

# **MUGBERIA GANGADHAR MAHAVIDYALAYA**

**AFFILIATED TO**

## **VIDYASAGAR UNIVERSITY**



**Course Scheme for B.A IN Sanskrit (Honours & GENERAL) under  
CBCS System**

**w.e.f 2018–2019**

**DEPARTMENT OF SANSKRIT**



**SESSION: 2019–2020**

Semester	Core Course (CC) (Total-14) Honours Subject	Ability Enhancement Compulsory Course (AECC) (2)	Skill Enhancement Course (SEC) (2) Hons. Sub	Discipline Specific Elective ( DSE) (4) Hons. Sub.	Generic Elective (GE) (4) Pass subjects	Total Mark s
<b>Sem-1</b>	Core-1: C1- Classical Sanskrit Literature_ Poetry. (ESE 60+IA:10+CA:05)=75	AECC-1 [English/MIL (Bengali/ Hindi) Communication] (Marks: ESE 40+IA:05+CA 05=50)			GE-1 = Basic Sanskrit. (Marks: ESE 60+10+05= 75) Pass sub:1	275
	Core-2: C2- Classical Sanskrit Literature_ Prose. (ESE 60+IA:10+CA:05)=75 )					
<b>Sem-2</b>	Core-3: C3- Critical Survey of Sanskrit Literature. (ESE 60+IA:10+CA:05)=75	AECC-2 Environmental Studies(ENVS) (Marks: ESE:80+IA:15+ CA:05=100)			GE-2 =Sanskrit and other Modern Indian Language. (Marks: ESE 60+10+05= 75) Pass sub:1	325
	Core-4: C4- Self Management in the Gita. (ESE 60+IA:10+CA:05)=75 )					
<b>Sem-3</b>	Core-5: C5- Classical Sanskrit Literature_ Drama. (ESE 60+IA:10+CA:05)=75		SEC-1= Acting and Script Writing. Marks: (40+ 05+05)= 50		GE-3 = Fundamental of Indian Philosophy. (Marks: ESE 60+10+05= 75) Pass sub:2	350
	Core-6: C6- poetics and Literature Criticism. (ESE 60+IA:10+CA:05)=75					
	Core-7: C7- Indian Social Institutions and Polity. (ESE 60+IA:10+CA:05)=75					
<b>Sem-4</b>	Core-8: C8- Indian Epigraphy, Paleography and Chronology. (ESE 60+IA:10+CA:05)=75		SEC-2= Sanskrit Meter and Music. Marks: (40+ 05+05)= 50		GE-4 = Basic Principles of Indian Medicine System_ Ayurveda. (Marks: ESE 60+10+05= 75) Pass sub:2	350
	Core-9: C9- Modern Sanskrit Literature. (ESE 60+IA:10+CA:05)=75					
	Core-10 :C10- Sanskrit and World Literature. (ESE 60+IA:10+CA:05)=75					
<b>Sem-5</b>	Core-11: C11- Vedic			DSE-1= Art		300

	Literature. (ESE 60+IA:10+CA:05)=75			of Balanced Living. (Marks: 60+15=75)		
	Core-12: C12- Sanskrit Grammar. (ESE 60+IA:10+CA:05)=75			DSE-2= Theatre and Dramaturgy in Sanskrit. (Marks: 60+15=75)		
<b>Sem-6</b>	Core-13: C13- Ontology and Epistemology. (ESE 60+IA:10+CA:05)=75			DSE-3= Sanskrit Linguistics. (Marks: 60+15=75)		300
	Core-14: C14- Sanskrit Composition and Communication. (ESE 60+IA:10+CA:05)=75			DSE-4- Fundamenta ls of Ayurveda. (Marks: 60+15=75)		
<b>Total</b>	<b>14</b>	<b>2</b>	<b>2</b>	<b>4</b>	<b>4</b>	<b>1900</b>

CC = Core Course , AECC = Ability Enhancement Compulsory Course , GE = Generic Elective , SEC = Skill Enhancement Course , DSE = Discipline Specific Elective , CA = Class Attendance, IA = Internal Assessment, ESE= End Semester Examination , TBD=To be decided , CT = Core Theory, CP=Core Practical , L = Lecture, T = Tutorial , P = Practical , MIL = Modern Indian Language , ENVS = Environmental Studies. DSC-1 = Discipline Specific Core of Subject-1, DSC -2 = Discipline Specific Core of Subject-2.

# **Semester-I**

## **Core Courses (CC)**

### **HONOURS.**

1.

**CC-1 : Classical Sanskrit Literature (Poetry)**

**Credits- 06**

**C1T : Classical Sanskrit Literature (Poetry)**

**Marks- 75**

**Course Contents :**

<b>Sections</b>	<b>Course contents</b>	<b>Allotted Teachers</b>	<b>Question Setter (CIA/ESE)</b>
<b>Section -A</b>	<b>Raghuvamśam: Canto-I (Verse: 1-25)</b>	<b>SM</b>	<b>MD</b>
<b>Section - B</b>	<b>Kumarasambhavam: Canto-V (Verse: 1-30)</b>	<b>MD</b>	
<b>Section -C</b>	<b>Kirātārjunīyam: Canto - I (Verse: 1 - 25)</b>	<b>MD</b>	
<b>Section - D</b>	<b>Nitisatakam: (Verse: 1- 20) 1st two Paddhatis</b>	<b>JM</b>	
<b>Section - E</b>	<b>Origin and Development of Mahākāvya and Gītikāvya.</b>	<b>AD</b>	

### **Unit- Wise Division:**

#### **Section 'A'**

#### **Raghuvamśam: Canto-I(Verse: 1-25)**

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

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

#### **Section 'B'**

#### **Kumārasambhavam: Canto-V (Verses: 1-30)**

**Unit:I** 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.



**Unit: II Kumārasambhavam : TextReading Canto I Verses 16–30 (Grammatical analysis, Translation, Explanation), Penance of Pārvati, Poetic excellence, Plot.**

**Section ‘C’**

**Kirātārjunīyam–Canto I (1–25 Verses)**

**Unit:I 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.**

**Unit: II Kirātārjunīyam: Verses 17–25, Grammatical analysis, Translation, Explanation, Poetic excellence, thematic analysis.**

**Section ‘D’**

**Nīśātakam (1–20 Verses, 1st two Paddhatis)–M. R. Kale Edition**

**Unit:I Nīśātakam: Verses (1–10) Grammatical analysis Translation, explanation.**

**Unit:II Nīśātakam: Verses (11–20) Grammatical analysis Translation, explanation, thematic analysis bhartṛhari’s comments on society.**

**Section ‘E’**

**Origin and Development of Mahākāvya and Gītikāvya**

**Unit: I Origin and development of different types of Māhākavya with special reference to Āśvaghoṣa, Kālidāsa, Bhāravi, Māgha, Bhatti, Śīharṣa.**

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

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**2.**

**CC–2 : Classical Sanskrit Literature (Prose)**

**Credits– 06**

**C2T : Classical Sanskrit Literature (Prose)**

**Marks–75**

**Course Contents:**

Sections	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section – A	Sukanasopadesa ( Ed. Prahlad Kumar)	AD	SM
Section – B	Viśrutacaritam Upto 15th Para	SM	

Section – C	Origin and Development of prose, Important prose romances and fables.	SG	
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## Unit–Wise Division:

### Section ‘A’

#### Śukanāsopadeśa (Ed. Prahlad Kumar)

**Unit: I** Introduction–Author/Text, Text up to page 116 of Prahlad Kumar Up to the end of the Text.

**Unit: II** Society, Āyurveda and political thoughts depicted in Śukanāsopadeśa, logical meaning and application of sayings like, बाणाणछछ जगत्सवाम् , वाणी वाणी बभूव , पञ्चाननी बाण etc.

### Section ‘B’

#### Viśrutacaritam Upto 15th Para

**Unit: I** Para 1 to 10–Introduction–Author, Text, Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action.

**Unit: II** 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, दण्डन पदलाणलित्यम्, कणवदाण्डो कणवदाण्डो कणवदाण्डो न सशय।

### Section ‘C’

Origin and development of prose, Important prose romances and fables.

**Unit: I** Origin and development of prose, important prose romances and fables

**Unit: II** (i) Subandhu, Daṇḍin, Bāṇa, Ambikādatṭa Vyāsa. (ii) Pañcatantra, Hitopadeśa, Vetālapañcaviṃśatikā, Śimhāsanadvātrīṃśikā, Puruṣaparīkṣā, Śukasaptati.

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## Generic Elective (GE)

**3. GE–1 : Basic Sanskrit**

**Credits– 06**

**GE1T: Basic Sanskrit**

**Marks–75**

## Course Contents:

Sections	Course Contents	Alloted Teachers	Question Setter
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			(CIA/ESE)
Section– A	Grammar and Composition Part I	SM, AD	JM/AD
Section– B	Grammar and Composition Part II	AD, JM	
Section– C	Literature	MD	

## Unit–Wise Division:

### Section ‘A’

#### Grammar and Composition Part I

**Unit: I** Nominative forms of pronouns–asmad,yuṣmad, etatandtatin masculine, feminine and neuter.

Nominative forms of ‘a’ ending masculine and neuter gender nouns withpaṭh, khāḍ, likhand similar simple verbs in present, past and future. Objective forms of the above nouns and pronouns in singular with more simple verbs.

**Unit: II** 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.

**Unit: III** ‘ā’and’ ĩending feminine words in nominative and accusative cases withloṭ lakāra(imperative).

**Unit: IV** ‘ā’and’ ĩending feminine nouns in singular in Genitive/ possessive and locative cases, genitive and locative cases in singular in pronouns tat, etat, yat, kim

**Unit: V** Masculine and Feminine nouns ending in’i’and masculine nouns ending in’u’ in various cases in singular.

**Unit: VI** Masculine nouns ending in consonants–bhavat, guṇin, ātmanand Feminine nouns ending in consonants–vāk,Neuter nouns ending in consonants–jagat , manas

### Section ‘B’

#### Grammar and Composition Part II

**Unit: I** Special Verb forms–in parasmaipada–past, present, future and imperative–kṛ, śrū

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

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

**Unit: III** ātmanepada–sev, labh

**Unit: IV** Phonetic changes–visarga sandhi vowel sandhis.

**Unit: V** Participles – śaṭṛ , śāṇac, ktavatu, kta. Pratyayas– ktvā, lyap, tumun. Active – passive structures in lakāra– ( third person forms only) and pratyayas.

### Section ‘C’

## Literature

Unit: I Gita Chapter XII

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### GENERAL ( PASS)

04.

DSC– 1A : Sanskrit Poetry.

Credits–06

Marks– 75

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section– A	Raghuvaṁśam	SM	AD/SG
Section– B	Sisupalvadham	MD	
Section–C	Nitisatakam	JM	
Section– D	History of Sanskrit Poetry.	SG, AD	

Unit–Wise Division:

#### Section ‘A’ Raghuva\_śam

Unit – I

Introduction (Author and Text)

Canto–I (Verses 1–10) Meaning/translation, Explanation, Story, Characteristics of Raghu Clan, Characteristics of Dilīpa.

Unit: II

Canto–I (Verses: 11–25) Meaning/translation, Explanation, Role of Dilīpa for the welfare of the subjects. Appropriateness of title, Background of given contents.

#### Section ‘B’ Śisupāladham

Unit: I

Introduction (Author and Text), Appropriateness of title, Background of given contents. Canto II, Verses 26–37, Grammar, Translation, Explanation, Poetic excellence, thematic analysis.

Unit II

Verses 42–56, Grammar, Translation, Explanation, Poetic excellence, thematic analysis. ceeles meefvle \$e³ees iegCee: cesles ceeles ieleb Jel³e:, leeJeod Yee YeeJesYeefjefle ³eeJevceelem³e veeso³e:~

**Section 'C'**  
**Nītiśatakam**

**Unit: I**

**Verses (1–10) Translation, explanation.**

**Unit II**

**Verses (11–20) Translation, explanation, Social experiences of Bhartṛhari, Types of Fool.**

**Section 'D'**  
**History of Sanskrit Poetry**

**Unit I**

**Aśvaghoṣa, Kālidāsa, Bhāravi, Māgha, Śriharṣa, Jayadeva, Bhart\_hari and their works.**

**Unit II**

**Origin and Development of Different types of Mahakavya and Gītikāvya with special reference to the following Poets and their works.**

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**Semester– II**  
**Core Course ( CC)**  
**HONOURS**

**01. CC–3 : Critical Survey of Sanskrit Litratrue**

**Credits– 06**

**C3T : Critical Survey of Sanskrit Literature**

**Marks– 75**

**Course Contents:**

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section– A	Vedic Literature	SG	AD
Section– B	Ramayana	AD	
Section–C	Mahabharata		
Section– D	Puranas		
Section– E	General Introduction to Vyakarana, Darsana and Sahitvasastra.	JM	

**Unit–Wise Division:**

**Section 'A'**

**Vedic Literature**

**Unit–I** Samhita (R.k, Yajuh,, Sama, Atharva) time, subject–matter, religion & Philosophy, social life.

**Unit– II** Brahmana, Aranyaka, Upanisad, Vedanga (Brief Introduction).

**Section 'B'**

**Ramayana**

**Unit– I** Ramayana–time, subject–matter, Ramayana as an Adikavya.

**Unit– II** Ramayana as a Source Text and its Cultural Importance.

**Section 'C'**  
**Mahabharata**

**Unit-I Mahabharata and its Time, Development, and subject matter.**

**Unit- II Mahabharata : Encyclopaedic nature, as a Source, Text, Cultural Importance.**

**Section 'D'**  
**Puranas.**

**Unit-I Puranas : Subject matter, Characteristics.**

**Unit- II Puranas: Social, Cultural and Historical Importance.**

**Section 'E'**  
**General Introduction to Vyakarana, Darsana and Sahityasastra.**

**Unit-I General Introduction to Vyakarana –Brief History of Vyakaranasastra.**

**Unit- II General Introduction to Darsana–Major schools of indian Philosophy Carvaka, Bauddha, Jaina, Sankhya–yoga, Nyaya–Vaisesika, Purvamimarhsa and Uttara mimamsa and Uttar Mimamsa.**

**Unit-III General Introduction to Poetics–Six major Schools of Indian Poetics–Rasa, Alamkara, Riti. Dhvani,Vakrokti and Aucitya.**

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**02.**

**CC- 4 : Self Management in the Gita**

**Credits- 06**

**C4T : Self Management in the Gita**

**Marks- 75**

**Course Contents:**

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section- A	Gita : Cognitive and emotive apparatus.	MD	MD
Section- B	Gita : Controlling the Mind	MD	
Section- C	Gita : Self Management through devotion	SM	

**Unit- Wise Division :**

## Section 'A'

### Gita: Cognitive and emotive apparatus.

#### Unit-I

Hierarchy of indriya. manas. buddhi and atman 111.42; xv. 7

Role of the atman -XV. 7: XV.9

Mind as a product of prakrti VII.4

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

## Section 'B'

### Gita: Controlling the mind

#### Unit-I

Confusion and conflict. Nature of conflict I. I; IV .16; 1.45; II.6

Causal factors -Ignorance -II.41; Indriya -II.60, Mind -11.67; Rajoguna -III.36-39; XVI.21; Weakness of mind-11.3: IV.5

#### Unit-II

Means of controlling the mind, Meditation- difficulties- procedure VI.I.14, Balanced life-III.8; VI.16-17 , Diet control-XVII. 8-10, Physical and mental discipline -XVII. 14-19, VI. 36.

### Means of conflict resolution

#### Unit- III

Importance of knowledge -II. 52; IV.38-39; IV.42, Clarity of buddhi -XVIII.30-32, Process of decision making -XV.II.63, Control over senses -11.59, 64 , Surrender of kartabhava -XVIII .13-16; V.8-9, Desirelessness-II.48; II.55, Putting others before self-III.25

## Section 'C'

### Gita: Self management through devotion.

#### Unit- I

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

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## Generic Elective (GE)

03.

GE-2 : Sanskrit and other Modern Indian Languages.

Credits-06

GE2T: Sanskrit and other Modern Indian Languages.

Marks-75



Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section– A	Indo– Aryan Language	JM	SM
Section– B	Philology	SM	
Section–C	Literature	MD	

## Unit–Wise Division:

### Section 'A' Indo–Aryan Languages.

#### Unit–I

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

### Section 'B' Philology

#### Unit–I

Phonetics of Sanskrit and other Modern Indian Languages.

#### Unit–II

Morphology of Sanskrit and other Modern Indian Languages.

#### Unit–III

Syntax of Sanskrit and other Modern Indian Languages.

### Section 'C' Literature

#### Unit– I

Sanskrit as a source of Modern Indian Literature.

#### Unit–II

Vernacular Languages as a source of enrichment of Sanskrit.

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## **GENERAL (PASS)**

04.

DSC-1B : Sanskrit Prose.  
75

Credits-06 , Marks-

DSC1BT : Sanskrit Prose.

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section- A	Sukanasopadesa	JM	JM
Section- B	Sivarajavijayam, Nihswasa- I	MD	
Section-C	Survey of Sanskrit Literature- Prose	SG	

### **Unit-Wise Division:**

#### **Section- A Sukanasopadesa**

##### **Unit-I**

**Introduction- Author/ Text. Text up to page 116 of Prahlad Kumar upto यथा यथा चेयं चपला दीप्यते समाप्तिपर्यन्त ( up to the end of the text. )**

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

**Society and political thought depicted in Sukanasopadesa logical meaning and application of sayings.**

#### **Section- B Sivarajavijayam, Nihswasa- I**

##### **Unit- I**

**Para 1 to 20 Introduction- Author/ Text, Text reading ( Grammar, Translation and Explanation), Poetic excellence, plot, Timing of Action.**

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

**From para 21 to the end of the Text Reading ( Grammar, Translation and Explanation) , Poetic excellence plot, Timing of Action.**

#### **Section- C Survey of Sanskrit Literature: Prose**

## Unit-I

Origin and development of prose and important prose romances – Subandhu, Bana , Dandin, Ambikādatta, Vyāsa.

## Unit-II

Panchatantra, Hitopadeśa, Vetālapancavimsattika , Simhasanadvatimsika.

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## Semester- III

### Core Course ( CC)

01.

CC– 5 : Classical Sanskrit Literature (Drama) Credits– 06

C5T: Classical Sanskrit Literature (Drama) Marks–75

### Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section-A	Svapnavasavadattam– Bhasa Act I & VI	JM	AD
Section- B	Abhijnanasakuntalam– Kalidasa I & IV	AD	
Section- C	Mudraraksasam– Visakhadattam I, II & III	MD	
Section- D	Critical Survey of Sanskrit Drama	SM	

### Unit-Wise Division:

#### Section-A

#### Svapnavāsavadattam– Bhāsa Act I & VI

#### Unit: I

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

## **Unit: II**

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

### **Section– B**

## **Abhijñānaśākuntalam– Kālidāsa I & IV**

### **Unit: I**

**Abhijñānaśākuntalam :** Act I– (a) Introduction, Author, Explanation of terms like nāndī, prastāvanā, sūtradhāra, natī, 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 .

### **Unit: II**

**Abhijñānaśākuntalam Act IV–** Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action.

### **Section– C**

## **Mudrārākṣasam – I, II & Viśakhadatta III**

### **Unit: I**

**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.

### **Unit: II**

**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.

### **Unit: III**

**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.)

### **Section– D**

## **Critical survey of Sanskrit Drama**

### **Unit–I:**

**Sanskrit Drama:** Origin and Development, Nature of Nātaka,

### **Unit–II:**

**Some important dramatists and dramas:** Bhāsa, Kālidāsa, Śūdraka, Viśākhadatta, Śrī Harṣa, Bhavabhūti, Bhaṭṭanārāyaṇa and their works.

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02.

CC– 6 : Poetics and Literature Criticism

Credits– 06

C6T : Poetics and Literature Criticism

Marks–75

Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section– A	Introduction to Sanskrit Poetics	MD	MD
Section– B	Forms of Kavya– Literature	SG	
Section– C	Sabda– sakti (Power of Word) and rasa – sutra	SM	
Section– D	Alamkara (figures of speech) and chandasa (Meter)	AD, JM	

## Unit–Wise Division:

### Section– A

#### Introduction to Sanskrit Poetics

##### Unit–I

Introduction to poetics: Origin and development of Sanskrit poetics, its various names– kriyākalpa, alaôkāraśāstra, sāhityaśāstra, saundryaśāstra.

##### Unit– II

Definition (lakṣaṇa), objectives (prayojana) and causes (hetu) of poetry. (according to kāvyaprakāśa)

### Section– B

#### Forms of Kāvya–Literature

##### Unit– I

Forms of poetry: dṛśya, śravya, miśra, (campū)

##### Unit– II

Mahākāvya, khaṇḍakāvya, gadya–kāvyā: kathā, ākhyāyikā (according to Sāhityadarpaṇa)

### Section– C

#### Śabda–śakti and rasa–sūtra

## Unit-I

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

## Unit: II

Rasa: rasa-sūtra of Bharata and its prominent expositions: utpattivāda, anumitivāda, bhuktivāda and abhivyaktivāda, alaukikatā (transcendental nature) of rasa (as discussed in Kāvya prakāśa).

## Section- D

### Figures of speech and Meter

## Unit- I

Figures of speech- anuprāsa, yamaka, śleṣa, upamā, rūpaka, sandeha, bhrāntimān, apahnuti, utprekṣā, atīśayokti, tulyayogitā, dīpaka, drṣṭānta, nidarśanā, vyatireka, samāsokti, svabhāvokti, aprastutaprasāmsā, arthāntaranyāsa, kāvyalinga, vibhāvanā.

## Unit- II

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

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03.

CC- 7 : Indian Social Institutions and Polity

Credits- 06

C7T: Indian Social Institutions and Polity

Marks-75

Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section-A	Indian Social Institutions: Nature and Concepts	JM	SM
Section- B	Structure of Society and Value of Life	MD	
Section- C	Indian Polity: Origin and Development	SG	
Section- D	Cardinal Theories and Thinkers of Indian Polity	SM	

## **Unit–Wise Division:**

### **Section– A**

#### **Indian Social Institutions: Nature and Concepts**

##### **Unit– I**

**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)**

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

**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 (Mitākṣarāṭīkā on Yājñavalkyasmṛti,1.1).**

**Tenfold Dharma as Ethical Qualities (Manusmṛti,6. 92); Fourteen – Dharmasthānas (Yājñavalkyasmṛti,1.3)**

### **Section– B**

#### **Structure of Society and Values of Life**

##### **Unit– I**

**Varna–System and Caste System: Four–fold division of Varna System, (R̥gveda, 10.90.12), Mahābhārata, Śāntiparva, 72. 3–8); Division of Varna 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 Varna–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)**

##### **Unit– II**

**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)**

##### **Unit– III**

**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. Brahmacharya, 2. Gṛhastha, 3. Vānaprastha, 4. Saṃnyāsa.**

### **Section– C**

## Indian Polity : Origin and Development

### Unit– I

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 'Rājakartārah' 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)

### Unit-II

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

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

Essential Qualities of King (Arthaśāstra, 6.1.16–18: 'sampādayatyasampannaḥ' to 'jayatyeva na hīyate');

State Politics 'Rajadharma'( Mahābhārata , Śāntiparva,120.1–15; Manusmṛti, 7.1–15; Śukranīti,1.1–15);

Constituent Elements of Jain Polity in Nitivākyāmṛta 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 and 'Gandhi Gītā', 5.1–25 of Prof. Indra)

## Section– D

### Cardinal Theories and Thinkers of Indian Polity

#### Unit– I

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, 1.6162).

'Maṇḍala' Theory of Inter–State Relations: 1.Ari, 2. Mitra, 3. Ari–mitra,4.Mitra–mitra, 5.Āri–mitra– mitra;

'Śāḍgunya' 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.

#### Unit: II

Important Thinkers on Indian Polity:



Manu, Kautilya, Kāmandaka, Śukrācārya, SomadevaSuri, Mahatma Gandhi.

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04.

SEC– 1 : Acting Script Writing

Credits– 02

SEC1T : Acting and Script Writing

Marks–50

Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section– A	Acting and Script Writing	AD	JM
Section– B	Script Writing (Patakathalekhana)	JM	

Unit–Wise Division:

Section–A  
Acting (Abhinaya)

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–prayuktā–gaṇa (members of theatrical group) : sūtradhāra (director), nātyakāra (playwrighter), naṭa (actor) kuśīlava (musician), bharata, nartaka (dancer), vidūṣaka (jester) etc.

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)

Unit– III

Definition of abhinaya and its types:

a. Āṅgika (gestures): aṅga, upāṅga and pratyaṅga.

b. Vācika (oral): svara, sthāna, varṇa, kāku, bhāṣā.

c. Sāttvika (representation of the involuntary gestures).

d. Āhārya: pusta, alaṅkāra, aṅgaracanā, sañjiva (dresses and make-up)

## Section– B Script Writing

### Unit–I

Types of dramatic production:

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

### Unit–II

Division of Plot:

- Source of plot: Prakhyāta (legendary), Utpādya (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);

### Unit–III

Dialogue writing: kinds of saṁvāda ( dialogue)

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

### 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.

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## Generic Elective (GE)

05.

GE– 3: Fundamentals of Indian Philosophy

Credits–06

GE3T: Fundamentals of Indian Philosophy

Marks–75

## Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section– A	General Introduction	SM	MD
Section– B	School of Indian Philosophy	JM	
Section– C	Problem in Indian Philosophy	MD	

## Unit–Wise Division:

### Section–A

#### Fundamentals of Philosophy

##### Unit–I

Darśana – concept and aims, Classification of Indian Philosophical schools.

##### Unit–II

Salient features of Indian Philosophy .

### Section B

#### 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

##### Unit: II

##### 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 Sādhana-pāda and their on Yogabhāṣya thereon)

##### Unit: III

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

##### Unit: IV

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

##### Unit: V

Mīmāṃsā – Svataḥ Prāmāṇyavāda

**Unit: VI**

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

**Section C**

**Problems in Indian Philosophy**

**Unit: I**

**Epistemology: six pramāṇas.**

**Unit: II**

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

**Unit: III**

**Ethics: Karma & Punarjanma theory, Liberation**

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**GENERAL ( PASS )**

**06.**

**DSC–1C(CC–3): Sanskrit Drama**

**Credits–06**

**DSC1CT: Sanskrit Drama**

**Marks–75**

**Course Contents:**

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section– A	Pratimanatakam: Act I & III– Bhāsa	JM	AD
Section– B	Abhijñānaśākuntalam – Act IV – Kalidasa	AD	
Section– C	Technical Terms from Sanskrit Dramaturgy	SG	
Section– D	History of Sanskrit Drama and an Introduction to principle of Sanskrit Dramas.	JM	

**Unit– Wise Division:**

**Section–A**

**Pratimanatakam: Act I&III –Bhasa**

**Unit–I**

**First Act Introduction, Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot.**

## Unit-II

Third Act Introduction, Text Reading (Grammar, Translation, and Explanation), Poetic excellence, Plot.

### Section- B

#### Abhijnasakuntalam Act IV-Kalidasa.

## Unit-I

Fourth Act (a) Introduction, Explanation of terms like Nandi, prastavana, Sutradhara, nati, viṣkambhaka, vidūṣaka and kancuki.

## Unit-II

(b) Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature. Kavyesu natakam ramyam, upama, Language of Kālidāsa, dhvani in Kalidasa, Purpose and design behind Abhijñānaśākuntalam and other problems related to the text.

### Section-C

#### Technical Terms from Sanskrit Dramaturgy.

## Unit-I

नाटक, नायक, नायिका, पूर्वसर्ग, नन्दी, सूत्रधार, नेपथ्य, प्रस्तावना, कञ्चुकी एवं विदूषक।

## Unit-II

अङ्क, स्वागत, प्रकाश, अपवारित, जनान्तिक, आकाशभाषित, विष्कम्भक, प्रवेशक एवं भरतवाक्य।

### Section-D

#### History of Sanskrit Drama and an Introduction to Principle Sanskrit Drama.

## Unit-I

Origin and Development.

## Unit-II

Some important dramatists and dramas: Bhasa, Kalidasa, Sudraka, Visakhadatta, Harsa, Bhavabhuti, and their works.

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07.

SEC-1: Computer awareness for Sanskrit

Credits-02

SEC1T: Computer awareness for Sanskrit

Marks-50

### Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section - A	Basic Computer Awareness	SM	SM

<b>Section– B</b>	<b>Typing in Unicode for Preservation and Digitalization of Sanskrit Text</b>		
<b>Section– C</b>	<b>Web Publishing</b>		

## **Unit–Wise Division:**

### **Section– A**

#### **Basic Computer awareness.**

##### **Unit–I**

**Design, Architecture: Operating System.**

##### **Unit–II**

**MS Office Tools (Word, Power points, Excel etc.)**

##### **Unit– III**

**Using Internet, Web Search (Searching E–text/ e–book for Sanskrit in Roman and Devanagari Scripts), Email etc.**

### **Section– B**

#### **Typing in Unicode for Preservation and Digitalization of Sanskrit Text.**

##### **Unit–I**

**Character encoding, Unicode, ASCII, UTF–8, UTF–16.**

##### **Unit–II**

**Typing in Unicode through various Softwares.**

##### **Unit– III**

**Sanskrit Text Digitalization/ Preservation/ Storage.**

### **Section– C**

#### **Web Publishing.**

##### **Unit–I**

**Basic HTML, Java Scripts and CSS.**

##### **Unit–II**

**Basic of Databases.**

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**Semester– IV**  
**Core Course (CC)**

01.

**CC– 8 : Indian Epigraphy, Paleography and Chronology**

**Credits–06**

**CC8T: Indian Epigraphy, Paleography and Chronology**

**Marks–75**

**Course Contents:**

<b>Section</b>	<b>Course Contents</b>	<b>Alloted Teachers</b>	<b>Question Setter (CIA/ESE)</b>
<b>Section– A</b>	<b>Epigraphy</b>	<b>SM</b>	<b>SG</b>
<b>Section– B</b>	<b>Paleography</b>	<b>MD</b>	
<b>Section– C</b>	<b>Study of selected inscriptions</b>	<b>AD</b>	
<b>Section– D</b>	<b>Chronology</b>	<b>SG</b>	

**Unit–Wise Division:**

**Section– A**  
**Epigraphy**

**Unit–I**

**Introduction to Epigraphy and Types of Inscriptions .**

**Unit–II**

**Importance of Indian Inscriptions in the reconstruction of Ancient Indian History and Culture.**

**Unit–III**

## **History of Epigraphical Studies in India.**

### **Unit-IV**

**History of Decipherment of Ancient Indian Scripts (Contribution of Scholars in the field of epigraphy): Fleet, Cunningham, Prinsep, Bühler, Ojha, D.C.Sircar.**

## **Section- B**

### **Paleography**

#### **Unit-I**

**Antiquity of the Art of Writing.**

#### **Unit-II**

**Materials, Inscribers and Library.**

#### **Unit-III**

**Introduction to Ancient Indian Scripts.**

## **Section-C**

### **Study of selected inscriptions.**

#### **Unit-I**

**Asoka's Giranara Rock Edict-I Asoka's Saranatha Pillar Edict .**

#### **Unit-II**

**Girnar Inscriptions of Rudradaman.**

#### **Unit-III**

**Eran Pillar Inscription of Samudragupta.**

**Mehrauli Iron Pillar Inscription of Chandragupta.**

#### **Unit-IV**

**Delhi Topra Edict of Bimaladeva.**

## **Section- D**

### **Chronology**

#### **Unit-I**

**General Introduction to Ancient Indian Chronology.**

#### **Unit-II**

**System of Dating the Inscriptions (Chronograms).**

#### **Unit-III**

**Main Eras used in Inscriptions –Vikrama Era, Saka Era and Gupta Era.**



02.

**CC– 9 : Modern Sanskrit Literature**

**Credits–06**

**CC9T: Modern Sanskrit Literature**

**Marks–75**

**Course Contents:**

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section– A	Mahakavya and Charitakavya	SG	AD
Section– B	Gadya–kāvyā and Rupaka	AD	
Section– C	Gitikavya and Other genres	JM	
Section– D	General Survey of Modern Sanskrit Literature	SM	

## **Unit–Wise Division:**

### **Section– A**

#### **Mahakavya and Charitakavya**

##### **Unit–I**

**SvatantryaSambhavam (Revaprasada Dwivedi) Canto 2, verses 1–45**

**Bhimayanam (Prabha Shankar Joshi) Canto X. verses 20–29; Canto –XI. Verses 13–20 & 40–46.**

### **Section–B**

#### **Gadya and Rupaka**

##### **Unit–I**

**Sataparvika (Abhiraja Rajendra Mishra)**

##### **Unit–II**

**SardulaSakatam (Virendra Kumar Bhattacharya)**

### **Section–B**

#### **Gitikavya and Other genres**

##### **Unit–I**

**Bhatta Mathurna Nath Shastri (Kundaliyan, BacchuLal Avasthi Jnaana (Kaete, Kva Yataste), SrinivasaRath (Katama Kavita) etc.**

##### **Unit–II**

**Hariram Acharya (Sankalpa Gitih) Pushpa Dikshit (Bruhi kosminYuge .. )**

**Radha Vallabh Tripathi DhivaraGitih (Naukamihasaramsaram ... );**

##### **Unit–III**

**Harshdev Madhava Haiku–Snanagrihe, vedana, mrityuh I, mrtyuh 2; khanih;**

shatavadhani R. Ganesh (kavi-visadah, varsavibhutih.

**Section– D**  
**General Survey**

**Unit–I**

Pandita Kshama Rao, P.K. Narayana Pillai, S. B. Varnekar, Parmanand Shastri, Reva Prasad Dwivedi

**Unit–II**

Janaki VallabhShastri, Ram Karan Sharma, Jagannath Pathak, S. Sunderrajan, Shankar Dev Avatare

**Unit–III**

Haridas Siddhanta Vagish, Mula Shankar M. Yajnika, Mahalinga Shastri, Leela Rao Dayal, Ya<sup>o</sup>tindra Vimal Chowdhury, Virendra Kumar Bhattacharya .

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03.

**CC– 10 : Sanskrit and World Literature**

**Credits–06**

**CC10T: Sanskrit and World Literature**

**Marks–75**

**Course Contents:**

Section	Course Contents	Alloted Teachers	Question Setter ( CIA/ESE)
Section– A	Survey of Sanskrit Literature in the World .	SM	MD
Section– B	Upanisad and Gita in World Literature .	SG	
Section– C	Sanskrit Fables in World Literature.	AD	
Section– D	Ramayana and Mahabharata in South East Asian Countries.	MD	
Section– E	Kalidasa's Literature in World Literature.	MD	
Section– F	Sanskrit Studies across the World	JM	

**Unit–Wise Division:**

**Section–A**

**Survey of Sanskrit Literature in the World**

**Unit–I**

Vedic cultural elements in ancient Eastern and Western societies.

**Unit–II**

Presence of Sanskrit words in the World languages.

**Unit–III**

General survey of the Classical Sanskrit Literature in the Eastern and Western

literature.

### **Section–B**

#### **Upanisads and Gita in the West**

##### **Unit–I**

Dara Shikoh's Persian Translation of Upanisads and their Influence on Sufism, Latin translation and its influence on Western thought.

##### **Unit–II**

Translation of the Gita in European languages and religio–philosophical thought of the west.

### **Section–C**

#### **Sanskrit Fables in World Literature**

##### **Unit–I**

Translation of Pancatantra in Eastern and Western Languages.

Translation of Vetlapancavimsatika, Simhasanadvatimsika and Sukasaptati in Eastern.

##### **Unit–III**

Languages and Art.

### **Section–D**

#### **Ramayana and Mahabharata in South Eastern Asia**

##### **Unit–I**

Rama Katha in south eastern countries.

##### **Unit–II**

Mahabharata stories as depicted in folk cultures of SE Asia.

### **Section–E**

#### **Kalidasa in the West**

##### **Unit–I**

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

### **Section–F**

#### **Sanskrit Studies across the World.**

##### **Unit–I**

- i. Sanskrit Study Centers in Asia.
- ii. Sanskrit Study Centers in Europe.
- iii. Sanskrit Study Centers in America

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04.

**SEC– 2: Sanskrit Meter and Music**

**Credits–02**

**SEC2T: Sanskrit Meter and Music**

**Marks–50**

**Course Contents:**

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section– A	Brief Introduction to Chhandahsastra.	SM	SM
Section– B	Classification and Elements of Sanskrit Meter	JM	
Section– C	Analysis of Selected Vedic Meters their musical rendering.	SM	
Section– D	Analysis of Selected Classification Meters and their musical rendering.	JM	

## **Unit–Wise Division:**

### **Section–A**

#### **Brief Introduction to Chhandahsastra**

##### **Unit–I**

Brief Introduction to Chhandahsastra.

### **Section–B**

#### **Classification and Elements of Sanskrit Meter.**

##### **Unit–I**

Syllabic verse (aksaravrtta), Syllabo–quantitative verse (varnavrtta), Quantitative verse (matravrtta), Syllables: laghu and guru

##### **Unit–II**

Ganga, Feet .

### **Section–C**

#### **Analysis of Selected Vedic Meter and their Lyrical Methods (गान–पद्धति)**

##### **Unit–I**

Definition, Example, Analysis and Lyrical Methods of following Meters:–  
gayatri, usnika, anustupa, brhati, pamkti, .tristup and jagat.

### **Section–D**

#### **Analysis of Selected Classical Meter and their Lyrical Methods (गान–पद्धति)**

##### **Unit–I**

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

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

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## Generic Elective (GE)

05.

**GE-4 : Basic principles of Indian Medicine System(Ayurveda) Credits-06**

**GE4T: Basic Principles of Indian Medicine System (Ayurveda) Marks-75**

**Course Contents:**

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section-A	Introduction to Indian Medicine System: Ayurveda	SM	JM
Section-B	Basic principles of Ayurveda	MD	
Section-C	Dietetics, Nutrition and Treatments in Ayurveda	SM	
Section-D	Important Medicinal Plants and their Based on Ayurveda	JM	

## Unit-Wise Division:

### Section-A

#### Introduction to Indian Medicine System: Ayurveda.

##### Unit-I

Definition of Ayurveda, Ayuh (Life), Sarira (Body), Health, Aim of Ayurveda, Subject Matter of Ayurveda, Salient Features of Ayurveda, Concept of Health according to Ayurveda, Unique features of .Ayurveda.

##### Unit-II

History of Ayurveda, Atharvaveda as an early source for medicinal speculations, Introduction to Major Texts (Susruta Samhita and Caraka Samhita) and Authors (Susruta and Caraka) and Astanga Hrdayam, Astanga Sangraha of Vagbhata.

##### Unit-III

Eight Components of .Ayurveda (astanga Ayurveda):-

1. Kaycikitsa (General Medicine)
2. Kaumarabhrtya(Pediatrics)
3. SalyaTantra (Surgery)

4. Salakya–Tantra (Ent. and Ophthalmology)
5. Bhuta Vidya (Psychiatry Medicine).
6. Visa Vijnana (Toxicology).
7. Rasayana (Rejuvenates).
8. Vajikarana (Aphrodisiac).

## Section–B

### Basic Principles of Ayurveda

#### Unit–I

1. The Trigunas: Sattva,Rajas and Tamas.
2. The Pancamahabhutas: Akasa (Space), Vayu (Air), Teja or Agni (Fire), Jala (Water) and Prthvi (Earth).
3. The Tridosas: Vata, Pitta and Kapha.
4. The Saptadhatu: Rasa (fluid), Rakta (blood), Mamsa, Meda (fat), Asthi, Majja and Sukra.
5. The Trayadosagni: Jatharagni (gastric fire), Saptadhatvagni and Pancabhutagni.
6. The Trimalas: Purisa (faeces), Mutra (urine) and Sveda (sweat).

#### Unit–II

Ayurvedic understanding of lifestyle and concepts of preventive medicine.  
Seasonal regimen & social conduct and its effect on health, Concepts of Prakriti, Agni, and Kosta.  
Svastha Vrta (Preventive Medicine) Understanding Health and Disease in Ayurveda.

#### UNIT–III

Diagnosis of illness: eight ways to diagnose illness, called Nadi (pulse), Mutra (urine), Mala (stool), Jihva (tongue), Sabda (speech), Sparsa (touch), Drk (vision) and Akrti (appearance).

## Section–C

### Dietetics, Nutrition and Treatments in Ayurveda.

#### Unit–I

Ayurvedic understanding of nutrition and metabolism, Classification of Ahara according to Ayurveda and Viruddhahara (incompatible diet) & role of diet.

#### Unit–II

Commonly used substances and their therapeutic properties and Pharmacology : Intro to basic principles of Ayurvedic pharmacology, Art and science of Ayurvedic Pharmacy and Understanding Ayurvedic Herbs and common formulations.

#### Unit–III

Pancakarma and Other Ayurvedic Specialty Treatments: Method and

classification of treatments in Ayurveda, Pretreatment, Therapeutic vomiting (vamana), Purgation Therapy, Enema (Basti), Nasal Administration –Nasya, Blood Letting (RaktaMoksa), Introduction and importance of Pancakarma/Detoxification, Science and art of rejuvenation (Rasayana and Vajikarana). Ayurvedic prenatal and postpartum care for healthy mothers and babies, Samskara, care of infants and children.

## Section–D

### Important Medicinal Plants in Ayurveda

#### Unit–I

19 Medicinal Plants in Susruta Samhita: Tulsi , Haridra, Sarpagandha, Ghrta Kumari, Guggulu, Brahmi, Amala, Aswagandha, Arjun Tree, Turmeric, Ceylon Hydrolea, Neema Plant, Lady Ferns, Blackberries, Pot Marigold, Camomile, Peppermint, Fenugreek and Aloe Vera.

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## GENERAL ( PASS )

06.

DSC–1D: Sanskrit Grammar

Credits–06

DSC1DT: Sanskrit Grammar

Marks–75

Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section–A	Laghusiddhantakaumudi: Samjna prakarana.	SM	SM
Section–B	Laghusiddhantakaumudi: Sandhi prakarana.	AD	
Section–C	Laghusiddhantakaumudi: Vibhakti prakarana	MD	

### Unit–Wise Division:

#### Section A

Laghusiddhantakaumudi: Samjna prakarana

#### Unit–I

Samjna prakarana

#### Section–B

## **Laghusiddhantakaumudi: Sandhi prakarana**

### **Unit-I**

Ac sandhi: Yan, guna, dirgha, ayadi, vrddhi and purvarupa.

### **Unit-II**

Hal sandhi: scutva, stutva, anunasikatva, chhatva and jastva.

### **Unit-III**

Visarga sandhi: utva, lopa, satva and rutva.

## **Section-C**

## **Laghusiddhantakaumudi: Vibhaktyartha prakarana.**

### **Unit-I**

Vibhaktyartha prakarana.

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07.

**SEC-2: Basic Elements of Ayurveda**

**Credits-02**

**SEC2T: Basic Elements of Ayurveda**

**Marks-50**

**Course Contents:**

<b>Section</b>	<b>Course Contents</b>	<b>Alloted Teachers</b>	<b>Question Setter (CIA/ESE)</b>
<b>Section-A</b>	<b>Introduction of Ayurveda</b>	<b>JM</b>	<b>MD</b>
<b>Section-B</b>	<b>CarakaSamhita - Sutra sthanam</b>	<b>MD</b>	
<b>Section-C</b>	<b>Taittiriyaopanisad</b>	<b>SG</b>	

## **Unit-Wise Division:**

### **Section- A**

## **Introduction of Ayurveda**

### **Unit-I**

Introduction of Ayurveda, History of Indian Medicine in the pre- caraka period, The two schools of Ayurveda: Dhanvantari and Punarvasu.

### **Unit-II**

Main Acharya of Ayurveda- Charaka, Susruta, Vagbhatta, Madhava, Samgadharma and Bhavamisra.

### **Section- B**



## **CarakaSamhita– Sutra sthanam**

### **Unit–I**

**Charakasamhita– (sutra–sthanam):** Division of Time and condition of nature and body in six seasons.

**Regimen of Fall Winter (Hemanta), Winter (Sisira) & Spring (Vasanta) Seasons.**

**Regimen of Summer (Grisma), Rainy (Varsa) and Autumn (Sarada) seasons.**

### **Section–C**

### **Taittiriyaopanisad**

### **Unit–I**

**Taittiriyaopanisad– Bhrguvalli, anuvak 1–3**

### **Unit– II**

**Taittiriyaopanisad– Bhrguvalli, anuvak 1–3.**

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## **Semester– V**

### **Core Course ( CC)**

1.

**CC–11: Vedic Literature**

**Credits–06**

**C11T: Vedic Literature**

**Marks–75**

### **Course Contents:**

<b>Section</b>	<b>Course Contents</b>	<b>Alloted Teachers</b>	<b>Question Setter (CIA/ESE)</b>
<b>Section–A</b>	<b>Samhita and Brahmana</b>	<b>SG</b>	<b>SG</b>
<b>Section–B</b>	<b>Vedic Grammar</b>	<b>SM</b>	
<b>Section–C</b>	<b>Mundakopanisad</b>	<b>MD</b>	

### **Unit– Wise Division:**

### **Section–A**

### **Samhita and Brahmana**

### **Unit–I**

**Rgveda– Agni– 1.1, Usas– 3.61, Aksa Sukta 10.34, Hiranyagarbha– 10.121.**

### **Unit–II**

**Yajurveda– Sivasamkalpa Sukta– 34.1–6**

**Unit–III**

**Atharvaveda– Sammanasyam– 3.30, Bhumi– 12.1–12**

**Section–B**  
**Vedic Grammar**

**Unit–I**

**Declensions (sabdarupa), Subjunctive Mood (let), Gerunds (ktvārthaka, Tumarthaka), Vedic Accent and Padapatha.**

**Section–C**  
**Mundakopanisad**

**Unit–I**

**Mundakopanisad– 1.1 to 2.1**

**Unit–II**

**Mundakopanisad– 2.2 to 3.2**

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**2.**

**CC12T: Sanskrit Grammar**

**Credits–06**

**C12T: Sanskrit Grammar**

**Marks–75**

**Course Contents:**

<b>Section</b>	<b>Course Contents</b>	<b>Alloted Teachers</b>	<b>Question Setter (CIA/ESE)</b>
<b>Section–A</b>	<b>Laghusiddhantakaumudi: Samjna prakarana</b>	<b>AD</b>	<b>SM</b>
<b>Section–B</b>	<b>Laghusiddhantakaumudi: Sandhi prakarana</b>	<b>SM</b>	
<b>Section–C</b>	<b>Laghusiddhantakaumudi: Vibhakti prakarana</b>	<b>SM</b>	

**Unit– Wise Division:**

**Section–A**

**Laghusiddhantakaumudi: Samjna Prakarana**

**Unit–I**

**Samjna Prakarana**

**Section–B**

**Laghusiddhantakaumudi: Sandhi Prakarana**

**Unit–I**

**Ac Sandhi: Yan, guna, dirgha, ayadi, vrdhhi and purvarupa.**

**Unit-II**

**Hal Sandhi: Scutva, stutva, anunasikatva, chhatva and jastva.**

**Unit-III**

**Visarga Sandhi: utva, lopa, Satva and rutva.**

### **Section-C**

### **Laghusiddhantakaumudi: Vibhaktyartha Prakarana**

**Unit-I**

**Vibhaktyartha Prakarana**

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**3.**

**DSE-1B: Art of Balanced Living**

**Credits-06**

**DSE1BT: Art of Balanced Living**

**Marks-75**

**Course Contents:**

<b>Section</b>	<b>Course Contents</b>	<b>Alloted Teachers</b>	<b>Question Setter (CIA/ESE)</b>
<b>Section-A</b>	<b>Self Presentation</b>	<b>JM</b>	<b>JM</b>
<b>Section-B</b>	<b>Concentration</b>	<b>AD</b>	
<b>Section-C</b>	<b>Refinement of Behavior</b>	<b>MD</b>	

**Unit- Wise Division:**

### **Section-A**

### **Self Presentation**

**Unit-I**

**Method of Self Presentation: Hearing (sravana), Reflection (manana) & Meditation (nididhyasana).**

**Brhadaranyakopanisad- 2.4.5**

### **Section-B**

### **Concentration**

**Unit-I**

**Concept of Yoga: (Yogasūtra, 1.2) Restriction of fluctuations by practice (abhyasa) and passionlessness (vairagya): (Yogasūtra, 1.12-16)**

Eight aids to Yoga (astangayoga): (Yogasūtra, 2.29, 30, 32, 46, 49, 50; 3.1– 4).

Yoga of action (Kriyayoga): (Yogasūtra, 2.1) Four distinct means of mental purity (cittaprasadana) leading to oneness : (Yogasūtra, 1.33)

### Section–C

#### Refinement of Behavior

##### Unit–I

Methods of Improving Behavior: jnana–

Yoga, dhyana yoga , Karma yoga and bhakti yoga (especially Karma yoga).

Karma: A natural impulse, essentials for life journey, co–ordination of the world an ideal duty and a metaphysical dictate (Gita, 3.5, 8, 10– 16, 20 & 21)

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4.

DSE–2A: Theatre and Dramaturgy in Sanskrit

Credits–06

DSE2AT: Theatre and Dramaturgy in Sanskrit

Marks–75

##### Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section–A	Theatre: Types and Construction	SG	AD
Section–B	Drama: Vastu (Subject–Matter), Neta (Hero) & Rasa	AD	
Section–C	Tradition and History of Indian Theatre	JM	

##### Unit– Wise Division:

### Section–A

#### Theatre: Types and Construction

##### Unit–I

Types of theater: vikrsta (oblong), caturasra (square), tryasra (triangular), jyestha (big), madhyama (medium), avara (small), bhumisodhana (Examining the land) and mapa (measurement of the site), mattavarani (raising of pillars), rangapitha and rangasirsa (stage), darukarma (wood work), nepathyagrha (green house), prekskopavesa (audience hall), Doors for entrance and exit.

### Section–B

#### Drama: Vastu (Subject–Matter), Neta (Hero) & Rasa

##### Unit–I

Definition of drama and its various names– drśya, rūpa, Rūpaka, abhinaya; abhinaya and its types: Angika (gestures), Vacika (Oral), Sattvika (representation of the Sattva), Aharya (dresses and make-up).

Vastu: (Subject–Matter): adhikarika(principal), prasangika(subsidiary), Five kinds of Arthaprakṛti, karyavastha (stages of the action of actor) and sandhi (segments), Arthopakṣepaka (interludes) Kinds of dialogue:

1. Sarvaśrāvya or Prakāśa (aloud)
2. Asravya or Svagata (aside).
3. Niyatasravya: Janāntika (personal address), Apavārita (confidential).
4. Akasabhasita (conversation with imaginary person).

#### Unit–II

Neta: Four kinds of heroes, Three kinds of heroines, Sutradhara (stage manager), pariparsvika (assistant of Sutradhara), vidusaka (jester), kancuki (chamberlain), pratinayaka (villain).

#### Unit–III

Rasa: Definition and constitution, ingredients of rasa–nispatti: – bhava (emotions), vibhava (determinant), anubhava (consequent), Sattvikabhava (Involuntary state), sthayibhava (permanent states), vyabhicaribhava (complementary psychological states), svada (pleasure), Four kinds of mental levels: vikasa (cheerfulness), vistara (exaltation), ksobha (agitation), viksepa (perturbation).

### Section–C

#### Tradition and History of Indian Theatre

#### Unit–I

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

## GENERAL ( PASS )

1.

DSE–1A: Philosophy, Religion and Culture in Sanskrit

Credits–06

DSE1AT: Philosophy, Religion and Culture in Sanskrit

Marks–75

#### Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section–A	Dharma	MD	MD
Section–B	Samskara and Puruṣārtha	JM	

<b>Section–C</b>	<b>Swadharma</b>	<b>SG</b>	
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## **Unit– Wise Division:**

### **Section–A Dharma**

#### **Unit–I**

Form of God, Mode of worship, Bhakta as a morally evolved person – Gitā  
Chapter XII

#### **Unit–II**

Dharma – ten–fold dharma and its versions, definitions of satya, ahimsā, asteya, aparigraha, pañcamahāyajña; theory of three debts.

#### **Unit–III**

Man’s initiative and God’s design; God’s līlā and Kṛpā, Daiva versus puruṣakāra, adṛṣṭa, three types of karma – samchita, kriyamāṇa and prārabdha karma.

### **Section–B Saṃskāra and Puruṣārtha**

#### **Unit–I**

Process of acculturation – importance of Saṃskāra.

#### **Unit–II**

Aim of human life – theory of Puruṣārtha.

### **Section–III Swadharma**

#### **Unit–I**

An ‘amoral’ person– svadharma and karmayoga, sthita prajna in the Gita (Chapter II).

#### **Unit–II**

Prakṛti– three gunas and their impact on personality.

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2.

**SEC–3: Basic Elements of Jyotisha**  
**SEC3T: Basic Elements of Jyotisha**

**Credits– 02**  
**Marks–50**

**Course Contents:**

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section-A	Origin, Development and Branches of Jyotis.	SM	SM
Section-B	Jyotischandrika: Sanjna- Prakarana	SG	
Section-C	Jyotisa Chandrika: Sanjna- Prakarana	AD	

**Unit- Wise Division:****Section-B****Origin, Development and Branches of Jyotisa****Unit-I**

Origin and Development of Jyotisa.

**Unit-II**

General introduction to following branches of Astrology : Siddhānta, Samhitā, Horā, Tājika, Praśna, Vāstuśāstra and Muhūrtaśāstra.

**Section-B****Jyotisa Chandrikā: Sanjna Prakarana****Unit-I**

Jyotischandrikā- Sanjna Prakarana, Verses:1-29)

**Unit-II**

Jyotischandrikā- Sanjna Prakarana, Verses: 30-65)

**Section-C****Jyotisa Chandrikā: Sanjna Prakarana****Unit-I**

Jyotischandrikā- Sanjna Prakarana, Verses: 66 – 90.

**Unit-II**

Jyotischandrikā- Sanjna Prakarana, Verses: 91-115.

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**GE-1: Political Thoughts in Sanskrit**

**Credits-06**

**GE1T: Political Thoughts in Sanskrit**

**Marks-75**

**Course Contents:**

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section-A	Basic Features of Ancient Indian Political Thoughts	MD, SM	AD
Section-B	Ancient Indian Political Thoughts: Origin and Development.	AD, SG	
Section-C	Cardinal Theories and Ancient Indian Political Thinkers	JM	

**Unit- Wise Division:**

### **Section-A**

#### **Basic Features of Ancient Indian Political Thought.**

**Unit-I**

Name, Scope and Sources of Ancient Indian Political Thought: Name of the Science: 'Dandaniti', Dharmaśāstra, 'Nītiśāstra'. Scope of Indian Political Thought: relation with Dharma, Artha and Nīti; Sources of Ancient Indian Political Thought :Vedic Literature, Purana, Rāmāyana, Mahābhārata, Dharmaśāstra, Nītiśāstra Kautilya's Arthaśāstra and Rajaśāsana (Inscriptions).

**Unit-II**

Nature, Types and Theories of the State: Nature of the State in Arthaśāstra (6.1) and Manusmṛti (9.294) with Special reference to Saptāṅga-Theory: Svāmi, Amātya, Janapada, Pura, Kośa, Danda and Mitra.

Types of the State: Rājya, Svarājya, Bhojya, Vairājya, Mahārājya, Sāmarājya (Aitreya Brāhmaṇa, 8.3.13-14; 8.4.15-16).

### **Section-B**

#### **Ancient Indian Political Thought: Origin and Development**

**Unit-I**

Indian Political Thought from Vedic Period to Buddhist Period: Election of King by the People' Visas 'in Vedic period: (Rgveda,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 ; Rgveda, 10.85.26), King-maker Council: 'Rajakartarah' and 'Ratnis' in Vedic period (Atharvaveda, 3.5.6-7 and Śatapathabrāhmaṇa, 5.2.5.1); Coronation Ceremony of the King 'Samrāta' (Śatapathabrāhmaṇa, 51.1.813; 9.4.1.1-5) Republics in the Buddhist Period (Diggnikāya, Mahāparinibbāna Sūta, Anguttaranikāya, 1.213;4.252,256).

**Unit-II**

Indian Political Thought from Kautilya to Mahatma Gandhi: Kautilya's concept of Welfare State (Arthaśāstra, 1.13); Essential Qualities of King (Arthaśāstra, 6.1.16-18);



Duties of King and State 'Rajadharma' (Mahābhārata, Śāntiparva, 120.1–15; Manusmṛiti, 7.1–15; Śukranīti, 1.1–15) Constituent Elements of Jain political thought (Somadeva's Nītivākyaṃṛta, 9.1.18 and, 19.1.10); Relevance of Gandhian political thoughts in modern period (Gandhi Gītā of Prof. Indra, 5.1–25).

### Section–C

#### Cardinal Theories and Ancient Indian Political Thinkers.

##### Unit–I

Cardinal Theories of Indian Political Science: 'Saptāṅga' Theory of State: Svāmī, Amātya, Janapada, Pura, Kośa, Danda and Mitra (Arthaśāstra 6.1, Mahābhārata–Śāntiparva–56.5, Śukranīti, 1.61–62).

'Mandala' Theory of Inter–State Relations: 'Sadgunya' Policy of War and Peace Diplomacy: Sandhi, Vighraha, Yāna, Asana, Sanśraya and Dvaidhībhāva.

'Caturvidha Upāya' for balancing the power of State: Śāma, Dāma, Danda, Bheda.

Three types of State power 'Śakti': Prabhu Śakti, Mantra Śakti, Utsāha Śakti.

##### Unit–II

Prominent Indian Political Thinkers: Manu, Śukrācārya, Kauilya, Kāmandaka, Somadeva Suri and Mahatma Gandhi.

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## Semester– VI Core Course ( CC)

1.

CC–13: Ontology and Epistemology

Credits–06

C13T: Ontology and Epistemology

Marks–75

##### Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section–A	Essential of Indian Philosophy	JM	MD
Section–B	Ontology (Based on Tarkasamgraha)	MD	
Section–C	Epistemology (Based on Tarkasamgraha)	MD	

##### Unit– Wise Division:

#### Section–A

## **Essential of Indian Philosophy**

### **Unit-I**

**Meaning and purpose of Darsana general Classification of Philosophical schools in Classical Indian Philosophy.**

### **Unit-II**

**Realism (yatharthavada or vastuvada) and Idealism (pratyayavada), Monism (ekattvavada), Dualism (dvaitavavada) & Pluralism (bahuttvavada); Dharma (property) Dharma (substratum).**

### **Unit-III**

**Causation (karyakaranavada) : naturalism (svabhāvavāda), doctrine of pre existence of effect (Satkāryavāda), doctrine of real transformation (parinamavada), doctrine of illusory transformation (Vivartavāda), doctrine of non preexistence of effect in cause (asatkāryavāda and arambhavada).**

## **Section-B**

### **Ontology**

#### **Unit-I**

**Concept of padartha, three dharmas of padarthas, Definition of Dravya.**

#### **Unit-II**

**Samanya, Visesa, Samavaya, Abhava.**

#### **Unit-III**

**Definitions of first seven dravyas and their examination; Atma and its qualities, manas.**

#### **Unit-IV**

**Qualities (other than the qualities of the atman) Five types of karma.**

## **Section-C**

### **Epistemology**

#### **Unit-I**

**Buddhi (jnana) – nature of jnana in Nyaya Vaiśeṣika; smṛiti anubhava; yathārtha and ayathārtha.**

#### **Unit-II**

**Karana and Karana, Definition and Types of prama, karta-Karana-vyapara-phala, model.**

#### **Unit-III**

**Pratyaksa**

#### **Unit-IV**

**Anumana including hetvabhasa.**

#### **Unit-V**

Upamana and sabda pramana.

Unit-VI

Types of ayathartha anubhava.

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2.

CC-14: Sanskrit Composition and Communication

Credits-06

C14T: Sanskrit Composition and Communication

Marks-75

Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section-A	Vibhaktyartha, Voice and Kṛt.	SM	SM
Section-B	Translation and Communication	SM	
Section-C	Essay	AD	

Unit- Wise Division:

Section- A

Vibhaktyartha, Voice & Kṛt.

Unit-I

(i) Vibhaktyartha Prakaraṇa of Laghusiddhāntakaumudī.

(ii) Voice (kaṭṭ, karma and bhāva).

Unit-II

Selections from Kṛt Prakaraṇa-

from Laghusiddhāntakaumudī Major Sūtras for the formation of kṛdanta words (ṭavyat, ṭavya, anīyar, yat, nyat, ṇvul, Tṛic, Aṇ, kta, katavatu, śatṛi, śāṇac, tumun, ktvā, lyap, lyuṭ, ghaṇ, ktin).

Section-B

Translation and Communication

Unit-I

(i). Translation from Bengali/English to Sanskrit on the basis of cases,

Compounds and kṛt suffixes.

(ii). Translation from Sanskrit and Hindi.

Unit-II

Communicative Sanskrit: Spoken Sanskrit.

Section-C

Essay

Unit-I

Essay (traditional subjects) e.g. Veda, Upaniṣad, Sanskrit Language, Saṃskṛiti, Rāmāyaṇa, Mahābhārata, Purāṇa, Gītā, principal Sanskrit poets.

Unit-II

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

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3.

DSE-3A: Sanskrit Linguistics

Credits-06

DSE3AT: Sanskrit Linguistics

Marks-75

Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section-A	भाषाशास्त्र	AD, SG	AD

Unit- Wise Division:

Section-A

भाषाशास्त्र

Unit-I

भाषा का स्वरूप, परिभाषा, भाषा की विशेषताएँ, भाषा विज्ञान का स्वरूप, भाषाविज्ञान के मुख्य अङ्ग एवं उपादेयता ।

Unit-II

संस्कृत की दृष्टि से ध्वनिविज्ञान , पदविज्ञान, वाक्यविज्ञान एवं अर्थविज्ञान का सामान्य अवबोध।

Unit-III

संस्कृत एवं भारोपीय भाषापरिवार।

**Unit-IV**

संस्कृत एवं तुलनात्मक भाषाविज्ञान के इतिहास का सामान्य परिचय।

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**4.**

**DSE-4A: Fundamentals of Ayurveda**

**Credits-06**

**DSE4AT: Fundamentals of Ayurveda**

**Marks-75**

**Course Contents:**

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section-A	Introduction of Ayurveda	JM	JM
Section-B	CarakaSamhita- Sutra sthanam	MD	
Section-C	Taittiriyaopanisad	SG	

**Unit- Wise Division:**

**Section-I**

**Introduction of Āyurveda**

**Unit-I**

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

**Unit-II**

Main Ācāryas of Āyurveda – Caraka, Suśruta, Vāgbhatta, Mādhava, Sārṅgadhara and Bhāvamiśra.

**Section-B**

**Carakasamhitā – (Sūtra-sthānam)**

**Unit-I**

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

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

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

**Section-C**

## Taittirīyopaniad

### Unit-I

Taittirīyopanishad –Bhrguvalli, anuvak 1– 3.

### Unit-II

Taittirīyopanishad—Bhrguvalli, anuvak 1– 3.

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## GENERAL ( PASS )

1.

DSE-1B: Literature Criticism

Credits-06

DSE1B: Literature Criticism

Marks-75

### Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section-A	Kavya Prakasa: Kavya vaisistya and Kavya Prayojana	AD	AD
Section-B	Kavya Prakasa: Kavya Karana	SM	
Section-C	Kavya Prakasa: Kavya Svarupa and Kavyabheda.	AD	

### Unit- Wise Division:

#### Section-A

Kāvyaprakāśa: Kāvyavaiśiṣṭya and Kāvyaprayojana

### Unit-I

Kāvyaprakāśa: Kāvyavaiśiṣṭya and Kāvyaprayojana.

#### Section-B

Kāvyaprakāśa: Kāvyakāraṇa.

### Unit-I

Kāvyaprakāśa: Kāvyakāraṇa.

## Section–C

### Kāvyaṣarākāśa: KāvyaSvarūpa and Kāvyaabheda.

#### Unit–I

Kāvyaṣarākāśa: KāvyaSvarūpa and Kāvyaabheda.

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## 2.

SEC–4: Indian Theatre

Credits–02

SEC4T: Indian Theatre

Marks–50

#### Course Contents:

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section–A	Traditional and History of Indian Theatre	SG	SG
Section–B	Theatre: Types and Constructions	SG	
Section–C	Acting: Angika, Vacika, Sattvika & Aharya.	MD	
Section–D	Drama: Subject– Plot (Vastu), Hero (Neta) & Sentiment (Rasa)	MD	

#### Unit– Wise Division:

Section ‘A’ Tradition and History of Indian Theatre Unit: I Origin and development of stage in different ages: pre–historic, Vedic age. 05 Credits Unit: II Epic–puranic age, court theatre, temple theatre, open theatre, modern theatre, folk theatre, commercial theatre, national and state level theatre. 05 Credits Section ‘B’ Theatre: Types and Constructions Unit: I Theatre: Types and Constructions 08 Credits Section ‘C’ Acting: Agika, Vācika, Sāttvika and Ahārya Unit: I Acting: Agika, Vācika 06 Credits Unit II Sāttvika and Ahārya 06 Credits Section ‘D’ Drama : Subject–Matter (vastu), Actor (netā) and rasa Unit I Vastu (Subject–Matter) 04 Credits Unit II Netā (Hero) 04 Credits Unit II Rasa (Sentiment) 1

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## 3.

GE–2: Sanskrit Meter and Music

Credits–06

GE2T: Sanskrit Meter and Music

Marks–75

**Course Contents:**

Section	Course Contents	Alloted Teachers	Question Setter (CIA/ESE)
Section-A	Brief Introduction to Chhandasastra	AD	JM
Section-B	Classification and Elements of Sanskrit Meter	AD	
Section-C	Analysis of Selected Vedic Meters and their Musical Rendering (गान- पद्धति)	SG	
Section-D	Analysis of Selected Classical Meter and their Musical Rendering (गान- पद्धति)	JM	

**Unit- Wise Division:****Section-A****Brief Introduction to Chandaśāstra.****Unit-I****Brief Introduction to Chandaśāstra.****Section-B****Classification and Elements of Sanskrit Meter****Unit-I****Syllabic verse (akṣaravṛtta): Syllabo-quantitative verse (varṇavṛtta), Quantitative verse (mātrāvṛtta)****Unit-II****Syllables: laghu and guru Gaṇa & Feet.****Section-C****Analysis of Selected Vedic Meter and their Lyrical Methods(गान पद्धति)****Unit-I****Definition, Example, Analysis and Lyrical Methods of following Meters: gāyatrī, usnik, anustup, brhatī, pamkti, tristup and jagatī.****Section-D****Analysis of Selected Classical Meter and their Musical Rendering (गान पद्धति)****Unit-I****Definition, Example, Analysis and Lyrical Methods of following Meters: bhujagaprayāta, sragvinī, totaka, harigītikā, vidyunmālā, anustup, āryā, mālīnī, śikharinī, vasantatilakā, mandākrāntā, sragdharā and śārdūlvikrīdita.**



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***The End***

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