023</b>
<b>PAPER TITLE:</b>	ENVIRONMENTAL AWARENESS IN SANSKRIT LITERATURE
<b>TOTEL CREDIT:</b>	2+1=3
<b>MARKS:</b>	50
<b>4)PAPER CODE:</b>	<b>SANAEC1022</b>
<b>PAPER TITLE:</b>	SANSKRIT METERS AND MUSIC
<b>TOTEL CREDIT:</b>	02
<b>MARKS:</b>	50
<b>5)PAPER CODE:</b>	<b>SANSEC1023</b>
<b>PAPER TITLE:</b>	UPANISHAD AND GITA
<b>TOTEL CREDIT:</b>	2+1=3
<b>MARKS:</b>	50
<b>6)PAPER CODE:</b>	<b>SANVAC1024</b>
<b>PAPER TITLE:</b>	INDIAN THEATER
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100

**YEAR-II****Exit With a Diploma(80 Credits and Internship of 4 credits)  
3<sup>rd</sup> SEMESTER(6 Papers)****SEMESTER-**

<b>1)PAPER CODE:</b>	<b>SANMAJ2014</b>
<b>PAPER TITLE:</b>	CRITICAL SURVEY OF SANSKRIT LITERATURE-1 (Ramayana, Mahabharata, and Purana Literature)
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>2)PAPER CODE:</b>	<b>SANMAJ2024</b>
<b>PAPER TITLE:</b>	SELF-MANAGEMENT IN THE GĪTĀ
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>3)PAPER CODE:</b>	<b>SANMIN2014</b>
<b>PAPER TITLE:</b>	NĪTI LITERATURE
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>4)PAPER CODE:</b>	<b>SANIDC2013</b>
<b>PAPER TITLE:</b>	MATHEMATICAL TRADITION IN SANSKRIT
<b>TOTEL CREDIT:</b>	2+1=3
<b>MARKS:</b>	50
<b>5)PAPER CODE:</b>	<b>SANAEC2012</b>
<b>PAPER TITLE:</b>	SANSKRIT COMPOSITION AND COMMUNICATION
<b>TOTEL CREDIT:</b>	02
<b>MARKS:</b>	50
<b>6)PAPER CODE:</b>	<b>SANSEC2013</b>
<b>PAPER TITLE:</b>	GRAMMAR AND COMPOSITIONT
<b>TOTEL CREDIT:</b>	2+1=3
<b>MARKS:</b>	50

**SEMESTER-****4<sup>TH</sup> SEMESTER(6 Papers)**

<b>1)PAPER CODE:</b>	<b>SANMAJ2034</b>
<b>PAPER TITLE:</b>	CLASSICAL SANSKRIT LITERATURE (DRAMA)
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>2)PAPER CODE:</b>	<b>SANMAJ2044</b>
<b>PAPER TITLE:</b>	POETICS AND LITERARY CRITICISM
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>3)PAPER CODE:</b>	<b>SANMAJ2054</b>
<b>PAPER TITLE:</b>	INDIAN SOCIAL INSTITUTIONS AND POLITY
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>4)PAPER CODE:</b>	<b>SANMIN2024</b>
<b>PAPER TITLE:</b>	INDIAN SYSTEM OF LOGIC AND DEBATE
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>5)PAPER CODE:</b>	<b>SANAEC2022</b>
<b>PAPER TITLE:</b>	INDIAN PERSPECTIVES IN PERSONALITY DEVELOPMENT
<b>TOTEL CREDIT:</b>	02
<b>MARKS:</b>	50
<b>6)PAPER CODE:</b>	<b>SANINT2012</b>
<b>PAPER TITLE:</b>	FUNCTIONAL SANSKRIT
<b>TOTEL CREDIT:</b>	<b>02</b>
<b>MARKS:</b>	50

**YEAR-III****Exit With a Bachelor Degree in the Subject Studies****(120 Credits and Internship of 4 credits)****SEMESTER-****5<sup>TH</sup> SEMESTER(5 Papers)**

<b>1)PAPER CODE:</b>	<b>SANMAJ3014</b>
<b>PAPER TITLE:</b>	INDIAN EPIGRAPHY, PALEOGRAPHY AND CHRONOLOGY
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>2)PAPER CODE:</b>	<b>SANMAJ3024</b>
<b>PAPER TITLE:</b>	MODERN SANSKRIT LITERATURE
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>3)PAPER CODE:</b>	<b>SANMAJ3034</b>
<b>PAPER TITLE:</b>	ART OF BALANCED LIVING
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>4)PAPER CODE:</b>	<b>SANMAJ3044</b>
<b>PAPER TITLE:</b>	POLITICAL THOUGHT IN SANSKRIT
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>5)PAPER CODE:</b>	<b>SANMIN3014</b>
<b>PAPER TITLE:</b>	LITERARY CRITICISM
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100

**SEMESTER-****6<sup>TH</sup> SEMESTER(5 Papers)**

<b>1)PAPER CODE:</b>	<b>SANMAJ3054</b>
<b>PAPER TITLE:</b>	FUNDAMENTALS OF INDIAN PHILOSOPHY
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>2)PAPER CODE:</b>	<b>SANMAJ3064</b>
<b>PAPER TITLE:</b>	SANSKRIT GRAMMAR AND TRANSLATION
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>3)PAPER CODE:</b>	<b>SANMAJ3074</b>
<b>PAPER TITLE:</b>	INDIAN ONTOLOGY AND EPISTEMOLOGY
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>4)PAPER CODE:</b>	<b>SANMAJ3084</b>
<b>PAPER TITLE:</b>	NATIONALISTIC THOUGHT IN SANSKRIT LITERATURE
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>5)PAPER CODE:</b>	<b>SANMIN3024</b>
<b>PAPER TITLE:</b>	ETHICAL AND MORAL ISSUES IN SANSKRIT LITERATURE
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100

**YEAR-IV****SEMESTER-**

<b>1)PAPER CODE:</b>	<b>SANMAJ4014</b>
<b>PAPER TITLE:</b>	SANSKRIT AND WORLD LITERATURE
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>2)PAPER CODE:</b>	<b>SANMAJ4024</b>
<b>PAPER TITLE:</b>	PHILOSOPHY, RELIGION AND CULTURE IN SANSKRIT TRADITION
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>3)PAPER CODE:</b>	<b>SANMAJ4034</b>
<b>PAPER TITLE:</b>	NATIONALISM IN SANSKRIT LITERATURE
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>4)PAPER CODE:</b>	<b>SANMAJ4044</b>
<b>PAPER TITLE:</b>	CRITICAL SURVEY OF SANSKRIT LITERATURE-2 (Veda, Vyākaraṇa, Darśana and Sāhityaśāstra)
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>5)PAPER CODE:</b>	<b>SANMIN4014</b>
<b>PAPER TITLE:</b>	COMPUTER AWARENESS FOR SANSKRIT
<b>TOTEL CREDIT:</b>	<b>3+1=4</b>
<b>MARKS:</b>	70+30(INTERNAL)=100

**SEMESTER-****Exit With a Degree in Honours and Research(160 credits)****7<sup>TH</sup> SEMESTER(5 Papers)**

<b>1)PAPER CODE:</b>	<b>SANMAJ4054</b>
<b>PAPER TITLE:</b>	VEDIC LITERATURE
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>2)PAPER CODE:</b>	<b>SANMIN4024</b>
<b>PAPER TITLE:</b>	BASIC ELEMENTS OF JYOTISA
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>3)PAPER CODE:</b>	<b>SANADL4014</b>
<b>PAPER TITLE:</b>	BASICS OF SANSKRIT LINGUISTICS
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>4)PAPER CODE:</b>	<b>SAN ADL4024</b>
<b>PAPER TITLE:</b>	INDIAN ARCHITECTURE SYSTEM
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100
<b>5)PAPER CODE:</b>	<b>SAN ADL4034</b>
<b>PAPER TITLE:</b>	YOGASUTRA OF PATANJALI
<b>TOTEL CREDIT:</b>	3+1=4
<b>MARKS:</b>	70+30(INTERNAL)=100

**8<sup>TH</sup> SEMESTER(5 Papers)**

**YEAR-I**  
**SEMESTER-**

**Exit With a Certificate (40 Credits and Internship of 4 credits)**  
**1<sup>ST</sup> SEMESTER(6 Papers)**

1) PAPER CODE: SANMAJ1014  
PAPERTITLE: CLASSICAL SANSKRIT LITERATURE (POETRY)  
TOTAL CREDIT: 3+1=4  
MARKS: 70+30(INTERNAL)=100

**Course Objectives:**

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

**UNITS**

**MARKS**

<b>UNIT-I:</b>	History of Sanskrit Poetry (Origin and Development of Sanskrit Poetry with special reference to Aśvaghōṣa, Kālidāsa, Bhāravi, Māgha, Bhatti, and Śrīharṣa.)	Marks-20
<b>UNIT-II:</b>	[A] Raghuvamśam, Canto-I (Verse: 1-25) [B] Śiśupālabadham, Canto- I (Verse 1-25)	Marks-15 Marks-15
<b>UNIT –III:</b>	Nītiśatakam (1-25 Verses)	Marks-10
<b>UNIT-IV:</b>	Bhaṭṭikāvyaṃ Canto- II (Verse 1-25)	Marks-10

**Suggested Books**

1. C.R. Devadhar (Ed.), Raghuvamśam of Kālidāsa, MLBD. Delhi.
2. M.R. Kale (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi.
3. कृष्णमणित्रिपाठी, रगुवंशम्, मल्लिनाथकृत सञ्जीवनीटीका, चैखम्बा सुरभारती प्रकाशन, वाराणसी
- 4) S.M. Bhadra (Ed.) Raghuvamśam, Chandraprakasa, Panbazar, Guwahati
- 5 केशवराव मुसलगाँवकर (सम्पा.), शिशुपालवधम् (मल्लिनाथकृतसर्वङ्गभाव्याख्यायुत), चौखम्बासंस्कृतभवनम्, वाराणसी-१
- 7) Anantaram Sastri Vetal (Ed), Śiśupālabadha, Chowkhamba Sanskrit Series office, Varanasi
- 8) M.R. Kale (Ed.), Nītiśatakam of Bharṭhari, MLBD., Delhi.
- 9 विष्णुदत्तशर्माशास्त्री (व्या.) भर्तृहरिकृतनितीशतकम्, विमलचन्द्रिका संस्कृतटीका व हिन्दी व्याख्या सहित ज्ञानप्रकाशन, मेरठ, संवत् २०३४.
10. शेषराजशर्मरिग्मी (सम्पा.), भट्टिकाव्यम्, चौखम्बासंस्कृतसीरीज अफिच, वाराणसी
- 11) Maheshwaranant Karandikar (Ed) Bhaṭṭikāvyaṃ, Motilal Banarasidass, Delhi-7
- 12) पापूरामपूराम त्रिपाठी (सम्पा.) भर्तृहरिशतकम्, महालक्ष्मीप्रकाशन, आगरा, १९८६
- 13) Gaurinath Shastri: *A Concise History of Sanskrit Literature*, MLBD, Delhi.
- 14) Winternitz, Maurice: *Indian Literature* (Vol. I-III), also Hindi Translation, MLBD, Delhi.
- 15) Kamakhya Charan Bhagavati, Sanskrit Sahityar Jilingani, Granthapith, Panbazar, Guwahati
- 16) ড° মালিনী গোস্বামী, বঘুৰপি কাব্যম্
- 17) Dr. Bibhuti Lochan Sarma (Ed.) Bhaṭṭikāvya (Pratham Khanda) with Assamese Translation (Under Publication)

2) PAPER CODE: SANMIN1014  
PAPER TITLE: THEATRE AND DRAMATURGY IN SANSKRIT  
TOTAL CREDIT: 3+1=4  
MARKS: 70+30(INTERNAL)=100

**Course Objectives:**

Being audio-visual, drama is considered to be the best amongst all forms of arts. The history of theatre in India is very old, the glimpses of which can be traced in the hymns (samvādasūkta) of the R̥gveda. The dramaturgy was later developed by the Bharatamuni. 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.

**UNITS**

**MARKS**

<b>UNIT-I :</b>	<b>Tradition and History of Indian Theatre:</b> 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.	Marks-20
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<b>UNIT - II :</b>	<b>Theatre: Types and Construction:</b> Types of theatre: vikṛṣṭa (oblong), caturasra (square), tryasra (triangular), jyestha (big), madhyama (medium), avara (small). bhūmiśodhana (Examining the land) and māpa (measurement of the site), mattavāraṇī (raising of pillars), raṅgapīṭha and rangaśīrṣa (stage), dārukarma (wood-work), nepathya -grha (greenhouse), prekṣkopaveśa (audience-hall), Doors for entrance & exit.	<b>Marks-15</b>
<b>UNIT- III:</b>	<b>Vastu (subject-matter),</b> Definition of drama and its various names - drśya, rūpa, rūpaka , abhineya; abhinaya and its types: āṅgika (gestures), vācika(oral), sāttvika (representaion of the sattva), āhārya (dresses and make-up). <b>Vastu:</b> (subject-matter) : ādhikārika (principal), prāsaṅgika (subsidiary), Five kinds of arthaprakṛti, kāryāvasthā (stages of the action of actor) and sandhi (segments), arthopakṣepaka (interludes), <b>kinds of dialogue:</b> 1. sarvaśrāvya or prakāśa (aloud) 2. aśrāvya or svagata (aside) 3. niyataśrāvya : janāntika (personal address), apavārita (confidence) 4. ākāśabhāṣita (conversation with imaginary person).	<b>Marks-15</b>
<b>UNIT-IV:</b>	<b>Netā (hero) and rasa:</b> <b>Netā:</b> Four kinds of heroes, Three kinds of heroines, sūtradhāra (stage manager), pāripāśvika (assistant of sūtradhāra), vidūṣaka (jester), kañcukī (chamberlain), pratināyaka (villain). <b>Rasa:</b> 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), kṣobha (agitation), vikṣepa (perturbation).	<b>Marks-20</b>

**Recommended Books/Readings:**

1. Ghosh , M.M. - Nāṭyaśāstra of Bharatamuni, pp. 18-32.
2. झा सीताराम, (1982) नाटक और रंगमञ्च, बिहार राष्ट्रभाषा परिषद् पटना, पृ. 171- 175.
3. Hass , The Daśarūpa: A Treatise on Hindu Dramaturgy, kārika 7,8,11- 24,30,36,43,48,57-65.
4. Hass , The Daśarūpa: A Treatise on Hindu Dramaturgy, kārikās 2/1-5,8,9,15.
5. Hass , The Daśarūpa: A Treatise on Hindu Dramaturgy, kārikās 4/1-8,43,44.

<b>3) PAPER CODE:</b>	<b>SANIDC1013</b>
<b>PAPER TITLE:</b>	<b>FUNDAMENTALS OF AYURVEDA</b>
<b>TOTEL CREDIT:</b>	<b>2+1=3</b>
<b>MARKS:</b>	<b>50</b>

**Course Objectives:**

Ayurveda is a traditional Indian system of healthcare that has been traced back as early as 5,000 BCE. Through the classroom lectures and discussions, this course will introduce students to the theory of Ayurveda. 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. 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.

<b><u>UNITS</u></b>	<b><u>MARKS</u></b>
<b>Unit - I:</b> Introduction to Āyurveda-I History of Indian Medicine in the pre-caraka period, The two schools of Āyurveda: Dhanvantari and Punarvasu.	<b>Marks-10</b>
<b>Unit - II:</b> Introduction to Āyurveda-II Main Ācāryas of Āyurveda – Caraka, Suśruta, Vāgbhaṭṭa, Mādhava, Sārīngadhara and Bhāvamiśra Carakasamhitā – (Sūtra-sthānam Division of Time and condition of nature and body in six seasons.	<b>Marks-10</b>

Regimen of Fall Winter (Hemanta), Winter (Śiśira) & Spring (Vasanta) seasons.  
Regimen of Summer (Grīṣma), Rainy (Varṣā) and Autumn (Śarada) seasons.

**Unit – III:**

Carakasamhita: Bimanasthanam Rasa and dosha  
Carakasamhita: Aharabidhi Prathamadhya

Marks-10

Marks-10

### **Suggested Books**

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

Note: Teachers are also free to suggest any relevant books/articles/e-resource if needed

**4) PAPER CODE:** SANAEC1012  
**PAPER TITLE:** ACTING AND SCRIPT WRITING  
**TOTEL CREDIT:** 02  
**MARKS:** 50

### **Course Objectives:**

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. The training of composition and presentation of drama can further enhance one's natural talent. 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 students.

### **UNITS**

### **MARKS**

#### **Unit - I: I) Acting (Abhinaya)**

Marks-10

- 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. Nāṭya-prayoktā-gaṇa (Members of theatrical group), Sūtradhāra (director), Nāṭyakāra (dramatist), Naṭa (Actor) kuśīlava(musician), Bharata, Nartaka (dancer),
- d. Assignment of role: General principles of distribution, Role of minor characters, Role of Women characters, Special cases of assigning of role
- e. kinds of roles: Anurūpa (Natural), Virūpa (Unnatural), Rūpānusariṇī (Imitative)

#### **II) Acting (Abhinaya)**

Marks-10

#### **Definition of abhinaya and its types:**

- a. Āṅgika (gestures): aṅga, upāṅga and pratyaṅga
- b. Vācika(oral): svāra, sthāna, varṇa, kāku, bhāṣā .
- c. Sāttvika (representation of the involuntary gestures)
- d. Āhārya: pusta, alaṅkāra, aṅgaracanā, sañjiva (dresses and make-up)

#### **Unit - II:**

#### **I) Script Writing**

Marks-10

Types of dramatic production:

sukumāra (delicate), āviddha (energetic).  
vastu(Nature of plot), Ādhikārika (principal), Prāsaṅgika (subsidiary), Dṛṣya (presentable), Sūchya (restricted scenes).

#### **II) Script Writing**

Marks-10

Division of Plot

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



### III) Script Writing

Marks-10

Dialogue writing: kinds of samvāda( dialogue)

- Sarvaśrāvya or Prakāśa (aloud)
- Aśrāvya or Svagata (aside)
- Niyataśrāvya : Janāntika (personal address), Apavārita (confidential)
- Ākāśabhāṣita (conversation with imaginary person).
- 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 Books

- Ghosh, M.M.: Nāṭyaśāstra of Bharatamuni.
- M.M. Ghosh, Nāṭyaśāstra of Bharatamuni, vol-1, Manisha Granthalaya, Calcutta, 1967. Hass, The Daśarūpaka : A Treatise on Hindu Dramaturgy, Columbia University, NewYork , 1912.
- Adyarangachrya, Introduction to Bharata's Nāṭyaśātra, Popular Prakashan Bombay, 1966.

\* ..... As recommended by University Grants Commission (UGC) Page 116-117

5) PAPER CODE: SANSEC1013  
PAPER TITLE: SANSKRIT DRAMA  
TOTAL CREDIT: 2+1=3  
MARKS: 50

### Course Objectives:

This course aims to acquaint the students with two most famous dramas of Sanskrit literature, which not only reflect poetic excellence but also depict contemporary society and highlight human values.

### UNITS

### MARKS

<b>UNIT- I :</b>	History of Sanskrit Drama Origin and Development Introduction to principles of Sanskrit dramas Some important dramatists and dramas : Bhasa , Kalidasa , Sudraka , Visakhadatta , Harsa , Bhavabhuti and their Works.	Marks :10
<b>UNIT-II :</b>	A) Pratimanatakam . Act I and III-- Bhasa First act introduction , , Text Reading ( grammar , translation and explanation ) poetic excellence and plot. Third act introduction , Text Reading ( grammar , translation and explanation ) poetic excellenc and plot. B) ABHIJNANASAKUNTALAM of Kalidasa, Act-iv (a) Introduction ,explanation of terms like nandi , prastavana sutradhara nati viskambhaka vidusaka and kancuki. (b) Text Reading ( grammar , translation and explanation ) poetic excellence and plot , timing of action , personication of nature . Kavyesu natakam ramyam , upama , language of Kalidasa , dhvani of Kalidasa , purpose and design behind Abhijnanaskuntalam and other problems related to the text.	Marks :10 Marks: 15
<b>UNIT-III :</b>	Technical terms from Sanskrit Dramaturgy (i) नाटक , नायक , नायिका , पूर्वरंग , नान्दी , सूत्रधार , नेपथ्य , प्रस्तावना , कञ्चुकी , विपूषक (ii) अंक , स्वगतोक्ति , अपवारित , जनान्तिक , आकाशभाषित , विष्कम्भक , प्रवेशक , भरतवाक्य	Marks 15

### Suggested Books:

- जयपालविद्यालंकार, स्वप्नवासवदत्तम्, मोतीलालबनारसीदास, दिल्ली
- M.R. Kale(Ed.), Svapnavāsavadattam, M.L.B.D., Delhi.
- सुबोधचन्द्रपन्त, अभिज्ञानशकुन्तलम्, मोतीलाल बनारसीदास, दिल्ली
- सुरेन्द्रदत्तशास्त्री, रामनारायणबक्षीप्रसाद, अणभज्ञानशाकुन्तलम्, इलाहाबाद

5. पंकजकुमार मिश्र, शाकुन्तलविषयक रम्यत्व की अवधारणा, परिमलप ब्लिकेशन, दिल्ली

6. सुधाकर मालवीय, अभिज्ञानशकुन्तलम्, चौखम्बा कृष्णसास अकादमी, वाराणसी

7) *Abhijñānaśākuntalam* R.N. Bosh

8. T.R. RATNAM AIYAR, UTTARARĀMACARITAM, Nirayasagar Press, Bombay

9. Ramasankar Tripathi, UTTARARĀMACARITAM Chowkhamba Krishnadas Acedemy

10...Minakshi Dalal, *Conflict in Sanskrit Drama*, Somaiya Publication Pvt. Ltd.

11. Ratnamayi Dikshit, *Women in Sanskrit Dramas*, Meherchand Lachhman Das, Delhi.

12. A.B. Keith, *Sanskrit Drama*, Oxford University Press London, 1970.

13. kamakhya Charan Bhagavati , Samskrit Natya Sahitya

6) PAPER CODE: SANVAC1014

PAPER TITLE: TOOLS AND TECHNIQUES FOR COMPUTING SANSKRIT LANGUAGE

TOTEL CREDIT: 3+1=4

MARKS: 70+30(INTERNAL)=100

### Course Objectives:

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

### UNITS

	<u>MARKS</u>
<b>Unit- I:</b> Sanskrit and Language Computing-I Sanskrit Phonology, Sanskrit Morphology, Syntax Semantics, Lexicon, Corpora	Marks-20
<b>Unit - II:</b> Sanskrit and Language Computing-II Introduction, Objective, Tools, Techniques, Methodology Sanskrit Language Resources and Tools.	Marks-20
<b>Unit - III:</b> Language Computing Methodology and Survey- I Rule Base, Statistical and Hybrid	Marks-15
<b>Unit -IV:</b> Language Computing Methodology and Survey-II Language Computing Survey	Marks-15

### Suggested Books

1. Akshar Bharati, Vineet Chaitanya and Rajeeva Sanghal, Natural Language Processing: A Paninian Prospective, Prentice Hall of India, New Delhi, 1995.
2. Jha, Girish Nath, Morphology of Sanskrit Case Affixes: A Compu M.Phil Dissertation, Centre of English and Linguistics, School of Language, Literature and Culture Studies, JNU, 1993.
3. Subhash Chandra, Computer Processing of Sanskrit Nominal Inflections: Methods and Implementation. Cambridge Scholars Publishing (CSP), 2011. University Grants Commission (UGC) Page 67 of 141 PROPOSED UND
4. Girish Nath Jha, Madhav Gopal, Diwakar Mishra, Annotating Sanskrit Corpus: Adapting IL-POSTS, Human Language Technology. Challenges for Computer Science and Linguistics Lecture Notes in Computer Science Volume 6562, 2011, pp 371-379.
5. Teachers Notes and Handout.
6. E-contents suggested by teachers.
7. Various Materials from Internet 8 Daniel Jurafsky and James H. Martin, Speech and Language Processing, Prentice Hall; 2008 9 Tools developed by Computational Linguistics Group, Department of Sanskrit, University of Delhi, Delhi-110007 available at: <http://sanskrit.du.ac.in>

**SEMESTER-****2<sup>ND</sup> SEMESTER(6 Papers)**

**PAPER CODE:** SANMAJ1024  
**PAPER TITLE:** CLASSICAL SANSKRIT LITERATURE (PROSE)  
**TOTEL CREDIT:** 3+1=4  
**MARKS:** 70+30(INTERNAL)=100

**Course Objectives:**

This course aims to acquaint students with Classical Sanskrit Prose literature. 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. The course also seeks to help students negotiate texts independently.

**UNITS****MARKS**

<b>UNIT-I:</b>	A Survey on Sanskrit Prose (Origin and development of Sanskrit Prose With special reference to Dandin, Subandhu and Baṇa)	Marks-10
<b>UNIT-II:</b>	[A] Kādambari : Śukanāsopadeśa (From YathāYathāceyamcapala....Ityetavadabhidhayopasasama)	Marks-15
	[ B ] Vāsavadattā (Anantaramkatipyanalvaśtamadhvānīm..... tatomakarandastamuvāca)	Marks-15
<b>UNIT-III:</b>	Harṣacaritam: Ucchvāsa—V (From beginning to –Vaksasi ca sprsyamanamPitaramadraksit)	Marks-15
<b>UNIT-IV:</b>	Daśakumāracaritam: Rājabāhanacaritam (Uttarapithikā, prathamocchvāsaha)	Marks-15

**Suggested Books**

- 1)रामपालशास्त्री, शुक्रनासोपदेशसुबोणधनीसंस्कृत(हि. व्या.), चौखम्बाओरियन्टलिया, वाराणसी
- 2)मोहनदेवपंत(सम्पा), हरिश्चन्द्रविद्यालंकार (अनु); कादम्बरी, मोतिलालवाराणसीदास, नईदिल्ली।
- 3) TarasankarTarkaratna(BanglaTrens); **Kādambari ; Metcalfe Press Calcutta, Archive Book**
- 3) केशवमुससलगाँवकर(सम्पा.), हर्षचरितम्, चौखम्बासंस्कृतसंस्थानम्, वाराणसी
- 4) KasinathPandurangarab(ED.) The **Daśakumāracarita** of Dandin, NirnaySagar press Bombay
- 5) MR. Kale(ED); The**Daśakumāracarita** of Dandin; MotilalBaranasidas Press Delhi-7
- 5) A. V. WILLIAMS JACKSON(ED); **Vāsavadattā a SANSKRIT ROMANCE** by SUBANDHU; COLUMBIA UNIVERSITY PRESS, PDF Book Archive, www.rarebooksocietyofindia.org

**PAPER CODE:** SANMIN1014  
**PAPER TITLE:** SANSKRIT PROSE  
**TOTEL CREDIT:** 3+1=4  
**MARKS:** 70+30(INTERNAL)=100

**Course Objectives:**

This course aims to acquaint students with Classical Sanskrit Prose literature. 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. The course also seeks to help students negotiate texts independently.

**UNITS****MARKS**

<b>Unit- 1:</b>	A Survey on Sanskrit Prose (Origin and development of Sanskrit Prose With special reference to Dandin, Subandhu and Baṇa)	Marks-10
<b>Unit - II:</b>	Kādambari : Śukanāsopadeśa (From Yathā Yathā ceyamcapala.... Ityetavadabhidhayopasasama)	Marks-15
<b>Unit- III:</b>	Harṣacaritam: Ucchvāsa—V(From beginning to –	Marks-15

<b>Unit-IV:</b>	Vaksasi ca sprsyamanam Pitaramadraksit) Daśakumāracaritam: Kumārotpatti (Purvapithikā, prathamocchvāsaha) Vāsavadattā (Anantaram katipyanalvaśtamadhvānīm..... tato makarandastamuvāca)	Marks-15 Marks-15
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### **Suggested Books**

- 1) रामपालशास्त्री, शुक्रनासोपदेशसुबोधनीसंस्कृत(हि. व्या.), चौखम्बाओरियन्टलिया, वाराणसी
- 2) मोहनदेव पंत(सम्पा), हरिश्चन्द्रविद्यालंकार (□ नु); कादम्बरी, मोतिलाल वाराणसी दास, नई दिल्ली ।
- 3) Tarasankar Tarkaratna(Bangla Trens); Kādambari ; Metcalfe Press Calcutta, Archive Book
- 3) केशवराव मुसलगाँवकर(सम्पा.) हर्षचरितम्, चौखम्बा संस्कृतसंस्थान, वाराणसी
- 4) Kasinath Pandurang arab(ED.) The Daśakumāracarita of Dandin, Nirnay Sagar press Bombay
- 5) MR. Kale(ED); The Daśakumāracarita of Dandin; Motilal Baranasidas Press Delhi-7
- 5) A. V. WILLIAMS JACKSON(ED); Vāsavadattā a SANSKRIT ROMANCE by SUBANDHU; columbia university press, pdf Book Archive, www.rarebooksocietyofindia.org

<b>PAPER CODE:</b>	<b>SANIDC1023</b>
<b>PAPER TITLE:</b>	<b>ENVIRONMENTAL AWARENESS IN SANSKRIT LITERATURE</b>
<b>TOTEL CREDIT:</b>	<b>2+1=3</b>
<b>MARKS:</b>	<b>50</b>

### **Course Objectives:**

The National Culture of every country depends on its environment, climatic conditions and human behavior with natural resources. Sanskrit is the vehicle of civilization and culture of India. Nature oriented eco- friendly thoughts of Sanskrit Literature have been serving the human race from the time immemorial. Religion was probably used in ancient India as a tool to protect nature and natural resources. Therefore, the Sanskrit literature is of great utility to us and to the world environment at large. The aim of this course is to make the students acquainted with the basic concept of Indian Science of Environment and salient features of environmental awareness as reflected in Vedic and Classical Sanskrit literature.

### **UNITS**

### **MARKS**

<b>UNIT-I:</b>	<b>Environmental Issues and Importance of Sanskrit Literature</b> Science of Environment: Definition, Scope and Modern Crises: Role of Environment in human civilization; Meaning and definitions of The Environment; Various name for Science of Environment: 'Ecology', ' <i>Paryavarana</i> ', ' <i>Prakriti Vijnana</i> '; Main components of Environment: living organisms( <i>Jaiva Jagat</i> ) and non-living materials ( <i>Bhoutika Padarth</i> ). Elementary factor of Environment Physical elements, Biological elements and Cultural elements.	Marks-10
<b>UNIT II</b>	<b>Modern Challenges and Crises of Environment:</b> Global warming, Climate change, Ozone depletion, explosively increase in Pollution, Decrease in underground water label, River pollution, Deforestation in large scale. Natural calamities such as flood , draft and earthquakes	Marks-10
	<b>Environmental Background of Sanskrit Literature:</b> Importance of Sanskrit Literature from the view point of Science of environment ; Concept of ' Mother Earth' and worship of Rivers in Vedic literature; Brief survey of environmental issues such as protection and preservation of mother nature, planting trees in forests, and water preservation techniques as propounded in the Sanskrit Literature. Buddhist and Jain concepts of ecology, protection of trees, love for animals and birds;	Marks-10
<b>UNIT III</b>	<b>A) Environment Awareness in Vedic Literature:</b> Environmental Issues and Eco-system in Vedic Literature Divinity to Nature, Co-ordination between all natural powers of universe; Cosmic order ' <i>Rta</i> ' as the guiding force for environment of whole universe ( <i>Rgveda, 10.85.1</i> ); Equivalent words for Environment in <i>Atharvaveda</i> : ' <i>Vritavrita</i> ' (12.1.52), ' <i>Abhivarah</i> ;(1.32.4.), ' <i>Avritah</i> ' (10.1.30), ' <i>Parivrita</i> ' (10.8.31); five basic	Marks-20

elements of universe covered by environment : Earth, Water, Light, Air, and Ether. (*Aitareya Upanishad* 3.3) ; Three constituent elements of environment known as ‘*Chandansi*’: Jala (water), *Vayu* (air), and *Osadhi* (plants) (*Atharvaveda*, 18.1.17); Natural sources of water in five forms: *rain water*(*Divyah*), *natural spring*(*Sravanti*), *wells and canals* (*Khanitrimah*), *lakes* (*Svayamjah*) and *rivers*(*Samudrarthah*) *Rigveda*, 7.49.2).

### **B) Environment Preservation in Vedic Literature:**

Five elementary sources of environment preservation: *Parvat*(mountain), *Soma* (water), *Vayu* (air), *Parjanya* (rain) and *Agni* (fire) (*Atharvaveda*, 3.21.10); Environment Protection from Sun (*Rgveda*, 1.191.1-16, *Atharvaveda*, 2.32.1-6, *Yajurveda*, 4.4.10.6); Congenial atmosphere for the life created by the Union of herbs and plants with sun rays (*Atharvaveda*, 5.28.5); Vedic concept of Ozone-layer Mahat ulb’ (*Rgveda*, 10.51.1; *Atharvaveda*, 4.2.8); Importance of plants and animals **for preservation of global ecosystem**; (*Yajurveda* , 13.37); **Eco friendly** environmental organism in Upanishads (*Bṛhadaranyaka Upanishad*, 3.9.28, *Taittiriya Upanishad*, 5.101, *Iso-Upanishad*, 1.1)

### **C) Environment Awareness in Classical Sanskrit Literature:**

- i) **Environmental Awareness and Tree plantation:** Planting of Trees in *Puranas as a pious activity* ( *Matsya Purana* ,59.159;153.512 ; *Varaha Purana* 172. 39), Various medicinal trees to be planted in forest by **king** (*Sukraniti*, 4.58-62)
- ii) **Plantation of new trees and preservation of old trees as royal duty of king** ( *Arthashastra*, 2.1..20); Punishments for destroying trees and plants (*Arthashastra*, 3.19) **Plantation of trees for recharging underground water**(*Brhatsamhita*, 54.119)
- iii) **Universal Environmental Issues in Literature of Kalidasa** : Eight elements of Environment and concept of ‘*Astamurti*’ Siva (*Abhijnasakuntalam*1.); Preservation of forest, water resources, natural resources; protection of animals, birds and plant in Kalidasa’s works, Environmental awareness in *Abhijnasakuntalam* Drama, Eco- system of indian monsoon in *Meghdoot*, Seasonl weather conditions of Indian sub-continent in *Rtusamhara*, Himalayan ecology in *Kumarasambhava*, Oceanography in *Raghuvamsa* (canto-13).

## **Suggested Books**

1. *Arthashastra of Kautilya*—(ed.) *Kangale, R.P. Delhi, Motilal Banarasidas 1965*
2. *Atharvaveda samhita*. (2 Vols — (Trans.) R.T.H. Griffith, Banaras 1968.
3. *Ramayana* of Valmiki (3 Vols)— (Eng. Tr.) H.P. Shastri, London, 1952-59.
4. *Rgveda samhita* (6 Vols)— (Eng. Tr.) H.H. Wilson, Bangalore, 1946.
5. कौटिलीय अर्थशास्त्र —हिन्दी अनुवाद —उदयवीर शास्त्री, मेहरचन्द लछमनदास, दिल्ली, 1968.
6. बृहत्संहिता— बराहमिहिर विरचित, हिन्दी अनुवाद— बलदेव प्रसाद मिश्र, खेमराज श्रीकृष्णदास प्रकाशन, मुम्बई.
7. यजुर्वेद— हिन्दी अनुवाद सहित, सातबलेकर, श्रीपाद दामोदर, पारडी
8. शुक्रनीति — हिन्दी अनुवाद, ब्रह्मशंकर मिश्र, चौखम्बा संस्कृत सीरीज, वाराणसी, 968.
9. श्रीमद्वाल्मीकिरामायण — हिन्दी अनुवाद सहित, (सम्पा०) जानकी नाथ शर्मा, (1 —2 भाग)

गीताप्रेस, गोरखपुर.

10. ठाकुर, आचादत्त— वेदों में भारतीय संस्कृति, हिन्दी समिति, लखनऊ, 1967.
11. तिवारी, मोहन चन्द —अष्टाचक्रा अयोध्या: इतिहास और परम्परा, उत्तराखण्ड प्रकाशन, दिल्ली, 2006. तिवारी, शशि—
12. विद्यासंकर, सत्यकेतु — प्राचीन भारतीय शासनव्यवस्था और राजशास्त्र, सरस्वती सदन, मसूरी, 1968.
13. सहायनचशिवस्वरूपनच प्राचीन भारत का सामाजिक एवं आर्थिक इतिहास, मोतीलाल बनारसीदास, दिल्ली, 2012 कौटिलीय अर्थशास्त्र — हिन्दी अनुवाद — उदयवीर शास्त्री, मेहरचन्द लखमनदास, दिल्ली, 1968.
14. बृहत्संहिता— बराह्मिहिर विरचित, हिन्दी अनुवाद— बलदेव प्रसाद मिश्र, खेमराज श्रीकृष्णदास प्रकाशन, मुम्बई.
15. यजुर्वेद— हिन्दी अनुवाद सहित, सातवलेकर, श्रीपाद दामोदर, पारडी
16. शुक्नीति — हिन्दी अनुवाद, ब्रह्मसंकर मिश्र, चौखम्बा संस्कृत सीरीज, वाराणसी, 968.
17. श्रीमद्वाल्मीकिरामायण — हिन्दी अनुवाद सहित, (सम्पा०) जानकी नाथ शर्मा, (1 —2 भाग) गीताप्रेस, गोरखपुर.
18. ठाकुर, आचादत्त— वेदों में भारतीय संस्कृति, हिन्दी समिति, लखनऊ, 1967.
19. तिवारी, मोहन चन्द —अष्टाचक्रा अयोध्या: इतिहास और परम्परा, उत्तराखण्ड प्रकाशन, दिल्ली, 2006. तिवारी, शशि—
20. विद्यासंकर, सत्यकेतु — प्राचीन भारतीय शासनव्यवस्था और राजशास्त्र, सरस्वती सदन, मसूरी, 1968.
21. सहायनचशिवस्वरूपनच प्राचीन भारत का सामाजिक एवं आर्थिक इतिहास, मोतीलाल बनारसीदास, दिल्ली, 2012
22. Bhandarkar, R.G.— *Vaishnavism, Saivism and Minor Religious Systems*, Indological Book House, Varanasi, 1965
23. Das Gupta, S.P.— *Environmental Issues for the 21<sup>st</sup> Century*, Amittal Publications, New Delhi, 2003
24. Dwivedi, O.P., Tiwari B.H. — *Environmental Crisis and Hindu Religion*, Gitanjali

PAPER CODE: SANAEC1022  
PAPER TITLE: SANSKRIT METERS AND MUSIC  
TOTAL CREDIT: 02  
MARKS: 50

### Course Objectives:

The objectives of this course to learn Sanskrit meter for analysis and lyrical techniques. Students will get the complete information regarding selected Vedic and Classical meters with lyrical techniques.

### UNITS

### MARKS

<b>UNIT: I</b>	<b>Brief Introduction Classification and Elements of Sanskrit Meter</b> Syllabic verse (akṣaravṛtta): Syllabo-quantitative verse (varṇavṛtta) Quantitative verse (mātrāvṛtta), Syllables: laghu and guru, Gaṇa, Feet	Marks-20
<b>UNIT: II</b>	<b>A) Analysis of Selected Vedic Meter and their Lyrical Methods (गान-पद्धति)</b> Definition, Example, Analysis and Lyrical Methods of following Meters: gayātrī, usnika, anustūpa, brihati, pangkti, tristup, and jagatī	Marks-15
	<b>B) Analysis of Selected Classical Meter and their Lyrical Methods (गान-पद्धति)</b> Definition, Example, Analysis and Lyrical Methods of following Meters: bhujangaprayāta, totaka, anustūpa, Malini, vasantatilakā, sragdharā, indrabajra, upendrabajra, Sardulabikritam, Sikharini, Mandakranta, Drutavilambita and vamsasthivilam	Marks-15

### Suggested Books:

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. धरानन्दशास्त्री (सपा.), केदारभट्टणवरणचतवृत्तरत्नाकर, मोतीलालबनारसीदास, ददलली, 2004
6. Chandomanjari
- Note:** Teachers are also free to suggest any relevant books/articles/e-resource if needed

**PAPER CODE:** SANSEC1023  
**PAPER TITLE:** UPANISHAD AND GITA  
**TOTEL CREDIT:** 2+1=3  
**MARKS:** 50

**Course Objectives:** Objective of this course is to get students to know about the principle thesis of the Upaniad and the Gītā.

<u>UNITS</u>		<u>MARKS</u>
<b>UNIT I</b>	General Introduction to Upanisadic Philosophy: ātman, brahman, īśvara, karma, sr̥sti.	Marks-20
<b>UNIT II</b>	Upanisad: ĪŚĀVĀSYOPNISAD: A) Text Introduction to ĪŚĀVĀSYOPNISAD B) Text Reading of ĪŚĀVĀSYOPNISAD	Marks-10
<b>UNIT III</b>	A) Text Introduction and Text Reading of GEETA: Chapter Two, Verse: 01-45 B) Text Introduction and Text Reading of GEETA: Chapter Three, Verse: 01-45	Marks-10 Marks-10

**Suggested Books/Readings:**

- हनुमान प्रसाद पोद्दार (सम्पादक), ईशावास्योपनिषद्, गीताप्रेस गोरखपुर।
- शिवनारायण शास्त्री (व्या), ईशावास्योपनिषद्, परिमल प्रकाशन, दिल्ली, 1996।
- शशि तिवारी (व्या), ईशावास्योपनिषद्: भूमिका एवं व्याख्या, भारतीय विद्या प्रकाशन, दिल्ली, 1997।
- बलदेव उपाध्याय, संस्कृत साहित्य का इतिहास, शारदा निकेतन, वाराणसी।
- बलदेव उपाध्याय, वैदिक साहित्य और संस्कृति, वाराणसी।
- प्रीतिप्रभा गोयल, संस्कृत साहित्य का इतिहास, राजस्थानी ग्रन्थागार, जोधपुर।
- उमाशंकर शर्मा ऋषि : संस्कृत साहित्य का इतिहास, चौखम्बा भारती अकादमी, वाराणसी।
- रमेश भारद्वाज, नवजागरण एवं स्वतन्त्रता आंदोलन में उपनिषदों की भूमिका, विद्यानिधि प्रकाशन, दिल्ली।
- राधावल्लभ त्रिपाठी, संस्कृत साहित्य का अभिनव इतिहास, विश्वविद्यालय प्रकाशन, वाराणसी।
- Keith, A.B. : *History of Sanskrit Literature*, also Hindi translation, MLBD, Delhi (हिन्दी अनुवाद, मंगलदेव शास्त्री, मोतीलाल बनारसीदास, दिल्ली।)
- Krishnamachariar, History of Classical Sanskrit Literature, MLBD, Delhi.
- Gaurinath Shastri, A Concise History of Sanskrit Literature, MLBD, Delhi.
- Winternitz Maurice, Indian Literature (Vol. I-III), also Hindi Translation, MLBD, Delhi.

**PAPER CODE:** SANVAC1024  
**PAPER TITLE:** INDIAN THEATER  
**TOTEL CREDIT:** 3+1=4  
**MARKS:** 70+30(INTERNAL)=100

**Course Objectives:**

Objective of this course is to introduce Principles and practices of Indian Theatre to students.

<u>UNITS</u>		<u>MARKS</u>
<b>UNIT I</b>	<b>Tradition and History of Indian Theatre:</b> 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.	Marks-20





	Rāmāyana: Bālakānda(Prathamāsarga)	Marks-15
Unit-II	Mahābhārata: A general Note Importance, Three Stages, Source of Later Literature	Marks-15
Unit- III:	Mahābhārata: Santiparvan(Rājadharmānūsāsana Parvani Saptapancāsttamohyāya)	Marks-15
Unit- IV:	Puranas: General Characteristics, Divisions Contents of the Mahāpurans Cultural and Historical Importance	Marks-20

Suggested Books

- 1.Rāmāyana: Gita press Gorakhpur
- 2.H.P. Shastri (Eng. Tr.), Ramayana of Valmaki (3 Vols), London, 1952-59.
- 3.Mahābhārata: Gita press Gorakhpur
4. बलदेव उपाध्याय, संस्कृत साहित्य का इतिहास, शारदा निदेशन, वाराणसी,
5. प्रीणतप्रभा गोयल, संस्कृत साहित्य का इतिहास, राजस्थानी ग्रन्थालय, जोधपुर.
6. उमाशंकर शर्मा ऋषि, संस्कृत साहित्य का इतिहास, चौखम्बा भारती अण्डमी, वाराणसी.
7. राधावल्लभ त्रिपाठी, संस्कृत साहित्य का अभिनव इतिहास, विश्वविद्यालय प्रकाशन, वाराणसी
8. A.B. Keith, History of Sanskrit Literature, also Hindi translation, MLBD, Delhi. (हिन्दी अनुवाद, मंगलदेव शास्त्री, मोतीलाल बनारसीदास, दिल्ली).
9. M. Krishnamachariar, History of Classical Sanskrit Literature, MLBD, Delhi.
10. Gaurinath Shastri, A Concise History of Sanskrit Literature, MLBD, Delhi.
11. Maurice Winternitz, Indian Literature (Vol. I-III), also Hindi Translation, MLBD, Delhi
- 12.A.B. Keith, History of Sanskrit Literature, also Hindi translation, MLBD, Delhi.
- 13.Kamakhyā charan bhagavati, Sanskrit Sahityar Jilingani, Granthapith, Panbazar, Guwahati
- 14.Thaneswar Sarma, Sanskrit Sahityar Itivritta

2)PAPER CODE:	SANMAJ2024
PAPER TITLE:	SELF-MANAGEMENT IN THE GĪTĀ
TOTEL CREDIT:	3+1=4
MARKS:	70+30(INTERNAL)=100

UNITS

MARKS

<b>Unit - I:</b>	<b>A) Cognitive and emotive apparatus</b> i)Hierarchy of indriya, manas, buddhi and ātman III.42; XV. 7 ) ii) Role of the ātman –XV.7; XV.9 iii) Mind as a product of prakṛti VII.4 iv)Properties of three guṇas and their impact on the mind – (XIII. 5-6; XIV.5-8, 11-13; XIV.17)	Marks-15
	<b>B) Controlling the mind</b> i)Nature of conflict: I.1; IV.16; I.45; II.6 ii)Causal factors – Ignorance – II.41 Indriya – II.60 Mind – II.67 Rajoguṇa – III.36-39; XVI.21 Weakness of mind- II.3; IV.5	Marks-15
	<b>C) Means of controlling the mind</b> 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.	
<b>Unit-II:</b>	<b>Means of conflict resolution</b> 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	Marks-15

	Desirelessness- II.48; II.55	
	Putting others before self – III.25	
<b>Unit- III:</b>	<b>Self-management through devotion</b>	Marks-15
	Surrender of ego – II.7 ; IX.27; VIII.7; XI.55 ; II.47	
	Acquisition of moral qualities - XII.11; XII.13-19	
	Abandoning frivolous debates – VII.21, IV.11; IX.26	

<b>Unit- IV:</b>	<b>The importance of the Gītā in Modern Society</b>	Marks-10
<b><u>Suggested Books</u></b>		

- 1.Gita with Sadhaka Sanjivani Tika, Gita Press Gorakhpur
- 2.Radhanath phukan Rachanavali
- 3.श्रीमद्भगवद्गीता—मधुसूदन सरस्वतीकृत गूढार्थदीपिका संस्कृतटीका तथा प्रतिभा भाष्य(हिन्दी (सहित),
- 4.श्रीमद्भगवद्गीता ,व्याख्याकार—मदनमोहनअग्रवाल ,चौखम्बासंस्कृतप्रतिष्ठान ,वाराणसी 1994 ,
- 5.श्रीमद्भगवद्गीता—एस०राधाकृष्णकृतव्याख्या का हिन्दी अनुवाद ,राजपालएण्डसन्ड्स ,दिल्ली 1969 ,
- 6.श्रीमद्भगवद्गीतारहस्यऔरकमायोगशास्त्र—बालगङ्गाधरतिलक ,अपोलोप्रकाशन ,दिल्ली.2008 ,
- 7.Śrīmadbhagavadgītā - English commentary byJayadayal Goyandka, Tattvavivecinī Gītā Press, Gorakhpur, 1997.
8. 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.
9. Śrīmadbhagavadgītā - A Guide to Daily Living, English translation and notes by Pushpa Anand, Arpana Publications, 2000.
- 10.Śrīmadbhagavadgītā - The Scripture of Mankind, text in Devanagari with transliteration in English and notes by Swami Tapasyananda, Sri Ramakrishna Math, 1984.
- 11.Chinmayananda - The Art of Man Making (114 short talks on the Bhagavadgītā), Central Chinmaya Mission Trust, Bombay, 1991.
12. Panchamukhi, V.R.- Managing One-Self (Śrīmadbhagavadgītā : Theory and Practice), R.S. Panchamukhi Indological Research Centre, New Delhi & Amar Grantha Publications, Delhi, 2001.
- 13.Sri Aurobindo - Essays on the Gītā, Sri Aurobindo Ashram, a. Pondicherry,1987.
- 14.Srinivasan, N.K. - Essence of Śrīmadbhagavadgītā : Health & Fitness (commentary on selected verses), Pustak Mahal, Delhi, 2006.

<b>3)PAPER CODE:</b>	<b>SANMIN2014</b>
<b>PAPER TITLE:</b>	<b>NĪTI LITERATURE</b>
<b>TOTEL CREDIT:</b>	<b>3+1=4</b>
<b>MARKS:</b>	<b>70+30(INTERNAL)=100</b>

### **Course Objectives:**

This course aims are to get the students acquainted with the outline of Sanskrit Nīti literature through texts Pa–catantram and Nītiśatakam with the General Introduction to Sanskrit Literature.

<b><u>UNITS</u></b>	<b><u>MARKS</u></b>
UNIT-I: Pancatantram. (A study of these texts is expected for answering critical questions, translations and explanations) Text Introduction of the following: ksapanakakathā, simha-kāraka-murkhabrāhmana kathā (क्षपणककथा, सिंह-कारक-मूर्खब्राह्मण कथा)	Marks- 15
Unit: II Pancatantram Text Introduction of the following: murkhapandita-kathā, vānara-magaramacchakathā and gamgadattamandūka kathā (मूर्खपण्डित-कथा, वानर-मकरमच्छ-कथा तथा गंगदत्तमण्डूककथा)	Marks - 15
UNIT: III Nītiśatakam. (A study of these texts is expected for answering critical questions, translations and explanations)	

	Introduction to nīśatakam	
	Text reading of nīśatakam from verses: 01-10.	Marks- 15
	Text reading of nīśatakam from verses: 11-30	Marks- 15
UNIT: IV	General Introduction to Sanskrit Literature.	Marks -10
	Mahākāvya (Kālidāsa and Bhāravi),	
	Prose ( Banabhatta and Dandin)	
	Drama (Bhāsa, Kālidāsa and Bhavabhūti)	

4)PAPER CODE:	SANIDC2013
PAPER TITLE:	MATHEMATICAL TRADITION IN SANSKRIT
TOTEL CREDIT:	2+1=3
MARKS:	50

Course Objectives:

The objective of this course is to introduce the Indian mathematical tradition to the students.

<u>UNITS</u>	<u>MARKS</u>
UNIT-I: <b>Indian Mathematics.</b> Lagadh Jyotisa (Yajus Jyotisa) Verses: 4 and 42 Importance of Science of Mathematics and The Rule of Three. Līlavatī of Bhāskarācārya, Verses:1-20.	Marks- 10
UNIT-II: <b>Vedic Mathematics – First 5 sūtras.</b> Technical Terms In Mathematics: Algebra (बीजगणित), Calculus (कलन), Numbers (संख्या), Digit (अंक), Zero (शून्य), Infinity (अनन्त), Decimal (दशमलव), Square & Square root (वर्ग एवं वर्गमूल), Cube & Cube root (घन एवं घनमूल) Āryabhattīyam of Āryabhatta गीतिकापाद) सम्पूर्ण (एवं गणितपाद verses 5-1 :	Marks- 10
UNIT-III : <b>Section ‘A’</b> Brief History of Mathematics in Sanskrit. Vedic period, medieval Vedic period, Post Vedic Period. Classical Period, Post classical Period.	Marks- 15
<b>Section ‘B’</b> Ancient Indian Mathematicians. Vararuchi, Āryabhatta –I , Varāhmihira , Brahmgupta , Shrīdhar , Āryabhatta-II , Śrīpati ,Bhāskarācārya , Ganeshdaivajna , Kamalākar , Jaisingh , Sudhākar Dwivedī.	Marks- 15

Suggested Books/Readings:

1. Krishnaji Shankara Patwardhan, S. A. Naimpally and Shyam Lal Singh, Līlavatī of Bhāskarācārya: A Treatise of Mathematics of Vedic Tradition, Motilal Banarsidass Publ., 2001
2. Shankar Keshav Abhyankar (Trans), Bhāskarācārya's Bījagaṇita and Its English Translation, Bhāskarācārya Pratishthana, 1980.
3. Frank J. Swetz and Victor J. Katz, "Mathematical Treasures - Lilavati of Bhaskara," Loci, 2011.
4. K. V. Sarma, Līlavatī of Bhāskarācārya with Kriyā-kramakarī, Hoshiarpur: VVBIS & IS, Panjab University
5. भास्कराचार्य विरचित लीलावती, चौखम्भा कृष्णदास अकादमी, 2001 ।
6. सुरकान्त झा, आर्यभटीयम् आर्यभटविरचितम्, चौखम्भा ।
7. Studies in the History of Science in India (Anthology edited by Debiprasad Chattopadhyaya)
8. A P Juskevici, S S Demidov, F A Medvedev and E I Slavutin: Studies in the history of mathematics, "Nauka" (Moscow, 1974), 220-222; 302

5)PAPER CODE: SANAEC2012  
PAPER TITLE: SANSKRIT COMPOSITION AND COMMUNICATION  
TOTAL CREDIT: 02  
MARKS: 50

**Course Objectives:** This paper aims at teaching composition and other related informations based on Laghu Siddhanta Kaumudi Vibhaktiyartha Prakaran.

<u>UNITS</u>	<u>MARKS</u>
Unit - I	Marks-20
<b>A) Vibhaktiyartha , Voice &amp; Kṛ:</b> (i). Vibhaktiyartha Prakaraṇa of Laghusiddhāntakaumudī (ii). Voice(Kaṭṭ, karma and bhava ) Major Sūtras from the Kṛt Prakaraṇa of Laghusiddhāntakaumudī for the formation of Kṛidanta words (tavyat,tavya, anīyar,yat, ṇyat, ṇvul,tric, aṅ, kta,ktavatu,śatṛi, śānac,tumun, ktvā-lyap,lyuṭ, ghan,ktin)	
<b>B ) Translation and Communication:</b> (i). Translation from English to Sanskrit on the basis of cases, Compounds and kṛit suffixes. (ii) Translation from Sanskrit to Assamese	Marks-10
Unit –II	Marks-10
A) Communicative Sanskrit: Spoken Sanskrit. B) Essay: (i)Essay (traditional subjects) e.g. Veda, Upniṣad, Sanskrit Language, Sanskriti, Rāmāyana, Mahābhārata, Purāṇa, Gītā, principal Sanskrit Poets (ii)Essay based on issues and topic related to modern subjects like entertainment, sports, national and international affairs and social problems.	Marks-10

Recommended Books:

- 1.शास्त्री , धरानन्द -- लघुसिद्धान्तकौमुदी ,मूल एवं हिन्दी व्याख्या , मोतीलाल बनारसीदास , दिल्ली .
  - 2.शास्त्री , भीमसेन -- लघुसिद्धान्तकौमुदी , भौमीव्याख्या) भाग , (1--भौमीप्रकाशन , दिल्ली.
  - 3.नौरटयाल, चक्रधर -- बृहद्- अनुवाद - चन्द्रिका ,मोतीलाल बनारसीदास , दिल्ली.
  - 4.पाण्डेय ,राधामोहन -- संस्कृत सहचर ,स्टूडेण्ट्स फ्रेन्स पटना .
  - 5.द्विवेदी , कपिलदेव -- रचनानुवादकौमुदी, विश्वविद्यालय प्रकाशन, वाराणसी.
  6. द्विवेदी कपिलदेव संस्कृतनिबन्धशतकम् विश्वविद्यालय प्रकाशन, वाराणसी.
  - 7.Apte, V.S. - The Students' Guide to Sanskrit Composition,Chowkhamba Sanskrit Series, Varanasi (Hindi Translation also available).
  8. Kale, M.R. - Higher Sanskrit Grammar, MLBD, Delhi
  9. Kanshiram- Laghusiddhāntakaumudī (Vol.1), MLBD, Delhi, 2009.
- Note: Teachers are also free to recommend any relevant books/articles/e-resource if needed.

6)PAPER CODE: SANSEC2013  
PAPER TITLE: GRAMMAR AND COMPOSITIONT  
TOTAL CREDIT: 2+1=3  
MARKS: 50

Course Objectives:

This course aims to get the students to know the basics of Sanskrit Grammar, including rules of Sandhi, Samāsa and Kt pratyaya based on Laghusiddhāntakaumudī, a primer of Pāṇinian grammar. Besides, the students will also learn the techniques of the Paragraph Writing and Translation.

UNIT- I :	Section 'A' Sandhi. ac sandhi (6): yan , guna, dirgha, ayādi, vriddhi and pūrvarūpa hal sandhi (5): ścutva, sutva, anunāsikatva, chhatva and jaṣṭva visarga sandhi (4): utva, lopa, satva, rutva.	MARKS-20
UNIT- II :	Section 'B' Samāsa. Samāsa (4): avyayībhāva, tatpurusa, bahuvrīhi and dvandva	MARKS-10

Section 'C' krt pratyaya.  
krt pratyaya (15): Tavyat, tavya, anīyar, yat, nyat, nvul, trc, an, kta,  
katavatu, śatri, śānac, tumun, ktvā (lyap) and lyut .

MARKS-10

UNIT- III : Section 'D' Paragraph Writing and Translation.  
Translation of simple sentences and writing short paragraph into Sanskrit.

MARKS-10

### Recommended Books:

1. धरानन्द शास्त्री, लघुसिद्धान्तकौमुदी, मूल एव हिन्दी व्याख्या, दिल्ली ।
2. भीमसेन शास्त्री, लघुसिद्धान्तकौमुदी भैमी व्याख्या (भाग-1), भैमी प्रकाशन, दिल्ली ।
3. चारुदत्ते शास्त्री, व्याकरण चन्द्रोदय (भाग-1,2 एव 3), मोतीलाल बनारसीदास, दिल्ली ।
4. सत्यपाल सिंह (सम्पा.), लघुसिद्धान्तकौमुदी प्रकाशिका नाम्नी हिन्दी व्याख्या सहिता, शिवालिक पब्लिकेशन, दिल्ली, 2014 ।
5. V.S. Apte, The Students' Guide to Sanskrit Composition, Chowkhamba Sanskrit Series, Varanasi (Hindi Translation also available).
6. M.R. Kale, Higher Sanskrit Grammar, MLBD, Delhi (Hindi Translation also available).
7. Kanshiram, Laghusiddhāntakaumudī (Vol. I), MLBD, Delhi, 2009.
8. Online Tools for Sanskrit Grammar developed by Computational Linguistics Group, Department of Sanskrit, University of Delhi: <http://sanskrit.du.ac.in>.

### SEMESTER- **4<sup>TH</sup> SEMESTER(6 Papers)**

1)PAPER CODE: SANMAJ2034  
PAPER TITLE: CLASSICAL SANSKRIT LITERATURE (DRAMA)  
TOTAL CREDIT: 3+1=4  
MARKS: 70+30(INTERNAL)=100

#### Course Objectives:

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

<u>UNITS</u>	<u>MARKS</u>
<b>UNIT I</b> <b>Svapnavāsavadattam:</b> Act I- Introduction, Author, Story, Meaning/Translation and Explanation	Marks-15
<b>UNIT II</b> <b>Abhijānaśākuntalam:</b> <b>Act I-</b> Introduction, Author,Poetic excellence, Plot, Timing of Action. Personification of nature, Language of Kālidāsa, Explanation of Terms like <i>nāndī</i> , <i>prastāvanā</i> , <i>sūtradhāra</i> , <i>naṭī</i> , <i>viṣkambhaka</i> , <i>vidūṣaka</i> , <i>kañcukī</i> , (b) Text Reading (Grammar, Translation, Explanation) <b>Act II-</b> Story, Meaning/Translation and Explanation Purpose and design behind <i>Abhijñānaśākuntalam</i> and other Problems related to texts	Marks-15
<b>UNIT III</b> <b>Uttararāmacaritam:</b> Act I-Introduction, Author, Story, Meaning/Translation and Explanation	Marks-15
<b>UNIT IV</b> <b>Critical survey of Sanskrit Drama</b> (Origin and development of Sanskrit Drama, Nature of Nāṭaka, Some important dramatists and dramas: Bhāsa, Kālidāsa, Śūdraka, ŚrīHarsa, Bhavabhūti, Bhattanārāyana and their works.	Marks-20

### Suggested Books:

- 1.जयपालविद्यालङ्कार, स्वप्नवासवदत्तम्, मोतीलालबनारसीदास, दिल्ली
2. M.R. Kale(Ed.), Svapnavāsavadattam, M.L.B.D., Delhi.

3. सुबोधचन्द्रपन्दित, अभिज्ञानशकुन्तलम्, मोतीलालबनारसीदास, दिल्ली
4. सुरेन्द्रदेवशास्त्री, रामनारायणबेनीप्रसाद, अणभज्ञानशाकुन्तलम्, इलाहाबाद
5. पंकजकुमार, मिश्र शाकुन्तलविषयक रम्यत्व की अवधारणा, परिमलपब्लिकेशन, दिल्ली
6. सुधाकर मालवीय, अभिज्ञानशकुन्तलम्, चौखम्बा कृष्णदास अकादमी, वाराणसी
- 7) *Abhijñānaśākuntalam* R.N. Bosh
8. T.R. RATNAM AIYAR, UTTARARĀMACARITAM, Nirnayasagar Press, Bombay
9. Ramasankar Tripathi, UTTARARĀMACARITAM Chowkhamba Krishnadas Acedemy
- 10...Minakshi Dalal, *Conflict in Sanskrit Drama*, Somaiya Publication Pvt. Ltd.
11. Ratnamayi Dikshit, *Women in Sanskrit Dramas*, Meherchand Lachhman Das, Delhi.
12. A.B. Keith, *Sanskrit Drama*, Oxford University Press London, 1970.
13. kamakhya Charan Bhagavati , Samskrit Natya Sahitya

2) PAPER CODE: SANMAJ2044  
 PAPER TITLE: POETICS AND LITERARY CRITICISM  
 TOTEL CREDIT: 3+1=4  
 MARKS: 70+30(INTERNAL)=100

### Course Objectives:

The study of sāhityaśāstra (Sanskrit Poetics) embraces all poetic arts and includes concepts like alaṅkāra, rasa, rīti, vakrokti, dhvani, aucitya etc. 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. This develops capacity for creative writing and literary appreciation.

### UNITS

### MARKS

<b>UNIT I</b>	<b>Introduction to Sanskrit poetics:</b> Introduction to poetics: Origin and development of Sanskrit poetics, Definition (Lakṣaṇa), objectives (Prayojana) and Causes (hetu) of poetry. (According to kāvyaprakāśa )	Marks-10
<b>UNIT II</b>	<b>Forms of Kāvya-Literature:</b> Forms of poetry : <i>drśya, śravya, miśra, (Campū)</i> <b>Definition of kavya:</b> <i>Mahākāvya, khaṇḍakāvya, gadya-kāvya: kathā, ākhyāyikā</i> (according to <i>Sāhityadarpaṇa</i> )	Marks-20
<b>UNIT III</b>	<b>Śabda-śakti (Power of Word) and rasa-sūtra:</b> Power/Function of word and meaning (according to kāvyaprakāśa). abhidhā (Expression/ denotative meaning), lakṣaṇā (indication/ indicative meaning) and vyañjanā (suggestion/ suggestive meaning). <b>Rasa:</b> <i>rasa-sūtra</i> of Bharata and its prominent expositions: <i>utpattivāda, anumitivāda, bhuktivāda</i> and <i>abhivyaktivāda</i> .	Marks-20
<b>UNIT IV</b>	<b>Figures of Speech:</b> Figures of speech- <i>anuprāsa, yamaka, śleṣa, upamā, rūpaka, sandeha, bhrāntimān, apahnuti, utprekṣā, atīśayokti, tulyayogitā, dīpaka, dṛṣṭānta, nidarśanā, vyatireka, samāsokti, svabhāvokti, aprastutapraśaṁsā, arthāntaranyāsa, kāvyaliṅga, vibhāvanā</i> . According to <i>Sahitya darpan</i>	Marks-20

### Suggested Books:

1. Sahitya Darpana
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. *Kāvya prakāśa*, 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. नगेन्द्र, (स०), काव्यप्रकाश : मम्मटकृत, आचायाणवश्वेश्वरकीव्याख्यासंग्रह, ज्ञानमडलणल०, वाराणसी 52.  
 9. शाणलग्रामशास्त्री, साणहृत्यदपाण : (व्या०), मोतीलालबनारसीदास, ददलली.  
 10. बलदेवउपाध्याय, सस्कृत—आलोचना, णहन्दीसणमणत, सूचनाणवभाग, उ. प्र., 1963

3) PAPER CODE:	SANMAJ2054
PAPER TITLE:	INDIAN SOCIAL INSTITUTIONS AND POLITY
TOTEL CREDIT:	3+1=4
MARKS:	70+30(INTERNAL)=100

### Course Objectives:

Social institutions and Indian Polity have been highlighted in Dharma-śāstra literature. 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. [

<u>UNITS</u>	<u>MARKS</u>
<b>UNIT I</b> <b>Indian Social Institutions: Nature and Concepts</b> a) <b>Definition and Scope:</b> Sociological Definition of Social Institutions. Trends of Social Changes, Sources of Indian Social Institutions (Vedic Literature, Sūtra Literature, Purāṇas, Rāmāyaṇa, Mahābhārata, Dharmasāstras, Buddhist and Jain Literature, Literary Works, Inscriptions, Memoirs of Foreign Writers) b) <b>Dharmaśāstra</b> :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 (Mitākṣarāṅkī on Yājñavalkyasmṛti,1.1).Tenfold Dharma as Ethical Qualities (Manusmṛti,6.92); Fourteen-Dharmasthānas (Yājñavalkyasmṛti,1.3)	Marks-20
<b>UNIT II</b> <b>Structure of Society</b> <b>Varṇa-System and Caste System</b> : Four-fold division of Varṇa System, (R̥gveda, 10.90.12), Mahābhārata, Śāntiparva,72.3-8); Division of Varṇa according to Guṇa and Karma (Bhagvadgīta, 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).  <b>Position of Women in the Society:</b> 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 Bṛhatsaṁhitā of Varāhamihira (Strīprasānsā, chapter-74.1-10)	Marks-20
<b>UNIT III</b> <b>Social Values of Life:</b> Social Relevance of Indian life style with special reference to Sixteen Saṁskāras. Four aims of life 'Puruṣārtha Catuṣṭaya'- 1. Dharma, 2. Artha, 3. Kāma, 4. Mokṣa. Four Āśramas- 1. Brahmacharya, 2. Gṛhastha, 3. Vānaprastha, 4. Saṁnyāsa	Marks-10
<b>UNIT IV</b> <b>Cardinal Theories and Thinkers of Indian Polity</b> Cardinal Theories of Indian Polity: 'Saptāṅga' Theory of State: 1.Svāmi, 2. Amātya, 3. Janapada 4. Pura, 5. Kośa, 6. Daṇḍa and 7. Mitra(Arthaśāstra, 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; 'Sādgunya'Policy of War and Peace : 1. Sandhi, 2. Vighraha, 3. Yāna, 4. Āsana, 5. Saṁśraya 6.Dvaidhibhāva. 'CaturvidhaUpāya'for Balancing the power of State : 1.Sāma 2.Dāma,3.Daṇḍa.4.Bheda; Three Types of State Power 'Śakti': 1.Prabhu- śakti,2.Mantra-śakti, 3. Utsāha-śakti. <b>Important Thinkers on Indian Polity:</b> Manu, Kautilya, Kāmandaka, Śukrācārya, SomadevaSuri, Mahatma Gandhi	Marks-20

### Suggested Books:

- 1.R̥gvedasāṁhitā (6 Vols)- (Eng. Tr.) H.H. Wilson, Bangalore Printing & Publishing Co., Bangalore, 1946.
- 2.Śatpathabrāhmaṇa - (with Eng. trans. ed.) Jeet Ram Bhatt, Eastern (3 Vols), BookLinkers, Delhi, 2009.

3. Āpastambadharmasūtra - (Trans.), Bühler, George, The Sacred Laws of the Āryas, SBE Vol. 2, Part 1, 1879
4. Arthaśāstra of Kautilya - (Ed.) Kangale, R.P. Delhi, Motilal Banarasidas 1965
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. Viṣṇupurāṇa - (Eng. Tr.) H.H. Wilson, Punthi Pustak, reprint, Calcutta, 1961.
9. Yājñavalkyaśmṛti with Mitākṣarā commentary - Chowkhamba Sanskrit Series Office, Varanasi, 1967
10. आपस्तम्बधर्मसूत्र—हरदत्तकीटीकासहित, चौखम्बासंस्कृतसीरीज, वाराणसी।
11. कौटलीयार्थशास्त्र—हिन्दी अनुवाद—उदयवीरशास्त्री, मेहरचन्द्रलछमनदास, दिल्ली, 1968।
12. महाभारत(1—6 भाग)—हिन्दी अनुवादसणहत, (अनु०) रामनारायणदत्तशास्त्रीपाण्डेय, गीताप्रेस, गोरखपुर।
13. Related books may be found in UGC web in “**PROPOSED UNDER GRADUATE COURSES FOR SANSKRIT (HON)**” Page 38 of 141

<b>4) PAPER CODE:</b>	<b>SANMIN2024</b>
<b>PAPER TITLE:</b>	<b>INDIAN SYSTEM OF LOGIC AND DEBATE</b>
<b>TOTAL CREDIT:</b>	<b>3+1=4</b>
<b>MARKS:</b>	<b>70+30 (INTERNAL)=100</b>

**Course Objectives:**

This course aims to get the students acquainted with the Indian principles of debate and its applications, not just in philosophical dialogue, but in every walk of knowledge. The course intends not only to bring our indigenous science of argument to the fore, but it also wants to enable students to develop logical faculty of their mind and to perceive the world in a more rational way in their day to day life.

<b><u>UNITS</u></b>		<b><u>MARKS</u></b>
<b>Unit: I</b>	<p><b>Fundamentals of Science of Debate:</b> Science of inquiry (ānvīkṣikī) &amp; its importance, Growth of ānvīkṣikī into art of debate, The council of debate (pariṣad) &amp; its kinds, Discussant (vādī), Opponent (prativādī), Judge (madhyastha/prāśnika). The Method of debate (sambhāṣāvidhi/vādavidhi) &amp; its utility, Types of debate - congenial debate (anuloma sambhāṣā) &amp; hostile debate (vigrhya sambhāṣā), The expedience of debate (vādopāya), The limits of debate (vādamaryādā).</p>	MARKS- 20
<b>UNIT: II</b>	<p><b>Syllogistic Logic</b> Inference (anumāna) &amp; its key terms, viz. major term or probandum (sādhyā), middle term or probans (hetu), minor term (pakṣa), illustration (sapakṣa), contrary-illustration (vipakṣa), basic understanding of invariable concomitance (vyāpti) &amp; its types, establishing vyāpti by inductive method,</p>	MARKS- 20
<b>UNIT: III</b>	<p><b>Five components of argument (pañcāvayava)</b> proposition (pratijñā), reason (hetu), example (udāharaṇa), application (upanaya) &amp; conclusion (nigamana), the hetu term – its nature and requirement, demonstration of pervasion – upādhi and tark, nature and variety of tark.</p>	MARKS- 10
<b>UNIT: IV</b>	<p><b>Theory of Debate</b> Basic understanding of the following terms: Example (dṛṣṭānta), Tenet (siddhānta), Ascertainment (nirṇaya), Dialogue (kathā) and its kinds, Discussion (vāda), Wrangling (jalpa), Cavil (vitaṇḍā). Quibble (chala) &amp; its kinds; Analogue (jāti) and its important kinds (only first four, i.e. sādharmyasama, vaidharmyasama, utkarṣasama &amp; apakarṣasama); Point of defeat (nigrahasthāna) &amp; its kinds – Hurting the proposition (pratijñāhāni), Shifting of proposition</p>	MARKS- 20



(pratijñāntara), Opposing the proposition (pratijñāvirodha),  
Renouncing the proposition (pratijñāsannyāsa), Admission of  
an opinion (matānujñā).

### Recommended Books/Readings:

1. Vidyabhushan, Satish Chandra, A History of Indian Logic, MLBD, Delhi, 1962.  
(Chapter III of Section I & Chapter II of Section II only)
2. Potter, Karl H., Encyclopedia of Indian Philosophies, Vol. II, Motilal Banarsidass, Delhi, 1977.
3. Jhalkikar, Bhimacharya, Nyāyakośaḥ, Bhandarkar Oriental Research Institute,  
Poona, 1997 (reprint of fourth edition)
4. Athalye & Bodas, Tarkasaṅgraha, Mumbai, 1920. (only introduction & exposition of anumāna)
5. Shastri, Kuppaswami, A Primer of Indian Logic, Madras, 1951  
(only introduction & exposition of anumāna).
6. Tarkasaṅgraha of Annambhaṭṭa (with Dipika), (Ed. & Tr. in Hindi),  
Kanshiram & Sandhya Rathore, MLBD, Delhi 2007.
7. Bagchi, S. S. – Inductive Logic :  
A Critical Study of Tarka & Its Role in Indian Logic, Darbhanga, 1951.
8. Chatterjee, S. C. & D. M. Datta - Introduction to Indian Philosophy, Calcutta University,  
Calcutta, 1968 (Hindi Translation also)
9. Chatterjee, S. C. – The Nyāya Theory of Knowledge, Calcutta, 1968.
10. Hiriyanna, M. - Outline of Indian Philosophy, London, 1956 (also Hindi Translation).
11. Jha, Harimohan – Bhāratīya Darśana Paricaya, Vol. I (Nyāya Darśana), Darbhanga.
12. Matilal, B. K. – The Character of Logic in India, Oxford, 1998.
13. Radhakrishnan, S. - Indian Philosophy, Oxford University Press, Delhi, 1990.

5) PAPER CODE: SANAEC2022  
PAPER TITLE: INDIAN PERSPECTIVES IN PERSONALITY DEVELOPMENT  
TOTAL CREDIT: 02  
MARKS: 50

### Course Objectives:

Indian philosophical tradition advocates an integrated approach to human personality where material and psychological growth complement each other. This course seeks to introduce some theoretical concepts and practical techniques for development of the human person.

<u>UNITS</u>		<u>MARKS</u>
<b>UNIT: I</b>	<b>A) Historical Perspective:</b> Historical Perspective: Ṛgveda, 1.164.37; Chāndogyaopaniṣad, VI. 2.3, VI.8.6, VIII.1.4 Bṛhadāraṇyakopaniṣad, II.5.18-19	MARKS- 10
	<b>B) Concept of a person:</b> Concept of a person, Gītā, Chapter:1, Verses:1-30 Jīva as Core and Eight-fold Nature as Cover Kṣetrajñā as Core and Kṣetra as Cover Chapter-13, Verses-1-2, Chapter-13, Verses: 5-6, Chapter-13, Verses-19-23. Akṣara as Core and Kṣara as Cover, Chapter-15, Verses:7-11 and 6-19).	MARKS- 15
<b>UNIT II</b>	<b>A) Personality Types:</b> Personality Types Gītā, Chapter-14, Verses:5-14, Chapter-17, Verses:2-6, Chapter-17, Verses:11.21	MARKS- 10

## B) Measures for behavioral Improvement:

MARKS- 15

Measures for behavioral Improvement Control of Senses and Mind

Gītā: Chapter-2, Verses:59-60, 64 and 68,

Chapter:3, Verses:41-43,

Chapter: 6, Verses:19-23.

Right Faith (Gītā, Chapter: 9, Verses:3, 22, 23-28,30-34)

Recognition of Svadharma - Inner Urge; (Gītā, Chapter: 2, Verses:31,41-44,)

Chapter:3, Verses:4, 5,8, 9, 27-30, 33-34,

Chapter:4, Verses:18-22,Chapter:5, Verses:11-12, Chapter:7, Verses:15, 18, 20- 23, 27-29)

Channelizing Innate Urges on Social Lines: (Gītā,Chapter:18, Verses:41-62)

### Suggested Books/Readings:

1. Radhakrishana, The Bhagvadgītā.
2. Assamese Translation of Srimadbhagavadgita, Radhanath Phukan Rachanavali
3. Gītā with Hindi Translation, Gita Press, Gorakhpur.

**Note:** Teachers are also free to suggest any relevant books/articles/e-resource if needed.

6) PAPER CODE: SANINT2012  
PAPER TITLE: FUNCTIONAL SANSKRIT  
TOTAL CREDIT: 02  
MARKS: 50

### Course Outcomes

- a) To give adequate knowledge about Sanskrit grammar.
- b) After studying the course students will learn how to speak and write Sanskrit language to a great extent.

### Units

		Marks
Unit-I	A) Use of Karaka, Bibhakti, Sandhi, Biseshya, Biseshan, and Avyaya	10
	B) Use of Prachnavasak Padani, Sanjna Padani, Use of, Tavyayat, Aniyar, Satri, Shanas, Krit and Taddhit,	10
	C) Savdarupani, Dhaturupani	10
Unit-II	A) Patra Lekhan, Anucched Lekhan	10
	B) Practical on Spoken Sanskrit	10

### Reference Books

1. Acharya C.: Samskrita Nivandha Manjusa
2. S. Bhattacharjee & S. Devi : Lokayatam Samskritam
3. Bhandarkar, Sir. Dr. : First Book of Sanskrit
4. Bhandarkar, Sir. Dr. R.G. : Second Book of Sanskrit (A Treatise on Grammar with Exercise)
5. Vidyasagar, I. : Vyakaran Kaumudi.
6. Tripathi, Ramakanta. : Anuvada Ratnakar.
7. বিদ্যাসাগর, ঈশ্বরচন্দ্র : সমগ্র ব্যাকরণ কৌমুদী, বীণা লাইব্রেরী, গুরাহাটী
8. বৰুৱা, আনন্দৰাম : সংস্কৃত ভাষাৰ ব্যাকৰণ, বীণা লাইব্রেরী, গুরাহাটী
9. শাস্ত্ৰী, নাথ খগেন্দ্র : সংস্কৃত প্রবেশ ব্যাকরণ, চন্দ্র প্রকাশ, গুরাহাটী
10. গোস্বামী, চন্দ্র পণ্ডিত বিপিন : সংস্কৃত ব্যাকরণ মঞ্জুৰী, চন্দ্র প্রকাশ, গুরাহাটী
11. শৰ্মা, দেৱ ৰজনীকান্ত : সংস্কৃত ব্যাকৰণ, চন্দ্র প্রকাশ, গুরাহাটী
12. শৰ্মা, গিৰিধৰ : সংস্কৃত গ্রামাৰ কম্পোজিছন এণ্ড ট্ৰেন্সলেছন
13. ভট্টাচাৰ্য, ড° হৰিশ্চন্দ্র : সংস্কৃত ব্যাকৰণ প্ৰভা, বৰুৱা এজেণ্টি, গুরাহাটী
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