

# Curriculum and Credit Framework For Undergraduate Programmes (As per NEP 2020)

Four Year Bachelor's Degree (Honours) and Four Year Bachelor's Degree (Honours with Research)

## SANSKRIT



DEPARTMENT OF SANSKRIT  
FACULTY OF ARTS

**UNIVERSITY OF GOUR BANGA**  
**P.O.- MOKDUMPUR, MALDA**  
**WEST BENGAL, INDIA- 732103**

**University of Gour Banga**

Department of Sanskrit

Draft syllabus of Sanskrit under NEP 2020

w.e.f. Session - 2024-25

**Construct the Curriculum of Discipline Specific Course/ Major  
( DSC)  
Semester -I**

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| <b>Title of the Course:</b>             | <i>History of Classical, Scientific and Technical Literature and Fundamentals of Grammar.</i>  |
| <b>DSC Major Paper Code:</b>            | <b>SAN-DC-MJ-101</b>   |
| <b>Semester = I</b>                     |  |
| <b>Credit = 4</b>                       |  |
| <b>Objectives of the Course:</b>        | <p>i)The course on the History of Classical, Scientific, and Technical Sanskrit Literature, along with Fundamentals of Grammar, aims to investigate the rich heritage of Sanskrit texts and their contributions to various fields, including philosophy, science, and technology.</p> <p>ii)Students will explore key literary works and their historical contexts, understanding their influence on culture and intellectual thought.</p> <p>iii)The course will also focus on the principles of Sanskrit grammar, highlighting its unique structure and rules.</p> <p>iv) Ultimately, the course seeks to develop students' analytical skills and proficiency in Sanskrit, preparing them for advanced studies in linguistics, literature, or related disciplines.</p> |
| <b>Learning Outcomes of the Course</b>  | <p>i)Students will demonstrate a comprehensive understanding of key texts in classical, scientific, and technical Sanskrit literature and their historical significance.</p> <p>ii)They will be able to analyze and interpret Sanskrit literary works, identifying themes and contextual influences.</p> <p>iii)Learners will acquire proficiency in the fundamental principles of Sanskrit grammar, enhancing their language skills.</p> <p>iv) Students will effectively articulate the interplay between literature and scientific thought within the Sanskrit tradition.</p>   |
| <b><u>Course Content</u></b>            |  |
| <b>Module: -1</b><br><i>Mahākāvya :</i> | i) <i>Aśvaghoṣa, Kālidāsa, Bhāravi, Māgha, Bhaṭṭi, Śrīharṣa.</i>   |

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| <b>Drama:</b>   | i) <i>Bhāsa, Kālidāsa, Śūdraka, Viśākhadatta, Bhaṭṭanārāyaṇa, Bhavabhūti, Rājaśekhara.</i>   |
| <b>Module: -2</b><br><b>Lyric:</b><br><b>Prose Romance:</b>   | i) <i>Kālidāsa, Dhoyī, Jayadeva</i><br>ii) <i>Subandhu, Daṇḍin, Bāṇabhaṭṭa.</i>  |
| <b>Module: -3</b><br><b>General introduction to Scientific and Technical Literature</b>   | आयुर्वेद, वास्तुशास्त्र, गणितशास्त्र, ज्योतिषशास्त्र, नाट्यशास्त्र   |
| <b>Module: -4</b><br><b>Śabdarūpa</b><br><b>Dhāturūpa</b><br><b>Avyaya</b><br><b>Pratyaya (Suffix):</b><br><b>Vācya Parivartana</b><br><b>(Change of voice)</b> | i) <b>(Declension):</b> नर, मुनि, साधु, लता, मति, नदी, स्त्री, दातृ, पितृ, मातृ, फल, वारि, मधु, गुणिन्, अस्मद्, युस्मद्, तद्, यद्, किम्, इदम्, अदस्, एतद्, एक, द्वि, त्रि, चतुर्, पञ्च, षट्, सप्त, अष्ट ।<br>ii) <b>(Conjugation):</b> भू, वस्, गम्, स्था, सेव्, प्रच्छ्, अस्, अद्, शास्, ब्रू, भी, आप्, कृ, ग्रह्, पठ्, दा (लट्, लोट्, लङ्, विधिलिङ्, लृट्) ।<br>iii) <b>(Indeclinable):</b> अद्य, यदा, तदा, कदा, सदा, सर्वदा, यत्र, तत्र, कुत्र, ह्य, श्वः, प्रत्यह, सायम्, आम्, न, तु, किन्तु, अपि, कथम्, नूनम्, खलु, हि, मा, झटिति, प्राक्, विना, ऋते, अन्तरा, अन्तरेण ।<br>iv) क्त, क्तवतु, क्त्वा, ल्यप्, तुमुन्, शतृ, शानच्, तव्य, अनीय, यत्, ण्यत्, मत्वर्थीय, अपत्य ।   |
| <b>Suggestive Readings:</b>   | 1. <i>Samskṛtasāhityera Itihāsa</i> , Debkumar Das, Sadesh, Kolkata.<br>2. <i>Samskṛtasāhityera Itihāsa</i> , Yudhisthir Gope, Sanskrit Book Depot, Kolkata.<br>3. <i>Samskṛtasāhityera Itihāsa</i> , Suparna Basu Mishra, Karuna Prakashani, Kolkata.<br>4. <i>Samskṛtavāṅgmayasya Itihāsaḥ</i> , Dhirendranathaḥ Bandyopadhyayaḥ, Paschimbanga Rajya Pustak Parsad, Kolkata.<br>5. <i>A History of Sanskrit Literature</i> , Arthur A. Macdonell, University Press of the Pacific, India.<br>6. <i>A History of Sanskrit Literature</i> (Classical Period), Surendranath Dasgupta and Sushil Kumar De, Motilal Banarsidass, New Delhi.<br>7. <i>A History of Sanskrit Literature</i> , A. Berriedale Keith, Motilal Banarsidass, New Delhi.<br>8. <i>A History of Ancient Sanskrit Literature</i> , F. Max Müller, Williams and Norgate, London. |

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|  | <p>9. <i>A History of Indian Literature: Introduction, Veda, Epics, Purāṇas and Tantras</i> (Vol. 1), Maurice Winternitz, Trans. By V. Srinivasa Sarma, Motilal Banarsidass, New Delhi.</p> <p>10. <i>History of Classical Sanskrit Literature</i>, M. Krishnamachariar, Motilal Banarsidass, New Delhi.</p> <p>11. <i>Pāṇinīyam: A Higher Sanskrit Grammar &amp; Composition</i>, Probodh Chandra Lahiri &amp; Hrishikesh Shastri, Dhaka Students' Library, Kolkata.</p> <p>12. <i>Pāṇinīya Śabdaśāstra</i>, Satyanarayan Chakraborty, Sanskrita Pustak Bhandar, Kolkata.</p> <p>13. <i>Helps to the Study of Sanskrit</i>: Janakinath Sastri, Sanskrit Book Depot, Kolkata.</p> <p>14. <i>Samagra Vyākaraṇa Kaumudī</i>: (Ed.) Pandit Durgacharan Samkhya Vedantatirtha, Sanskrit Book Depot, Kolkata.</p> <p>15. <i>A Higher Sanskrit Grammar (For the Use of School and College Students)</i>: M. R. Kale, Motilal Banarsidass, New Delhi.</p> |
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**Construct the Curriculum of Discipline Specific Course/ Major  
( DSC)  
Semester -II**

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| <b>Title of the Course:</b>      | <b><i>Mahākāvya &amp; Prose Romance :</i></b>  |
| <b>DSC Major Paper Code:</b>     | <b>SAN-DC-MJ-201</b>   |
| <b>Semester = II</b>             |  |
| <b>Credit = 4</b>                |  |
| <b>Objectives of the Course:</b> | <p>i)The course on Mahākāvya and Prose Romance aims to explore the key themes, structures, and cultural contexts of these significant works in Sanskrit literature.</p> <p>ii)Students will analyze narrative techniques and poetic devices, enhancing their understanding and appreciation of literary artistry.</p> <p>iii) The course seeks to connect the philosophical ideas within these texts to broader literary traditions and contemporary issues.</p> |

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| <b>Learning Outcomes of the Course</b>   | <p>i) Students will acquire a comprehensive understanding of the key themes, structures, and cultural contexts of Mahākāvya and prose romances in Sanskrit literature.</p> <p>ii) They will be able to critically analyze narrative techniques and poetic devices employed in these works, enhancing their literary appreciation.</p> <p>iii) Learners will explore the philosophical and cultural ideas reflected in Mahākāvya and prose romances, connecting them to broader literary traditions.</p>   |
| <b><u>Course Content</u></b>   |   |
| <b>Module: -1</b><br><b><i>Raghuvamśa</i></b><br><b>(Canto-I)</b>                              | <p>i) Introduction on <i>Raghuvamśa</i>.</p> <p>ii) Introduction to the poet, period of the poet.</p> <p>iii) Detailed discussion on character of Dilīpa</p> <p>iv) Detailed discussion on the qualities of solar dynasty of <i>Raghuvamśa</i>.</p> <p>v) Detailed discussion on the writing style of Kālidāsa</p> <p>vi) Detailed discussion on curse to Dilīpa &amp; Vasiṣṭha instruct Dilīpa to serve Nandini.</p> <p>vii) Detailed discussion on a pen picture of the hermitage of King Dilīpa.</p>   |
| <b>Module: -2</b><br><b><i>Kirātārjunīya</i> (Canto-I)</b>                                     | <p>i) Introduction on <i>Kirātārjunīya</i>.</p> <p>ii) Introduction to the poet, period of the poet.</p> <p>iii) Detailed discussion on Speech of Vanecara.</p> <p>iv) Detailed discussion on Speech of Daupadi</p> <p>v) Justify the remark अर्थगौरवम्</p> <p>vi) Justify the statement: 'नारिकेलफलसम्मितं वचो भारवे:'</p>   |
| <b>Module: -3</b><br><b>Bāṇabhaṭṭa's</b><br><b><i>kādamvarī</i></b><br><b>(Śukanāsopadeśa)</b> | <p>i) The definition of kāvya, Types of kāvya, Basic knowledge of Śravyakāvya and Gadyakāvya</p> <p>ii) Origin and Development of prose literature</p> <p>iii) Introduction to the poet, period of the poet, Literary works of the Bāṇabhaṭṭa, Poetic Style of Bāṇabhaṭṭa , बाणोच्छिष्टं जगत्सर्वम्</p> <p>iv) The place of Bāṇabhaṭṭa as a writer of prose romance</p> <p>v) The story of Śukanāsopadeśa</p> <p>vi) Text reading-<br/> <i>Śukanāsopadeśa</i> (Bāṇabhaṭṭa's <i>kādamvarī</i>)<br/> <i>(evam samatirāmastu... Svabhavanam ājagāma)</i></p> |

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| <p><b>Module:-4</b></p> <p>Daṇḍin's</p> <p><i>Daśakumāracarita</i></p> <p><i>(Rājvāhanacarita)</i></p> | <p>i) Introduction to the poet, period of the poet, Literary works of the poet and poetic style of Daṇḍin.</p> <p>ii) The place of Daṇḍin as a writer of prose romance</p> <p>iii) The story of Rājvāhanacarita.</p> <p>vi)Text reading-</p> <p><i>Rājvāhanacarita</i></p> <p><i>(śrutvā tu bhuvanavṛttāntam..... teṣu prathamam prāha sma kilāpahāravarmā)</i></p>  |
| <p><b>Suggestive Readings:</b></p>   | <ol style="list-style-type: none"> <li>1. <i>Raghuvamśa of Kālidāsa</i>, (Ed.) Debkumar Das, Sanskrit Pustak Bhandar, Kolkata.</li> <li>2. <i>Raghuvamśa of Kālidāsa (1st Canto)</i>, (Ed.) Anil Chandra Basu, Sanskrit Book Depot, Kolkata.</li> <li>3. <i>Raghuvamśa of Kālidāsa (1st Canto)</i>, (Ed.) Uday Chandra Bandyopadhyay, Sanskrit Book Depot, Kolkata.</li> <li>4. <i>Raghuvamśam</i>, (Ed.) Gurunath Vidyanidhi, Sanskrit Book Depot, Kolkata.</li> <li>5. <i>Raghuvamśa of Kālidāsa</i>, (Ed.) H. D. Velankar and Narayana Ram Acharya Kavyatirtha, Rastriya Samskrita Sansthan, New Delhi.</li> <li>6. <i>Raghuvamśa of Kālidāsa</i>, (Ed.) C. R. Devadhar, Motilal Banarsidass, New Delhi.</li> <li>7. <i>The Raghuvamśa of Kālidāsa</i>, (Ed.) M. R. Kale, Motilal Banarsidass, New Delhi.</li> <li>8. <i>Raghuvamśa of Kālidāsa</i>, (Ed.) C. R. Devadhar, Motilal Banarsidass, New Delhi.</li> <li>9. <i>The Raghuvamśa of Kālidāsa</i>, (Ed.) M. R. Kale, Motilal Banarsidass, New Delhi.</li> <li>10. <i>The Raghuvamśa of Kālidāsa</i>, (Ed.) Rewa Prasad Dwivedi, Sahitya Akademi, New Delhi.</li> <li>11. <i>Raghuvamśam of Kālidāsa</i>, (Ed.) N. P. Unni, New Bharatiya Book Corporation, New Delhi.</li> <li>12. <i>Kirātārjunīya (Canto-I)</i> Dr. Anil Chandra Basu, Sanskrit Book Depot, Kolkata.</li> <li>13. <i>Kirātārjunīya</i> Dr. Sudhakar Malviya, Chowkhamba Krishnadas Academi, Varanasi.</li> </ol> |

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|  | <p>14. <i>Kirātārjunīya (Canto-I)</i> Dr. Kanta Bhatiya &amp; Dr. Amal Dhari Singh, Bharatī Vidya Prakashan, Delhi/ Varanasi.</p> <p>15. <i>Kirātārjunīya (Canto-I)</i> Dr. Acheryyadhurndhar Pandey Karmayogi, Bharatī Vidya Prakashan, Varanasi.</p> <p>16. <i>Kādambarī (Śukanāsopadeśa)</i>, Prof. Amal Kumar Bhattacharyya, Sanskrit Book Depot, Kolkata.</p> <p>17. <i>Kādambarī (Śukanāsopadeśa)</i>, Uday ch. Bandyopadhyay, Sanskrit Book depot, Kolkata.</p> <p>18. <i>Kādambarī (Śukanāsopadeśa)</i>, Anita Bandyopadhyay, Sanskrit Book depot</p> <p>19. <i>Daśakumāracarita</i>, Translated by H.H. Wilson, Ed. by S.N. Tiwari, Global Vision publication House, 2017</p> |
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## Construct the Curriculum of Discipline Specific Course/ Major ( DSC)

### Semester -III

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| <b>Title of the Course:</b>            | <b><i>Classical Sanskrit Literature (Dramas)</i></b>   |
| <b>DSC Major Paper Code:</b>           | <b>SAN-DC-MJ-301</b>   |
| <b>Semester = III</b>                  |  |
| <b>Credit = 4</b>                      |  |
| <b>Objectives of the Course:</b>       | <p>i) The course on <i>Abhijñānaśākuntalam</i> and <i>Svapnavāsavadattam</i> aims to examine the rich thematic elements and dramatic structures of these two pivotal Sanskrit plays.</p> <p>ii) Students will analyze character development, dialogue, and cultural contexts, gaining insights into the interplay of love, identity, and fate.</p> <p>iii) The course seeks to enhance appreciation for classical Sanskrit theater and its relevance to contemporary literature and performance.</p> |
| <b>Learning Outcomes of the Course</b> | <p>i) Students will demonstrate a thorough understanding of the plots, themes, and characters in <i>Abhijñānaśākuntalam</i> and <i>Svapnavāsavadattam</i>.</p>   |

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|  | <p>ii) They will be able to analyze and interpret key passages, focusing on dramatic techniques and stylistic elements unique to Sanskrit theater.</p> <p>iii) Students will develop critical thinking and writing skills, enabling them to effectively articulate their analyses and interpretations.</p>   |
| <b><u>Course Content</u></b>   |  |
| <p><b>Module: -1</b></p> <p><i>Abhijñānaśākuntalam</i><br/>(1-4)</p> | <p>i) Introduction on Abhijñānaśākuntalam.</p> <p>ii) Introduction to the poet, period of the poet.</p> <p>iii) Elephant episode and its significance.</p> <p>iv) Bee episode and its significance.</p> <p>v) Kanva's message to Dusyanta and Śakuntalā at the time of departure from the hermitage of Kanva.</p> <p>vi) The scene of departure of Śakuntalā from the hermitage of sage Kanva.</p> <p>vii) Dramatic significance of the curse of Durvāsā</p> <p>viii) Importance and explanation of some major Ślokas.</p> <p>ix) Poetic nature of Kālidāsa.</p> |
| <p><b>Module: -2</b></p> <p><i>Abhijñānaśākuntalam</i><br/>(5-7)</p> | <p>i) Hamsapadikā episode and its significance.</p> <p>II) Dhivara episode and its significance.</p> <p>III) Sarvadamana episode and its significance.</p> <p>iv) Sānumati episode and its significance.</p> <p>v) Significance of the Title of the drama</p> <p>vi) Justify the remark-<i>Upamā Kālidāsasya</i>.</p> <p>vii) Poetic Style of Kālidāsa.</p> <p>viii) Importance and explanation of some major Ślokas.</p>  |
| <p><b>Module: -3</b></p> <p><i>Svapnavāsavadattam</i><br/>(1-3)</p>  | <p>i) Introduction on <i>Svapnavāsavadattam</i>.</p> <p>ii) Introduction to the poet, period of the poet.</p> <p>iii) Brahmachārī episode and its significance.</p> <p>iv) Tapovana Episode and its significance.</p> <p>v) Udayana -Padmāvatī's marriage Episode.</p> <p>vi) Udayana- Viduśaka Episode</p> <p>vii) Vāsavadattā Āvantikārupi nyāsa episode</p> <p>viii) Importance and explanation of some major Ślokas.</p>   |
| <p><b>Module: -4</b></p>   | <p>i) Significance of the Title of the drama</p>   |



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| <b><i>Svapnavāsavadattam</i></b><br><b>(4-6)</b> | ii) Samudragṛha episode and its significance.<br>iii) The role of Yaugandharāyana in this play.<br>iv) Vāsabadattā- paricaya-prakāśa episode<br>iv) Make an estimate of Bhāsa as a dramatist<br>v) Compare and Contrast the main characters of the play<br>vi) Importance and explanation of some major Ślokas   |
| <b>Suggestive Readings:</b>                      | 1) Abhījñanasākuntalam : Dr. Satyanarayan Chakraborty, Sanskrit Pustak Bhandar Kolkata<br>2) Abhījñanasākuntalam : Prof. Janesh Ranjan Bhattacharya, B.N. Publication, Kolkata<br>3) Abhījñanasākuntalam : Dr. Anil Chandra Basu, Sanskrit Book Depot. Kolkata<br>4) The Abhijñānāsākuntalam of Kālidāsa, M.R. KALE, Motilal Banarsidass Publishers Private Limited, Delhi.<br>5) Abhijñānāsākuntalam, Dr. Pranab Kumar Dutta, Sanskrit Book Depot, Kolkata.<br>6) Abhijñānāsākuntalam by C.D.Devadhar(Ed.),MLBD,Delhi.<br>7) Abhijñānāsākuntalam by RamendramohanBose, ATMA RAM & SONS, Lahore<br>8) Abhijñānāsākuntalam by A.B Gajendragadhkar(Ed.) , The Popular Book Store, Surat<br>9) Svapnavāsavadattam : Dr. Anil Chandra Basu, Sanskrit Book Depot. Kolkata<br>10) Svapnavāsavadattam : Shanti Bondyopadhyay, Sanskrit Pustok Bhandar, Kolkata<br>11) Svapnavāsavadattam : Prof. Ydupati Tripathi, B.N. Publication, Kolkata. |

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| <b>Title of the Course:</b>  | <b><i>History of Vedic, Epic &amp; Purāṇic Literature</i></b> |
| <b>DSC Major Paper Code:</b> | <b>SAN-DC-MJ-302</b>  |
| <b>Semester = III</b>        |   |
| <b>Credit = 4</b>            |   |

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| <b>Objectives of the Course:</b>  | <p>i)The course on the History of Veda, Epic, and Purana aims to explore the origins, development, and significance of these foundational texts in Indian literature and culture.</p> <p>ii)Students will investigate the key themes, narratives, and philosophical ideas presented in the Vedas, epics like the Mahabharata and Ramayana, and various Puranas.</p> <p>iii)The course will highlight the historical and cultural contexts that shaped these texts, emphasizing their influence on religion, ethics, and societal norms.</p>  |
| <b>Learning Outcomes of the Course</b>  | <p>i)Students will demonstrate a comprehensive understanding of the key themes, narratives, and philosophical concepts found in the Vedas, epics, and Puranas.</p> <p>ii)They will be able to analyze the historical and cultural contexts that influenced the creation and evolution of these texts.</p> <p>iii)Learners will develop critical thinking skills by comparing and contrasting the different literary forms and their impacts on Indian society and thought.</p> <p>iv) Ultimately, Students will cultivate a deeper appreciation for the richness and diversity of Indian literary traditions and their relevance to contemporary issues.</p> |
| <h2 style="text-align: center;"><b><u>Course Content</u></b></h2>                                     |  |
| <p><b>Module: -1</b></p> <p><i>History of Vedic Literature (Saṃhitā, Brāhmaṇa &amp; Āraṇyaka)</i></p> | <p>i) Defination of Veda.</p> <p>ii) Time of Veda</p> <p>iii) Classification of Veda</p> <p>iv) Subject Matter of Veda</p> <p>v) Detailed Discussion on the Saṃhitā texts.</p> <p>vi) Detailed Discussion on the Brāhmaṇa texts.</p> <p>vii) Detailed Discussion on the Āraṇyaka texts.</p>  |
| <p><b>Module: -2</b></p> <p><i>History of Vedic Literature(Upaniṣad &amp; Vedāṅga)</i></p>            | <p>i) Meaning of Upaniṣad .</p> <p>ii) Major and Minor Upaniṣads</p> <p>iii) Detailed Discussion on the Upaniṣad</p> <p>iv) Detailed Discussion on the Vedāṅga.</p>  |
| <p><b>Module: -3</b></p> <p><i>Rāmāyaṇa &amp; Mahābhārata</i></p>                                     | <p>i): Time, and Subject matter of the <i>Rāmāyaṇa</i>.</p> <p>ii) The Social Importance of the <i>Rāmāyaṇa</i>.</p> <p>iii) The cultural Importance of the <i>Rāmāyaṇa</i>.</p> <p>iv) The Historical importance of the <i>Rāmāyaṇa</i>.</p>  |

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|                                    | <p>v) Time, and Subject matter of the <i>Mahābhārata</i>.</p> <p>vi) The Social Importance of the <i>Mahābhārata</i>.</p> <p>vii) The Cultural Importance of the <i>Mahābhārata</i>.</p> <p>viii) The Historical importance of the <i>Mahābhārata</i>.</p>   |
| <b>Module: -4</b><br><i>Purāṇa</i> | <p>i) Time, and Subject matter of the <i>Purāṇas</i>.</p> <p>ii) the Main objectives of the <i>Purāṇa</i>.</p> <p>iii) The Social Importance of the of the <i>Purāṇa</i>.</p> <p>iv) The cultural Importance of the of the <i>Purāṇa</i>.</p> <p>v) The Historical importance of the of the <i>Purāṇa</i>.</p> <p>vi) General idea of <i>UpaPurāṇas &amp; MahaPurāṇas</i> .</p>  |
| <b>Suggestive Readings:</b>        | <ol style="list-style-type: none"> <li>1) <i>Samṣkṛtasāhityera Itihāsa</i> : Debkumar Das, Sadesh, Kolkata.</li> <li>2) <i>Samṣkṛtasāhityera Itihāsa</i> : Yudhisthir Gope, Sanskrit Book Depot, Kolkata.</li> <li>3) <i>Samṣkṛtavāṅgmayasya Itihāsa</i> : Dhirendranath Bandyopadhyaya, Paschimanga Rajya Pustak Parsad, Kolkata.</li> <li>4) <i>A History of Sanskrit Literature</i> : Arthur A. Macdonell, University Press of the Pacific, India.</li> <li>5) <i>A History of Sanskrit Literature (Classical Period)</i> : Surendranath Dasgupta and Sushil Kumar De, Motilal Banarsidass, New Delhi.</li> <li>6) <i>A History of Sanskrit Literature</i> : A. Berriedale Keith, Motilal Banarsidass, New Delhi.</li> <li>7) <i>A History of Ancient Sanskrit Literature</i> : F. Max Müller, Williams and Norgate London.</li> <li>8) <i>A History of Indian Literature</i> : Introduction <i>Veda, Epics, Purāṇas and Tantras</i> (Vol. 1), Maurice Winternitz, Trans. By V. Srinivasa Sarma, Motilal Banarsidass, New Delhi.</li> <li>9) <i>History of Classical Sanskrit Literature</i>: M. Krishnamachariar, Motilal Banarsidass, New Delhi.</li> <li>10) <i>History of Vedic Literature</i>: Yudhisthira Gopa, Sanskrit Book Depot. Kolkata.</li> <li>11) <i>History of Vedic Literature</i>: Santi bandyopadhyay, Sanskrit pustak bhandar, Kolkata.</li> <li>12) <i>A History of Vedic Literature</i>: S.N. Sharma, Chowkhamba</li> </ol> |

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|  | <p>Sanskrit Series Office, Varanasi.</p> <p>13) <i>A History of Vedic Literature</i> : P.P.S.SASTRI, PANDIT</p> <p>K.L.V.SASTRI</p> |
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## Construct the Curriculum of Discipline Specific Course/ Major ( DSC)

### Semester -IV

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| <b>Title of the Course:</b>            | <b><i>Indian Social customs &amp; Ancient Indian Judiciary</i></b>  |
| <b>DSC Major Paper Code:</b>           | <b>SAN-DC-MJ-401</b>  |
| <b>Semester = IV</b>                   |   |
| <b>Credit = 4</b>                      |   |
| <b>Objectives of the Course:</b>       | <p>i)The course on Indian Social Customs and Ancient Indian Judiciary aims to explore the diverse social practices and traditions that have shaped Indian society throughout history.</p> <p>ii)Students will examine the structure and functions of ancient Indian legal systems, including the role of customs and ethics in governance.</p> <p>iii)The course seeks to provide insights into how these customs and judicial practices influence contemporary Indian society and legal frameworks.</p>                              |
| <b>Learning Outcomes of the Course</b> | <p>i)Students will demonstrate an understanding of the key social customs and traditions that have influenced Indian society across different historical periods.</p> <p>ii)They will be able to analyze the structure and functioning of ancient Indian judiciary systems, recognizing the interplay between customs and legal practices.</p> <p>iii)Ultimately, learners will connect historical social and legal frameworks to contemporary issues in Indian society, enhancing their critical thinking and analytical skills.</p> |

## **Course Content**

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| <p><b>Module: -1</b></p> <p><i>Manusamhitā</i><br/>( Chapter VII)</p>  | <p>i) Introduction on <i>Manusamhitā</i></p> <p>ii) Discuss the origin and Development of Kings.</p> <p>iii ) Origin, Nature, Characteristics and functions of <i>Danḍa</i>.</p> <p>iv) Detailed discussion of the different types of <i>Vyasayana</i>.</p> <p>v) Formation of the Council of Ministers and the nature of the King's discussions with the ministers.</p> <p>vi) Characteristics and function of the angels.(<i>Dyūta</i>).</p> <p>vii) Discuss the different types of forts of ancient India.</p> <p>viii) Detailed discussion on the Taxation .</p> <p>ix) Detailed discussion on the <i>Śādaguṇya</i>.</p>                  |
| <p><b>Module: -2</b></p> <p><i>Yājñavalkyasamhitā</i> ,<br/>(<i>Vyavahārādhyāya</i>)</p>                           | <p>i) Introduction on <i>Yājñavalkyasamhitā</i>.</p> <p>ii) Detailed discussion on the <i>Catuṣpādavyavahāra</i>.</p> <p>iii) Detailed discussion on the <i>Sādhāraṇa-Asādhāraṇamātrikāprakraṇa</i>.</p> <p>iv) Detailed discussion on the <i>Pramāṇas</i>.</p> <p>Detailed discussion on the <i>Aṣṭādaśavivādapadas</i>.</p>   |
| <p><b>Module: -3</b></p> <p><i>History of Dharmaśāstra</i><br/>(General Conception)</p>                            | <p>i) Introduction on <i>Dharmaśāstra</i>.</p> <p>ii) Definition and meaning of <i>Dharma</i>.</p> <p>iii) Source of the <i>Dharmaśāstra</i>.</p> <p>iv) <i>Dharma</i> as a guiding principle in personal, social, and political life.</p> <p>v) Main objectives and the main tenets of the <i>Dharmaśāstra</i>.</p> <p>vi) When and how did <i>Dharmaśāstra</i> establish</p> <p>vii) Relevance of <i>Dharma</i> in modern ethical and moral frameworks.</p> <p>viii)Major Texts of <i>Dharmaśāstra</i> (<i>Manusmṛti</i>, <i>Nāradaśmṛti</i>, <i>Yajñavalkyaśmṛti</i>, <i>Bṛhaspatiśmṛti</i>, <i>Kātyāyanasṛti</i> , <i>Hārītsmṛti</i>)</p> |
| <p><b>Module: -4</b></p> <p><i>History of Dharmaśāstra</i><br/>(Commentators and Bengali <i>Nibandhakāras</i>)</p> | <p>i) Contribution of Commentators ( Medhātithi, Kullūk Bhaṭṭa , Vijñāneśvara, Viśvarūpa)</p> <p>ii) Contribution of Bengali <i>Nibandhakāras</i> (Jīmūtabāhana, Śūlapāṇi, Raghunadana).</p>  |
| <p><b>Suggestive Readings:</b></p>   | <p>1. <i>Manusamhitā</i> (Chapter-VII) : Dr. Sumita Basu, B.N. Publication, Kolkata</p> <p>2. <i>Manusamhitā</i> (Chapter-VII) : Dr. Anil Chandra Basu, Sanskrit</p>  |

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|  | <p>Book Depot, Kolkata.</p> <p>3. <i>Manusamhitā</i> (Chapter-VII) :Ashoke kumar Bandyopadhyaya, Sadesh Publication, Kolkata.</p> <p>4. <i>Yājñavalkyasamhitā (Vyavahārādhyāya)</i> : Dr. Sumita Basu, Sadesh, Kolkata</p> <p>5. <i>Yājñavalkyasamhitā (Vyavahārādhyāya)</i> : Prof. Ydupati Tripathi, B.N. Publication, Kolkata.</p> <p>6. <i>Yājñavalkyasamhitā (Vyavahārādhyāya)</i> : Dr. Anil Chandra Basu, Sanskrit Book Depot, Kolkata.</p> <p>7. <i>Manu's Code of Law</i> - (Ed. &amp; Trans.) :Olivelle, P. ( A Critical Edition and Translation of the Manava-Dharamaśāstra), OUP, New Delhi, 2006.</p> <p>8. <i>Yājñavalkyasmṛti</i> with Mitākṣarā commentary-Chowkhamba Sanskrit Series Office,Varanasi,1967</p> <p>9. <i>History of Dharmasastra</i>(Vol.1)- P.V. Kane. BOORI, Poona.</p> <p>10. <i>Concise History of Dharmaśāstra</i>- By Suresh Chandra Bandyopadhyay, MLBD.</p> |
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| <b>Title of the Course:</b>      | <b>Sanskrit Grammar</b>  |
| <b>DSC Major Paper Code:</b>     | <b>SAN-DC-MJ-402</b>   |
| <b>Semester = IV</b>             |  |
| <b>Credit = 4</b>                |  |
| <b>Objectives of the Course:</b> | <p>i)The course on Sanskrit Grammar focusing on Siddhāntakaumudī (Kāraka) and Siddhāntakaumudī (Samāsa) aims to provide a comprehensive understanding of key grammatical principles in Sanskrit. Students will delve into the concept of Kāraka, exploring the roles and relationships of different cases in sentence construction</p> <p>ii)The course will also cover the intricacies of Samāsa, examining compound formation and its significance in Sanskrit syntax.</p> <p>iii)Through detailed analysis and exercises, learners will enhance their proficiency in reading and interpreting Sanskrit texts.</p> |

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| <b>Learning Outcomes of the Course</b>  | <p>i) Students will demonstrate a thorough understanding of the Kāraka system and its application in constructing meaningful Sanskrit sentences.</p> <p>ii) They will be able to analyze and form various types of compounds using the principles of Samāsa, enhancing their grammatical proficiency.</p> <p>iii) Learners will apply these concepts to interpret and translate Sanskrit texts accurately, preparing them for further studies in linguistics and literature.</p>                             |
| <b><u>Course Content</u></b>  |  |
| <b>Module: -1</b><br><i>Siddhāntakaumudī</i><br><i>(Kāraka upto Sampradāna)</i>                       | Detailed discussion on the <i>Vibhakti Sūtras</i> , <i>Karṭṛ-kāraka</i> , <i>karma-kāraka</i> , <i>Karaṇa-Kāraka</i> , <i>Sampradāna-Kāraka</i> .  |
| <b>Module: -2</b><br><i>Siddhāntakaumudī</i><br><i>(Kāraka upto Adhikaraṇa)</i>                       | Detailed discussion on the <i>Apādāna-Kāraka</i> , <i>śeṣe-Ṣaṣṭi</i> , <i>Adhikaraṇa-Kāraka</i> .  |
| <b>Module: -3</b><br><i>Siddhāntakaumudī</i><br><i>(samāsa: Avyayibhāva, Tatpuruṣa, Karmadhāraya)</i> | Detailed discussion on the <i>Avyayibhāva-Samāsa</i> , <i>Tatpuruṣa-Samāsa</i> , <i>Karmadhāraya-Samāsa</i> .  |
| <b>Module: -4</b><br><i>Siddhāntakaumudī</i><br><i>(samāsa: Dvigu, Bahubrīhi, Dvandva)</i>            | Detailed discussion on the <i>Dvigu-Samāsa</i> , <i>Bahubrīhi-Samāsa</i> , <i>Dvandva-Samāsas</i>  |
| <b>Suggestive Readings:</b>   | <p>1. <i>kārakaprakaraṇam</i>: Dr. Shashibhushan Mishra, B.N. Publication</p> <p>2. <i>samāsaprakaraṇam</i>: Dr. Shashibhushan Mishra, B.N. Publication</p> <p>3. <i>Pāṇinīyam</i>: A Higher Sanskrit Grammar &amp; Composition, Probodh Chandra Lahiri &amp; Hrishikesh Shastri, Dhaka Students' Library, Kolkata</p> <p>4. <i>Pāṇinīya Śabdaśāstra</i>: Satyanarayan Chakraborty, Sanskrita Pustak Bhandar, Kolkata.</p> <p>5. <i>Helps to the Study of Sanskrit</i>, Janakinath Sastri, Sanskrit Book</p> |

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|  | <p>Depot, Kolkata.</p> <p>6. <i>Samagra Vyākaraṇa Kaumudī</i>: (Ed.) Pandit Durgacharan Samkhya VedantaTirtha, Sanskrit Book Depot, Kolkata.</p> <p>7. <i>A Higher Sanskrit Grammar</i> (For the Use of School and College Students), M. R. Kale, Motilal Banarsidass, New Delhi.</p> <p>8. <i>Vaiyākaraṇa-siddhāntakaumudī</i>, (Kāraka, Samāsa), Ayodhyānāth Sānyāl, Sanskrit Pustak Bhandar</p> <p>9. <i>Siddhāntakoumudī</i> (samāsa and kāraka prakaraṇam in Bengali by Dr. Sacchidananda Mukhopadhyaya.</p> <p>10. <i>Astadhyayi of Panini</i> by Sumitra M. Katre</p> <p>11. <i>Vaiyakarana Siddhanta Kaumudi ( Vol 1-4)</i> by Giridhari Sharma Chaturvedi &amp; Parameshvaranand Sharma Vidyabhaskar. Motilal Banarsidass, New Delhi</p> <p>11. Online Tools for Sanskrit Grammar developed by Computational Linguistics Group, Department of Sanskrit, University of Delhi:<br/><a href="http://sanskrit.du.ac.in">http://sanskrit.du.ac.in</a>.</p> |
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| <b>Title of the Course:</b>            | <b><i>Ancient Indian Ethics &amp; Values</i></b>   |
| <b>DSC Major Paper Code:</b>           | <b>SAN-DC-MJ- 403</b>  |
| <b>Semester = IV</b>                   |  |
| <b>Credit = 4</b>                      |  |
| <b>Objectives of the Course:</b>       | <p>i) The course on Ancient Indian Ethics and Values aims to explore the foundational moral principles and ethical frameworks that have shaped Indian philosophical thought.</p> <p>ii) Students will examine key texts and teachings from various traditions,</p> <p>iii) The course seeks to connect these ancient ideas to contemporary ethical dilemmas, fostering critical reflection on their relevance in modern society.</p> |
| <b>Learning Outcomes of the Course</b> | <p>i) Students will demonstrate an understanding of key ethical principles and values from ancient Indian philosophical traditions</p>   |



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|  | <p>ii) They will be able to analyze and compare different ethical frameworks and their applications to moral dilemmas.</p> <p>iii) Learners will critically reflect on how these ancient values influence contemporary ethical discussions and practices in Indian society.</p> <p>iv) Ultimately, participants will develop their analytical and critical thinking skills, enhancing their ability to engage with moral issues in a nuanced manner.</p> |
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## **Course Content**

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| <b>Module: -1</b><br><i>Mahābhārata</i><br>( Udyogaparvan-<br>33/16-123) | <p>i) Introduction to Vidura Nīti</p> <p>ii) The Concept of Dharma in Vidura Nīti</p> <p>iii) Governance and Leadership according to Vidura</p> <p>iv) The five Worst Enemies of a Man</p> <p>v) Six Qualities of a Good Ruler</p> <p>vi) Moral Compass in Politics.</p>   |
| <b>Module: -2</b><br><i>Mitrālābha</i>                                   | (Prastāvanā Portion)   |
| <b>Module: -3</b><br><i>Nīṭisatakam</i>                                  | (1-20 Verses)  |
| <b>Module: -4</b><br><i>Subhāṣitāni</i>                                  | <p style="text-align: center;"><b>Selected Ślokas</b></p> <p>i) विद्या ददाति विनयं.....</p> <p>ii) अपि स्वर्णमयी लङ्का.....</p> <p>iii) अयं निज परोवेति.....</p> <p>iv) यदि सन्ति गुणाः पुंसां.....</p> <p>v) कोऽस्ति भावः समर्थानां.....</p> <p>vi) नास्ति विद्यासमं चक्षु.....</p> <p>vii) अभिवादनशीलस्य नित्यं.....</p> <p>viii) क्रोधात् भवति सन्मोहः.....</p> <p>ix) श्रेयान् स्वधर्मो विगुणः .....</p> <p>x) अलसस्य कुतो विद्या.....</p> <p>xi) उपदेशो हि मूर्खानां....</p> <p>xii) तक्षकस्य विषं दन्ते....</p> <p>xiii) पुस्तकस्था तु या विद्या.....</p> <p>xiv) धर्मार्थः प्रभवति.....</p> <p>xv) यस्य नास्ति स्वयं प्रज्ञा....</p> <p>xvi) अक्रोधेन जयेत् क्रोधं.....</p> |

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|                             | <p>xvii) रूपयौवनसम्पन्ना.....</p> <p>xviii) उद्यमेन हि सिद्ध्यन्ति कार्याणि....</p> <p>xix) अतिदर्पे हता लङ्का.....</p> <p>xx) विद्वत्त्वञ्च नृपत्वञ्च.....</p>  |
| <b>Suggestive Readings:</b> | <p>1.Mahābhāratam: Haridas Siddhanta Bagish Bhattacharya, Bisyavani Prakasani, Kolkata.</p> <p>2.The Hitopadesa of Narayana: M.R. Kale, Motilal Banarsidass International</p> <p>3.Nītiśatakam: Prof. Janesh Ranjan Bhattacharya, B.N. Publication, Kolkata</p> <p>4.Mahābhāratam, Yudyogparva (Chapter -33),Dr. Anil Chandra Basu &amp; Nupur Ghosh, Sanskrit Book Depot, Kolkata.</p> <p>5.Nītiśatakam: Uday Chandra Banerjee &amp; Dr. Anita Banerjee, Sanskrit Book Depot, Kolkata.</p> <p>6. Hitōpadēśaḥ, Dr. Satyanarayana Chakraborty, Sanskrit Book Bhandar, Kolkata.</p> <p>7. Mitralābhah, Ashok Kumar Banerjee, Sadesh, Kolkata.</p> <p>8.Mitralābhah, Srimadgurunathvidyanidhi-Bhattacharyya, Sanskrit Book Depot, Kolkata.</p> <p>9. Sanskrita Subhasita Ratnakara, Dwarkaprasad Mishra, Chowkhamba Sanskrita Series, Varanasi, 2013.</p> <p>10. Sanskrita Subhasita Kosha, Ramprakash Sharma, Jnana Vijnana Educare, 2022.</p> |

# University of Gour Banga

## COURSE CURRICULUM

( Undergraduate Program as per NEP-2020)



### Curriculum of Disciplinary Minor

Discipline Name: **SANSKRIT**

### Curriculum of Disciplinary Minor Course(SAN-DC-MN-101) for UG Program for Semester-I

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| Title of the Course:             | <i>Fundamentals of Sanskrit Grammar and History of Classical Sanskrit Literature.</i>  |
| Minor Paper Code:                | SAN-DC-MN- 101   |
| <b>Semester = I</b>              |  |
| <b>Credit = 4</b>                |  |
| <b>Objectives of the Course:</b> | <p>i) Understand the basics of Sanskrit grammar and its components: Śabdarūpa, Dhāturūpa and Avyaya.</p> <p>ii) Master the conjugation of verbs in different tenses and moods.</p> |

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|  | <p>iii) Understand the foundational principles of Sanskrit translation and comprehension.</p> <p>iv) The course aims to explore the rich tapestry of classical Sanskrit literature, delving into the major genres of Mahākāvya, Drama, Lyric, and Prose Romance.</p> <p>v) Students will study seminal works and key authors such as Kālidāsa, Bhāsa, and Jayadeva, understanding their contributions to the literary canon.</p> <p>vi) Through detailed analysis and contextual understanding, the course seeks to illuminate the artistic, cultural, and philosophical dimensions of these classical texts.</p> |
| <b>Learning Outcomes of the Course</b>   | <p>i) Identify and apply noun/ pronoun/ adjectives and verbs.</p> <p>ii) Use indeclinable words (Avyaya) effectively in sentence construction,</p> <p>iii) Translate and parse basic Sanskrit sentences and passages.</p> <p>iv) Upon completing the course, students will have a comprehensive understanding of the major genres of classical Sanskrit literature, including Mahākāvya, Drama, Lyric, and Prose Romance, and their distinguished authors.</p> <p>v) They will be able to analyze and interpret key literary works, recognizing their thematic and stylistic elements.</p>                        |
| <b><u>Course Content</u></b>   |   |
| <b>Module: -1</b><br>General concept of <i>Śabdarūpa, Dhāturūpa and Avyaya</i> | <p>i) <b>Śabdarūpa (Declension):</b> नर, मुनि, साधु, लता, मति, नदी, स्त्री, दातृ, पितृ, मातृ, फल, मधु, गुणिन्, अस्मद्, युस्मद्, तद्, यद्, किम्, , एक, द्वि, त्रि ।</p> <p>ii) <b>Dhāturūpa (Conjugation):</b> भू, वस्, गम्, स्था, सेव्, अस्, अद्, शास्, कृ, पठ्, दा ( लट्, लोट्, लङ्, विधिलिङ्, लृट् )</p> <p>iii) <b>Avyaya ( Indeclineable ) :</b> अद्य, यदा, तदा, कदा, सदा, सर्वदा, यत्र, तत्र, कुत्र, ह्य, श्वः, प्रत्यह, सायम्, आम्, न, तु, किन्तु, अपि, कथम्, नूनम्, खलु, हि, मा, झटिति, प्राक्, विना, ऋते, अन्तरा, अन्तरेण ।</p>   |
| <b>Module: -2</b><br>Translation and Comprehension                             | <p>i) Translation ( Sanskrit to Vernacular)</p> <p>ii) Comprehension</p>  |
| <b>Module: -3</b><br><i>Mahākāvya &amp; Drama</i>                              | i) <b>Mahākāvya :</b> <i>Aśvaghoṣa, Kālidāsa, Bhāravi, Māgha, Bhaṭṭi, Śrīharṣa.</i>   |

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|   | ii) <b>Drama:</b> <i>Bhāsa, Kālidāsa, Śūdraka, Viśākhadatta, Bhaṭṭanārāyaṇa, Bhavabhūti, Rājaśekhara.</i>   |
| <b>Module: -4</b><br>Lyric literature & Prose romance | i) <b>Lyric:</b> <i>Kālidāsa, Jayadeva.</i><br>ii) <b>Prose Romance :</b> <i>Subandhu, Daṇḍin, Bāṇabhaṭṭa.</i>  |
| <b>Suggestive Readings:</b>                           | <p>i) Pāṇinīyam: A Higher Sanskrit Grammar &amp; Composition, Probodh Chandra Lahiri &amp; Hrishikesh Shastri, Dhaka Students' Library, Kolkata.</p> <p>ii) . Pāṇinīya Sabdaśāstra, Satyanarayan Chakraborty, Sanskrita Pustak Bhandar, Kolkata.</p> <p>iii) Helps to the Study of Sanskrit: Janakinath Sastri, Sanskrit Book Depot, Kolkata.</p> <p>iv) Samagra Vyakarana Kaumudi: (Ed.) Pandit Durgacharan Samkhya Vedantatirtha, Sanskrit Book Depot, Kolkata.</p> <p>v) Saṃskṛtasāhityera Itihāsa, Debkumar Das, Sades, Kolkata.</p> <p>vi) Saṃskṛtasāhityera Itihāsa, Yudhisthir Gope, Sanskrit Book Depot, Kolkata.</p> <p>vii)Saṃskṛtasāhityera Itihāsa, Suparna Basu Mishra, Karuna Prakashani, Kolkata.</p> <p>viii)Saṃskṛtavāṅgmayasya Itihāsaḥ, Dhirendranathaḥ Bandyopadhyayaḥ, Paschimbanga Rajya Pustak Parsad, Kolkata.</p> <p>ix)A History of Sanskrit Literature, Arthur A. Macdonell, University Press of the Pacific, India.</p> <p>x) A History of Sanskrit Literature (Classical Period), Surendranath Dasgupta and Sushil Kumar De, Motilal Banarsidass, New Delhi.</p> <p>xi)A History of Sanskrit Literature, A. Berriedale Keith, Motilal Banarsidass, New Delhi.</p> <p>xii)A History of Ancient Sanskrit Literature, F. Max Müller, Williams and Norgate, London.</p> <p>xiii)A History of Indian Literature: Introduction, Veda, Epics, Purāṇas and Tantras (Vol. 1), Maurice Winternitz, Trans. By V. Srinivasa Sarma, Motilal Banarsidass, New Delhi.</p> <p>xiv)History of Classical Sanskrit Literature, M. Krishnamachariar, Motilal Banarsidass, New Delhi.</p> |

## Curriculum of Disciplinary Minor Course(SAN- DC-MN-201) for UG Program for Semester-II

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| <b>Title of the Course:</b>            | <b>History of <i>Vedic Literature and General Grammer</i></b>   |
| <b>Minor Paper Code:</b>               | <b>SAN-DC-MN- 201</b>   |
| <b>Semester = II</b>                   |   |
| <b>Credit = 4</b>                      |   |
| <b>Objectives of the Course:</b>       | <ul style="list-style-type: none"> <li>i) Students will have to acquaint the Indian society and culture through the Vedic Literature.</li> <li>ii) Enable students to learn the different types of Sandhi- Svara (vowel), Vyanjana (consonant) and Visarga (final consonant) and their rules.</li> <li>iii) Provide a comprehensive understanding of the phonetic changes that occur when sounds meet in Sanskrit.</li> <li>iv) Improve the ability to break down complex words and sentences in classical texts by recognizing Sandhi.</li> <li>v) Teach the grammatical rules for each of the seven vibhaktis (cases) in Sanskrit and their proper usage.</li> <li>vi) Introduce students to the concept of Karaka, explaining the relationship in a sentence.</li> </ul> |
| <b>Learning Outcomes of the Course</b> | <ul style="list-style-type: none"> <li>i) Students will be able to understand the culture and society reflected in the Vedic literature.</li> <li>ii) Students will gain knowledge of the four Vedas (Rigveda, Samaveda, Yajurveda and Atharvaveda) and their associated texts, such as the Brahmanas, Aranyakas and Upanishads.</li> <li>iii) Students will grasp how sounds interact and change according to Sandhi rules.</li> <li>iv) By understanding the phonetic rules behind Sandhi, students will enhance their recitation of Sanskrit verses and mantras.</li> </ul>  |

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|   | <p>v) Demonstrate a clear understanding of the six types of karaka and how each karaka relates to a specific case.</p> <p>vi) Form and analyze grammatically correct Sanskrit sentences by applying the correct vibhakti and karaka rules based on sentence structure and meaning.</p> |
| <b><u>Course Content</u></b>  |  |
| <p><b>Module: -1</b><br/>General concept of Veda</p>  | <p>i) Definition of <i>Veda</i>.</p> <p>ii) Time of <i>Veda</i></p> <p>iii) Classification of <i>Veda</i></p> <p>iv) Subject Matter of <i>Veda</i></p>   |
| <p><b>Module: -2</b><br/>General concept of <i>Brāhmaṇa</i>,<br/><i>Āraṇyaka</i>, <i>Upaniṣad</i> and<br/>Vedāṅga</p> | <p>i) Detailed Discussion of the <i>Brāhmaṇa</i>.</p> <p>ii) Detailed Discussion of the <i>Āraṇyaka</i></p> <p>iii) Detailed Discussion of the <i>Upaniṣad</i></p> <p>iv) Detailed Discussion of the Vedāṅga.</p>  |
| <p><b>Module: -3</b><br/>General Concept of <i>Sandhi</i><br/>( <i>Laghusiddhāntakaumudī</i>)</p>                     | <p>i) Fundamentals of <i>Sandhi</i></p> <p>a) <i>Ac Sandhi</i></p> <p>b) <i>Hal Sandhi</i></p> <p>c) <i>Visarga Sandhi</i></p>   |
| <p><b>Module: -4</b><br/><i>Kāraka &amp; Vibhakti</i><br/>(<i>Siddhāntakaumudī</i>)</p>                               | <p>i) Definition of <i>Kāraka</i></p> <p>ii) Definition of <i>Vibhakti</i></p> <p>iii) Detailed Discussion of <i>Kāraka</i></p> <p>iv) Detailed Discussion of <i>Vibhakti</i></p>  |

**Suggestive Readings:**

- i) Veder Parichaya, Yogiraj Basu, K L Pharma. Ltd.
- ii) Vaidika Sāhityer Ruparekhā, Smt. Shanti Bandopadhyay, Sanskrit Pustak Bhandar.
- iii) Saṃskṛtasāhityera Itihāsa, Debkumar Das, Sadesh, Kolkata.
- iv) Saṃskṛtasāhityera Itihāsa, Yudhisthir Gope, Sanskrit Book Depot, Kolkata.
- v) Saṃskṛtasāhityera Itihāsa, Suparna Basu Mishra, Karuna Prakashani, Kolkata.
- vi) Saṃskṛtavāṅgmayasya Itihāsaḥ, Dhirendranath Bandyopadhyaya, Paschimbanga Rajya Pustak Parsad, Kolkata
- vii) A History of Sanskrit Literature, Arthur A. Macdonell, University Press of the Pacific, India.
- viii) A History of Indian Literature: Introduction, Veda, Epics, Purāṇas and Tantras (Vol. 1), Maurice Winternitz, Trans. By V. Srinivasa Sarma, Motilal Banarsidass, New Delhi.
- ix) Pāṇinīyam: A Higher Sanskrit Grammar & Composition, Probodh Chandra Lahiri & Hrishikesh Shastri, Dhaka Students' Library, Kolkata.
- x) Pāṇinīya Sabdaśāstra, Satyanarayan Chakraborty, Sanskrita Pustak Bhandar, Kolkata.
- xi) Samagra Vyakarana Kaumudi: (Ed.) Pandit Durgacharan Samkhya Vedantatirtha, Sanskrit Book Depot, Kolkata.
- xii) Helps to the Study of Sanskrit: Janakinath Sastri, Sanskrit Book Depot, Kolkata.
- xiii) . Kāraka Prakaran: Dr. Shashibhushan Mishra, B.N. Publication, Kolkata..
- xiv) Siddhāntakaumudi - Kāraka Prakaran: Dr. Saccidānandā Mukhopadhyaya, Sahitya Niketan, Kolkata -7
- xv) Vyakaraṇa Siddhāntakaumudi Kāraka Ayodhyānath Sānyāla Shastri, Sanskrit Pustak Bhandar, Kolkata.



## Curriculum of Disciplinary Minor Course(SAN-DC-MN-301) for UG Program for Semester-III

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| <b>Title of the Course:</b>      | <b><i>History of Scientific and Technical Literature &amp; Drama</i></b>  |
| <b>Minor Paper Code:</b>         | <b>SAN-DC-MN- 301</b>   |
|                                  | <b>Semester-III</b>   |
|                                  | <b>Credit=4</b>   |
| <b>Objectives of the Course:</b> | <p>i) To impart a general acquaintance of scientific and technical knowledge of ancient India and to create interest in ancient Sanskrit narrative literature.</p> <p>ii) To enable students to appreciate the literary excellence of Kālidāsa's Abhijñānaśākuntalam by exploring its themes, characters, and unique features.</p> <p>iii) To develop the understanding of the students about the Sanskrit Drama.</p> <p>iv) To focus on the detailed study of Bhāsa's Svapnavāsavadatta, enabling students to delve into the content, themes, and characters of these works.</p> <p>v) To enhance students' knowledge and comprehension of Sanskrit metre as employed in classical Sanskrit texts, enabling them to recognize and analyze metrical patterns.</p> <p>vi) To give the fair knowledge through the Sanskrit Metre the students get quality based on the Sanskrit poetry.</p> <p>vii) Through the study of the Chandamanjuri or metres, to foster students' critical engagement, deepen their understanding of intricacies, and cultivate an appreciation for the beauty and complexity of Sanskrit poetry.</p> |

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| <p><b>Learning Outcomes of the Course</b></p>                                      | <p>i) Scientific and technical literature can have many outcomes, including: Advancing Scientific Knowledge through the Concept of Scientific &amp; Technical Literature, Concept of Vāstuśāstra, Concept of Jyotiṣaśāstra, Concept of Āyurveda, and Concept of Gaṇitaśāstra.</p> <p>ii) Students will develop a deep appreciation for the beauty of Kālidāsa's style and language, his nuanced treatment of nature, mastery over the use of similes, and the societal and cultural milieu of his era. They will gain a profound understanding of the storyline, themes, and notable episodes like the curse of Durvāśas, the repudiation of Śakuntalā, and the fisherman episode in Abhijñānaśākuntala.</p> <p>iii) Reconciliation: The king and Shakuntala are reconciled after he sees them in the hermitage of Kashyap and they explain themselves to each other.</p> <p>iv) Students will gain a nuanced understanding of the literary styles of the distinguished dramatist Bhāsa, appreciating their unique contributions to Sanskrit dramatic literature.</p> <p>v) Students will comprehend the application and patterns of various types of metres employed in Classical Sanskrit texts, enhancing their analytical skills and paving the way for future studies in Sanskrit poetry.</p> <p>vi) The course will significantly improve students' competency in grasping the broader concepts and themes of Classical Sanskrit literature, fostering a deeper appreciation and understanding of its timeless beauty and significance.</p> |
| <p style="text-align: center;"><b><u>Course Content</u></b></p>                    |   |
| <p><b>Module: -1</b><br/><i>History of Scientific and Technical Literature</i></p> | <p>i) Concept of Scientific &amp; Technical Literature</p> <p>ii) Concept of <i>Vāstuśāstra</i></p> <p>iii) Concept of <i>Jyotiṣaśāstra</i></p> <p>iv) Concept of <i>Āyurveda</i></p> <p>v) Concept of <i>Gaṇitaśāstra</i></p>  |

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| <p><b>Module: -2</b><br/><i>Chandomanjarī</i><br/>(<i>Samavṛttas</i> only)</p> | <p>i) Brief concept of <i>Chandomañjarī</i> of Gaṅgādāsa.<br/>ii) Concept of <i>Jati</i>.<br/>iii) Concept of <i>Guna</i>.<br/>iv) Write about the <i>Gana</i>.<br/>v) Definition of various topics of <i>Chandomanjarī</i>.<br/>vi) Explain the Chandas: <i>Indravajrā</i>, <i>Upajāti</i>, <i>Vasanta Tilaka</i>, <i>Mālinī</i>, <i>Mandākrāntā</i>, <i>Śikharinī</i>, , <i>Drutobilambita</i>, <i>Sragdharā</i> , <i>Vaṃshasthbilam</i>.</p> |
| <p><b>Module: -3</b><br/><i>Abhijñānaśākuntalam</i></p>                        | <p>i) Brief concept <i>Abhijñānaśākuntalam</i><br/>ii) Discuss the Bee episode<br/>iii) Discuss the Elephant episode<br/>iv) Trace the development of love between Dusyanta and Śakuntalā<br/>v) Discuss the scene of departure of Śakuntalā from the hermitage of Kanva.<br/>vi) Kanva's message to Śakuntalā<br/>Dramatic Significance of the Curse of Durvāsā<br/>vii) Poetic Style of Kālidāsa<br/>viii) Poetic nature of Kālidāsa</p>      |
| <p><b>Module: -4</b><br/><i>Svapnavāsavadattam</i></p>                         | <p>Brief concept of <i>Svapnavāsavadattam</i>.<br/>ii) Explain the appropriateness of the title of Drama <i>Svapnavāsavadattam</i>.<br/>iii) Discussion about the Bhāsa-Problems.<br/>iv) Discussion about the Brahmachari episode.<br/>v) Write detailed notes about the important characters of this drama.<br/>vi) Make an estimate of Bhāsa as a dramatist.</p>   |

**Suggestive Readings:**

- i) Saṃskṛta Sāhitya Sahachar, Prof. Janesh Ranjan Bhattacharyya, B.N. Publication.
- ii) Saṃskṛta Sāhitya Manjusha, Prof. Janesh Ranjan Bhattacharyya, B.N. Publication.
- iii) Saṃskṛtasāhityera Itihāsa, Debkumar Das, Sadesha, Kolkata.
- iv) Saṃskṛtasāhityera Itihāsa, Yudhisthir Gope, Sanskrit Book Depot, Kolkata.
- v) Saṃskṛtavāṅgmayasya Itihāsaḥ, Dhirendranathaḥ Bandyopadhyayaḥ, Paschimbanga Rajya Pustak Parsad, Kolkata.
- vi) A History of Sanskrit Literature, Arthur A. Macdonell, University Press of the Pacific, India.
- vii) A History of Sanskrit Literature (Classical Period), Surendranath Dasgupta and Sushil Kumar De, Motilal Banarsidass, New Delhi.
- viii) Abhījñanasākuntalam - Dr. Satyanarayan Chakraborty, Sanskrit Pustak Bhandar, Kolkata.
- ix) Abhījñanasākuntalam - Prof. Janesh Ranjan Bhattacharya, B.N. Publication.
- x) Abhījñanasākuntalam - Dr. Anil Chandra Basu, Sanskrit Book Depot, Kolkata.
- xi) Svapnavāsavadattam, Dr. Anil Chandra Basu, Sanskrit Book Depot, Kolkata.
- xii) Svapnavāsavadattam, Shanti Bondyopadhyay, Sanskrit Pustok Bhandar, Kolkata.
- xiii) Svapnavāsavadattam : Prof. Ydupati Tripathi, B.N. Publication, Kolkata.
- xiv) Chandālankār Disha : Dr. Sumita Basu, B.N. Publication, Kolkata.
- xv) Chandomañjarī of Gaṅgādāsa : (Ed.) Gurunath Vidyanidhi, Sanskrit Pustak Bhandar, Kolkata.
- xvi) Chandomañjarī of Gaṅgādāsa : (Ed.) Tapan Kumar Anjay, Sanskrit Pustak Bhandar, Kolkata.
- xvii) Chandomañjarī of Gaṅgādāsa : (Ed.) Anil Chandra Basu, Sanskrit Book Depot, Kolkata.
- xviii) Chandomañjarī of Gaṅgādāsa : (Ed.) Brahmananda Tripathi, Chowkhambha Prakashani, Varanasi.

## Curriculum of Disciplinary Minor Course(SAN-DC-MN-401) for UG Program for Semester-IV

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| <b>Title of the Course:</b>            | <b><i>History of Epic, Puraṇic literature and Prose Romance</i></b>   |
| <b>Minor Paper Code:</b>               | <b>SAN-DC-MN- 401</b>   |
| <b>Semester = IV</b>                   |   |
| <b>Credit = 4</b>                      |   |
| <b>Objectives of the Course:</b>       | <p>i) These two national epics are a must read to know about the life and culture of ancient India.</p> <p>ii) These two epics need to be read to know what path should be followed to create an ideal character.</p> <p>iii) Questions from these two epics are asked in various competitive examinations at central level as well as state level.</p> <p>iv) Having these two epics in the syllabus of most universities in India can benefit students later in their higher education.</p> <p>v) One of the most important parts of ancient Indian knowledge is Gita, so students must know it.</p> <p>vii) Gita is in the syllabus of most universities in India so it can be of great benefit to students in pursuing higher education.</p> <p>viii) The book Gita is a must read for students to gain knowledge on karma and bhakti.</p> <p>ix) Questions from this part of Gita are asked in various central as well as state Competitive examinations.</p> <p>x) To create interest in ancient Sanskrit Prose Literature.</p> <p>xi) Students will get an idea about Social structure, Literary style, Grammatik innovation &amp; Story elements.</p> |
| <b>Learning Outcomes of the Course</b> | <p>i) Students will clearly understand the comparison between the life and culture of ancient India and the present day.</p> <p>ii) Gaining knowledge in this subject may lead many interested students to focus on research later on.</p> <p>iii) Reading these two ancient epics can help students strive to build better societies and characters.</p> <p>iv) Students can also be introduced to the socio-economic and political issues of ancient India.</p> <p>v) Students can be inspired by the Amrit Vani of Gita.</p>   |

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|   | <p>vi) Karma Yoga and Jnana Yoga effect of Gita can be used in practical life in many cases.</p> <p>vi) Students who are interested in the subject of Gita can later proceed towards research.</p> <p>vii) Readers get good exposure to the prose Literature of different periods.</p>  |
| <b><u>Course Content</u></b>  |   |
| <p><b>Module: -1</b></p> <p>History of Epic &amp; Puranic Literature (Rāmāyana, Mahābhārata &amp; Purāṇa)</p> | <p>i) Definition of Epic, General Concept of Arya Mahakavya and Puran</p> <p>ii) Briefly the Story of <i>Rāmāyana</i>, <i>Mahābhārata</i></p> <p>iii) Influence of <i>Rāmāyana</i> on Indian society, culture and literature</p> <p>iv) Influence of <i>Rāmāyana</i> on Indian society, culture and literature</p> <p>v) Influence of <i>Mahābhārata</i> on Indian society, culture and literature</p> <p>vi) Detail note on <i>Purāṇa</i> literature</p>   |
| <p><b>Module: -2</b></p> <p><i>Gītā</i> ( <i>Karmayoga</i>-1-20 &amp; <i>Bhaktiyoga</i>- 1-20)</p>            | <p>i) General Concept of <i>Srimadbhāgavatgītā</i></p> <p>ii) About desireless actions for attaining Moksha</p> <p>iii) 'प्रकृतिजैः गुणैः' - The impact of this quality on the working life of man</p> <p>iv) A discussion on Jnanyoga spoken by Lord Krishna to Arjuna</p> <p>v) The description of the four varnas mentioned depends on the action</p> <p>vi) Description of karma bonds and means of liberation</p>  |
| <p><b>Module: -3</b></p> <p><i>Rājavāhanacarita</i></p>   | <p>i) The definition of kāvya, Types of kāvya, Basic knowledge of Śravyakāvya and Gadyakāvya</p> <p>ii) Origin and Development of prose literature</p> <p>iii) Introduction to the poet, period of the poet, Literary works of the Daṇḍin, The literary style of the Daṇḍin, दण्डिनः पदलालित्यम्</p> <p>iv) The place of Daṇḍin as a writer of prose romance</p> <p>v) The story of Rājavāhanacarita</p> <p>vi)Text reading-<br/>Rājavāhanacarita (Daṇḍin's<br/>Daśakumāracarita)(śrutvā tu bhuvanavṛttāntam..... teṣu<br/>prathamam prāha sma kilāpahāravarmā)</p> |
| <p><b>Module: -4</b></p>  | <p>i) The definition of kāvya, Types of kāvya, Basic knowledge of Śravyakāvya and Gadyakāvya</p>  |

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| <p><i>Śukanāsopadeśa</i></p>       | <p>ii) Origin and Development of prose literature</p> <p>iii) Introduction to the poet, period of the poet, Literary works of the Bāṇabhaṭṭa, Poetic Style of Bāṇabhaṭṭa , बाणोच्छिष्टं जगत्सर्वम्</p> <p>iv) The place of Bāṇabhaṭṭa as a writer of prose romance</p> <p>v) The story of Śukanāsopadeśa</p> <p>vi)Text reading-<br/>Śukanāsopadeśa (Bāṇabhaṭṭa's<br/>kādamvarī)<br/>(evaṁ samatirāmastu... Svabhavanam<br/>ājagāma)</p>  |
| <p><b>Suggestive Readings:</b></p> | <p>i) Sanskrit Sahityar Itihas, Dev Kumar Das, Sades</p> <p>ii) Sanskrit Sahityar Itihas, Pradyout Kumar Bandopadhyay, Dhaka students library</p> <p>iii) Sanskrit Sahityar Itihas, Nath Bandopadhyay, Paschim Banga Rajya Pustak Parsad</p> <p>iv) Srimadbhagwatgita, Mayapur Srichaitanya Math</p> <p>v) Srimadbhagwatgita, Swami Ramsukhdas, Gita Press</p> <p>vi)1.Kādambarī (Śukanāsopadeśa), Prof. Amal Kumar Bhattacharyya, Sanskrit Book Depot, Kolkata.</p> <p>vii) Kādambarī (Śukanāsopadeśa), Uday ch. Bandyopadhyay, Sanskrit Book depot, Kolkata.</p> <p>viii) Kādambarī (Śukanāsopadeśa), Anita Bandyopadhyay, Sanskrit Book depot,</p> <p>ix) Kādambarī (Śukanāsopadeśa), Shyamapada Bhattacharya, Sanskrit Book depot, Kolkata.</p> <p>x) Rājibāhancarita, Dr. Satyanarayan Chakroborty, Sanskrita Pustak Bhandar, Kolkata.</p> <p>xi) Rājibāhancarita, Ashoke kr. Bandyopadhyay, Sades, Kolkata.</p> |

## Curriculum of Disciplinary Minor Course(SAN-DC-MN 501) for UG Program for Semester-V

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| <b>Title of the Course:</b>            | <b><i>History of Dharmaśāstra, Arthaśāstra, &amp; Nītiśāstra</i></b>   |
| <b>Minor Paper Code:</b>               | <b>SAN-DC-MN- 501</b>  |
| <b>Semester = V</b>                    |  |
| <b>Credit = 4</b>                      |  |
| <b>Objectives of the Course:</b>       | <ul style="list-style-type: none"> <li>i) Understanding the Concept of Dharma:I express the philosophical, ethical, and religious aspects of <i>dharma</i>.</li> <li>ii)Analyze the legal traditions in ancient and medieval India.</li> <li>iii) By Manusmriti understanding the Duties of a Student (Brahmacharya)</li> <li>iv) It provides an outline of the <b>four varṇas (social classes)</b> of Hindu tradition.</li> <li>v) It understands moral purity, honesty, truthfulness, non-violence, and righteous conduct</li> <li>vi) The Text advises people to honor elders, scholars, and those who follow Dharma.</li> </ul>  |
| <b>Learning Outcomes of the Course</b> | <ul style="list-style-type: none"> <li>i) Students will understand the ancient Indian legal systems, social ethics, and duties from the texts such as Manusmriti, Yajnavalkya Smriti, and other Smritis.</li> <li>ii)Students will understand both their literal meanings and their broader philosophical and cultural significance.</li> <li>iii)The course may provide comparative insights into how ancient Indian legal traditions differ from or align with modern legal systems.</li> <li>iv) Learners may know the ancient Indian legal traditions differ from or align with the mode of legal systems.</li> <li>v) Understand the duties and responsibilities associated with the four ashramas or stages of life in ancient Indian tradition (Brahmacharya - student, Grihastha - householder, Vanaprastha - forest-dweller, and Sannyasa - renunciation).</li> </ul> |
| <b><u>Course Content</u></b>           |  |
| <b>Module: -1</b>                      | i) Introduction on <i>Dharmaśāstra</i>   |



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| History of Dharmaśāstra  | <ul style="list-style-type: none"> <li>ii) Definition and meaning of <i>Dharma</i></li> <li>iii) Source of the <i>Dharmaśāstra</i></li> <li>iv) <i>Dharma</i> as a guiding principle in personal, social, and political life.</li> <li>v) Main objectives and the main tenets of the Dharmaśāstra.</li> <li>vi) When and how did <i>Dharmaśāstra</i> establish</li> <li>vii) Relevance of <i>Dharma</i> in modern ethical and moral frameworks.</li> <li>viii) Major Texts of <i>Dharmaśāstra</i> (<i>Manusmṛti</i>, <i>Nāradaśmṛti</i>, <i>Yajñavalkyasmṛti</i>, <i>Bṛhaspatismṛti</i>, <i>Kātyāyanasmṛti</i>, <i>Hārīśmṛti</i>)</li> <li>ix) Commentators of <i>Dharmaśāstra</i> ( Medhātithi, Kullōk Bhatta, Jīmūtabāhana, Śūlapāṇi, Raghunandan.</li> </ul> |
| <b>Module: -2</b><br><br><i>Manusmṛhitā</i> (2 <sup>nd</sup> Chapter)            | <ul style="list-style-type: none"> <li>i) Introduction on <i>Manusmṛhitā</i></li> <li>ii) Discussion an account of the <i>Manusmṛhitā</i></li> <li>iii) <i>ManuSmṛiti</i> same times written as <i>Manusmṛhitā</i> lesa any one of the title</li> <li>vi) Importance of <i>Manusmṛhitā</i> in ancient Indian Society</li> <li>v) Discuss on the Education and Discipline</li> <li>vi) Discuss on the Rules of Conduct for Brahmacharis</li> <li>vii) Discuss on the Daily Duties and Rituals</li> <li>viii) Discuss on the Sanskaras</li> <li>ix) Discuss on the Self-Control and Discipline</li> </ul>   |
| <b>Module: -3</b><br><br><i>Arthaśāstra</i> (<br><i>Vinayādhikarana-1-12</i> )   | <ul style="list-style-type: none"> <li>i) Discussion an account of the <i>Arthaśāstra</i></li> <li>ii) Detailed discussion of various types of <i>Vidyā</i>.</li> <li>iii) Principal duties of four classes and four <i>varnas</i>.</li> <li>iv) Discussion the different views regarding selection of <i>Amāty</i></li> <li>v) Discussion the role of Messenger</li> <li>vi) Discussion the role of Spy.</li> </ul>  |
| <b>Module: -4</b><br><br><i>Mahābhārata</i><br><i>( Udyogaparvan- 33/16-123)</i> | <ul style="list-style-type: none"> <li>i) Introduction to Vidura Nīti</li> <li>ii) The Concept of Dharma in Vidura Nīti</li> <li>iii) Governance and Leadership according to Vidura</li> <li>iv) The five Worst Enemies of a Man</li> <li>v) Six Qualities of a Good Ruler</li> <li>vi) Moral Compass in Politics.</li> </ul>   |
| <b>Suggestive Readings:</b>  | <ul style="list-style-type: none"> <li>i) History of Dharmasahastra (Vol. 1) P.V.kane, BOORI, Poona.</li> <li>ii Dharmaśāstra-Arthaśāstra and Nitiśāstra, Sumitā Basu Nyātīrtha, Sadeś, Kolkata..</li> <li>iii) Manusmṛhitā, Gurucaran Das, Sanskrit pustak Bhandar, Kolkata.</li> </ul>  |

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|  | <p>iv) Manusamhitā, Anandasankar Pahari, Sanskrit Book Dipot, Kolkata.</p> <p>v) Manusamhita, Chaitali Dutta, Nabapatra Prokashan, Kolkata</p> <p>vi) Manusamhita, Manabindu Bondhapadhyay, Sanskrit Pustak Vandar, Kolkata.</p> <p>vii) Kautlya Arthasastra, Biswarup Saha, Sadesh, Kolkata</p> <p>viii) Kautilya Arthasastra, Radha Gobinda Basak, Sanskrit Book Depot, Kolkata</p> <p>ix) Kautlya Arthasastra, Dr. Anil Chandra Basu, Sanskrit Book Depot, Kolkata</p> <p>x) Arthasastram, Jadupati Tripathi, B. N. Publication, Kolkata.</p> <p>xi) Mahabharatam, (Udyogaparva), Dr. Anil Chandra Basu, Sanskrit Book Depot, Kolkata.</p> |
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## Curriculum of Disciplinary Minor Course(SAN-DC-MN-601) for UG Program for Semester-VI

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| <b>Title of the Course:</b>            | <b><i>Sanskrit Mahākāvya And Six Poetic Schools</i></b>  |
| <b>Minor Paper Code:</b>               | <b>SAN-DC-MN- 601</b>  |
| <b>Semester = VI</b>                   |  |
| <b>Credit = 4</b>                      |  |
| <b>Objectives of the Course:</b>       | <p>i) To introduce a general acquaintance of Sanskrit epic literature.</p> <p>ii) To create interest in ancient Sanskrit epic literature.</p> <p>iii) To introduce students to these Sanskrit Epics and their significance in indian culture, literature and philosophy.</p> <p>iv) To understand the socio-political, religious contexts, notions of kingship, war, family and societal norms.</p> <p>v) To create a sense of the soul of Poetry.</p> <p>vi) To identify the Introducer of the School of Poetics and their thoughts.</p> <p>vii) To develop the students' understanding about Alaṃkāra.</p> |
| <b>Learning Outcomes of the Course</b> | <p>i) Students will gain in- depth knowledge of the structure, themes and literary devices used in Mahakavyas.</p>   |

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|   | <p>ii) Students will develop an appreciation for the poetic elegance, stylistic richness and cultural relevance of Sanskrit epic poetry.</p> <p>iii) Students can also be introduced to the socio-economic and political issues of ancient India.</p> <p>iv) Students will identify the Alaṃkāra in poetry.</p> <p>v) Alaṃkāra will develop the literary thinking power of the students and boost their writing skills.</p> <p>vi) Students will understand the different elements of Poetry.</p> |
| <b><u>Course Content</u></b>                                    |   |
| <p><b>Module: -1</b></p> <p><i>Kirātārjunīyam</i> (Canto-I)</p> | <p>i) Source of Kirātārjunīyam.</p> <p>ii) Identifying of the Author</p> <p>iii) Statement of the Farester (Vanecara) to Yudhiṣṭhira.</p> <p>iv) Duryodhana's administrative policy</p> <p>v) Speech or statement of Draupadī to Yudhiṣṭhira</p> <p>vi) Characterization of Draupadī in her speech to Yudhiṣṭhira</p> <p>vii) Description of the miserable plights of the Pāṇḍava brothers during their exile.</p> <p>viii) Literary style of Bhāravi.</p>  |
| <p><b>Module: -2</b></p> <p><i>Raghuvamśam</i> (Canto-I)</p>    | <p>i) Source of Raghuvamśam.</p> <p>ii) Identity of the Author.</p> <p>iii) Qualities of the Kings of Raghuvamśam.</p> <p>iv) Character of the King Dilīpa.</p> <p>v) Description of Dilīpa's journey with his wife to Vasiṣṭha's hermitage.</p> <p>vi) Kālidāsa's treatment of nature.</p> <p>vii) Description of the hermitage of Vasiṣṭha.</p> <p>viii) Dilīpa's prayer to Vasiṣṭha.</p> <p>ix) Vasiṣṭha's instructions to Dilīpa.</p>   |
| <p><b>Module: -3</b></p> <p>Six Poetic Schools</p>              | <p>i) Concept of Poetics.</p> <p>ii) School of Poetics: Rasa, Alaṃkāra, Rīti, Dhvani, Vakrokti, Aucitya</p> <p>iii) Introduction of Rasa School</p> <p>iv) Introduction of Alaṃkāra School</p> <p>v) Introduction of Rīti School</p> <p>vi) Introduction of Dhvani school</p> <p>vii) Introduction of Vakrokti School</p>   |

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|  | viii) Introduction of Aucitya School  |
| <b>Module: -4</b><br><b>Sāhityadarpaṇa , Chapter X</b><br>[yamaka, anuprāsa, upamā,<br>rūpaka, dr̥ṣṭānta, samāsokti,<br>viśeṣokti, nidarśanā, utprekṣā,<br>atiśayokti, vibhāvanā,<br>prativastūpamā] | i) Concept of Alaṃkāra<br>ii) Parts of Alaṃkāra<br>iii) Define and Illustrate Various Types of Alaṃkāra.<br>iv) Discuss the different main parts of Alaṃkāra if available.  |
| <b>Suggestive Readings:</b>  | i) Basu, Dr. Anil Chandra, Kiratarjjuniyam(1st canto), Sanskrit Book Depo, Kolkata.<br>ii) Tripathi, Yadupati, Kiratarjjuniyam(1st canto), B. N.Publication, Kolkata.<br>iii) Bandyopadhyay, Sri Ashok kumar, Kiratarjjuniyam(1st canto), Balaram Prakashani, Kolkata.<br>iv) Bandyopadhyay, Uday Chandra, Raghuvamsam (1st Canto), Sanskrit Book Depot, Kolkata.<br>v) Das, Debkumar, Raghuvamsam (1st Canto), Sadesha (Balaram Prakashani), Kolkata<br>vii) Bhattacharyya, Janesh Ranjan, Raghuvamsam (1st Canto), B. N. Publication, Kolkata.<br>viii) Bhattacharya, Bishnupada: Pracin Bhartiya Alankarshastrer Bhumika.<br>ix) Mukhopadhyay, Gopendu: <i>Saṃskṛtasāhityera Itibṛitya</i> . United Book Agency, Kolkata.<br>x) Paul, Bipad Bhanjan: <i>Alankara Bichinta</i> . Swadesh, Kolkata<br>xi) Das, Debkumar: <i>Saṃskṛtasāhityera Itihāsa</i> . Sadesha, Kolkata<br>xii) Bandopadhyay, Uday Chandra: Kāvya mīmāṃsā of Rājaśekhara.<br>xiii) Bandopadhyay, Uday Chandra: Sāhitya Darpan (Chapter-X)<br>xiv) Gope, Yudhisthir: <i>Saṃskṛtasāhityera Itihāsa</i> . Sanskrit Book Depot, Kolkata.<br>xv) Bhattacharyya, Janesh Ranjan: <i>Sāhitya Darpan</i> (Chapter-X). B. N. Publication, Kolkata |

## Curriculum of Disciplinary Minor Course(SAN-DC-MN-701) for UG Program for Semester-VII

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| <b>Title of the Course:</b>            | <b><i>Vedic Selection and Indian Philosophy</i></b>   |
| <b>Minor Paper Code:</b>               | <b>SAN-DC-MN- 701</b>   |
| <b>Semester = VII</b>                  |   |
| <b>Credit = 4</b>                      |   |
| <b>Objectives of the Course:</b>       | <p>i) The study of Vedic <i>sūktas</i> illuminates the literary evolution of ancient Indian texts over millennia and it contains religious and philosophical insights that continue to influence Hindu thought and practice.</p> <p>ii) The text, <i>Īśopaniṣad</i> will provide deep insights into the Vedantic philosophy as expounded by Adi <i>Śaṅkarācārya</i> through his commentary on the <i>Īśopaniṣad</i>. It will also help to explore fundamental concepts such as Brahman (the ultimate reality), <i>Ātman</i> (the self), and the nature of existence.</p> <p>iii) Provide a clear understanding of the essential concepts, principles and schools of thought in Indian philosophy.</p> <p>iv) Offer an overview of the Astika and Nastika philosophical traditions and their major differences.</p> <p>v) Provide a foundational understanding of the Nyaya- Vaishesika system through Tarka Sangraha.</p> <p>vi) Familiarize students with the different means of knowledge (pramanas) and how they are applied in reasoning.</p> |
| <b>Learning Outcomes of the Course</b> | <p>i) Learners examine the composition, transmission, and preservation of Vedic hymns, rituals, and philosophical treatises and also delve into Vedic hymns, mantras, and brahmanas, exploring concepts such as <i>dharma</i> (righteousness), <i>karma</i> (action), <i>Ātman</i> (self), and <i>Brahman</i> (universal consciousness), gaining a deeper understanding of Hindu spirituality.</p> <p>ii) Students examine his philosophical arguments, logical reasoning, and insights into the deeper meanings of the Upanishadic verses.</p> <p>iii) Explain key Indian philosophical ideas such as karma, moksha, <i>ātmā</i> and brahma.</p> <p>iv) Demonstrate a basic understanding of central texts like the Upanishads, Dhammapada and Jain scriptures and explain their philosophical significance.</p>   |

|   | <p>v) Explain the core concepts of Tarka Sangraha, including the means of knowledge, categories of existence and logical principles.</p> <p>vi) Construct valid arguments and identify fallacies in reasoning using the tools provided by Tarka Sangraha.</p>  |
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| <b><u>Course Content</u></b>  |  |
| <p><b>Module: -1</b><br/> <i>Ṛgveda- Agni (1.1),<br/> Indra (2.12). Puruṣa<br/> (10.90), Atharvaveda-<br/> kāla</i></p> | <p>i) Historical context and significance of these sacred texts of the Rig Veda in Vedic literature.</p> <p>ii) The role of Agni in Vedic religion and cosmology and its importance as a divine messenger and sacrificial fire.</p> <p>iii) Overview of Indra's role as a king of the Vedic gods and the deity of thunder, rain, and warfare and its significance in Vedic mythology.</p> <p>iv) Theological implications of the <i>Puruṣa Sūkta</i> (Rig Veda 10.90) regarding the nature of the divine and creation of the universe and also its philosophical and theological depth and its influence in Hindu thought.</p> <p>v) Examination of the Vedic understanding of time in <i>Kāla Sūkta</i> and its influence on human life, rituals and in daily Vedic practices.</p> <p>vi) The role of different deities in the yajna and how the hymn is used in Vedic rituals and sacrifices.</p> <p>vii) Insights into Vedic philosophy and theology as reflected in the different hymns.</p> <p>viii) The textual, grammatical knowledge and its contemporary practices and relevance of the hymns.</p> <p>ix) Exploration of different commentaries and analyses from scholars.</p> |
| <p><b>Module: -2</b><br/> <i>Īśopaniṣad,<br/> Pañcamahāyajña</i></p>  | <p>i) Significance of the <i>Īśopaniṣad</i> as one of the primary texts of Vedānta philosophy as well as its profound insights into the nature of reality and the relationship between the self and the universe.</p> <p>ii) The concept of a universal divine presence pervading all things and the relationship between the individual self and the universal consciousness.</p> <p>iii) How the teachings of the <i>Īśopaniṣad</i> guide ethical behavior and spiritual practices.</p> <p>iv) Comparison with other philosophical traditions and their views on the self and the divine.</p> <p>v) Overview of major commentaries on the <i>Īśopaniṣad</i> by scholars like Śaṅkara, Rāmānuja, and others.</p> <p>v) Overview of the Pañcamahāyajña - 1. Devayajña (Sacrifice to the Gods), 2. Pitṛyajña (Sacrifice to the Ancestors), 3. Brahmayajña (Sacrifice to the Brahmins),</p>  |

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|   | <p>4. Manuṣyayajña (Sacrifice to human beings) and 5. Bhūtagavya (Sacrifice to all beings) and its importance in Vedic rituals and Hindu philosophy.</p> <p>vi) The concept of the <i>Pañcamahāyajña</i> (Five Great Sacrifices) for maintaining cosmic order and for the spiritual well-being of individuals and the community.</p>  |
| <p><b>Module: -3</b><br/><i>General acquaintance of Indian Philosophy</i></p> | <p>i). Philosophy of Buddha.</p> <p>ii. Philosophy of Jain.</p> <p>iii. Philosophy of Nyaya</p> <p>iv. Philosophy of <i>vaiśeṣika</i>.</p> <p>v. Philosophy of <i>Yoga</i>.</p> <p>vi. Philosophy of <i>Advaitavedanta</i>.</p>   |
| <p><b>Module: -4</b><br/><i>Tarkasaṃgraha</i></p>                             | <p>i) Definition and types of <i>padārthas</i>.</p> <p>ii) Definition and types of <i>pramānas</i>.</p> <p>iii) Definition and types of <i>prameya</i>.</p> <p>iv) Definition and types of <i>Anumāna</i>.</p> <p>v) Definition and types of <i>Hetvābhāsa</i>.</p>   |
| <p><b>Suggestive Readings:</b></p>  | <p>i) Vaidic Path Sankalan, Shanti Bandopadhyay, Sadesh Publishers</p> <p>ii) Vaidic Sankalan, Bhabaniprasad Bhattacharya, Sanskrit Book Depo Publishers.</p> <p>ii) Ishopanisad, Sitanath Goswami, Sanskrit Pustak Bhander.</p> <p>iii) Ishopanisad, Swami Justananda, Udbodhan Karyalaya.</p> <p>iv) Vedic Selection, Kshitish Chandra Chatterjee, Calcutta University.</p> <p>iv) Vaidic Sankalan (Part- 3), Dr. Taraknath Adhikari &amp; Samir Kumar Mondal, Sanskrit Book Depot Publishers.</p> <p>v) Shesharaj Shorma Remi , Chaukhamba Surbharati Prakashan. varanasi</p> <p>vi) Ramagovind shukla, Bharatiya vidya prakashan, New Delhi.</p> <p>vii) Govindacharya, Chaukhamba Surbharati Prakashan. Varanasi.</p> <p>viii) R. D Karmakar, Chaukhamba Sanskrit pratisthan , New Delhi</p> <p>ix) Rajendrannath Ghosh , Kolkata.</p> <p>x) Shree yadupati Tripathi, B. N publication, Kolkata.</p> <p>xi) Samagra Vharotio Darshan, Joti Sen Gupta, Sanskrit Book Depot, Kolkata.</p> <p>xii) Vharotio Darsahn Porichoi, Biswarup Saha, Sadesh, Kolkata.</p> <p>xiii) Tarkasangraha, Narayan Chandra Goswami, Sanskrit Book Dipot, Kolkata.</p> <p>xiv) Tarkasangraha, Anamika Roy Chowdhury, Sanskrit Pustak Vandar, Kolkata.</p> <p>xv) Tarkasangraha o Dipika, Biswarup Saha, Sadesh, Kolkata.</p> <p>xvi) Tarkasangraha, Yudhisthira Gopa, Sanskrit Book Depot, Kolkata.</p> |

## Curriculum of Disciplinary Minor Course(SAN-DC-MN-801) for UG Program for Semester-VIII

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| <b>Title of the Course:</b>            | <b><i>Sanskrit Texts</i></b>   |
| <b>Minor Paper Code:</b>               | <b>SAN-DC-MN- 801</b>  |
| <b>Semester = VIII</b>                 |  |
| <b>Credit = 4</b>                      |  |
| <b>Objectives of the Course:</b>       | <ul style="list-style-type: none"> <li>i) To reflect specific knowledge about the style of commentaries of Vedic Hymns.</li> <li>ii) To upgrade the skills to understand the language of commentary literature.</li> <li>iii) To enhance the abilities of the students to understand the Indian logic system.</li> <li>iv) To develop competency among students to understand the language of the Indian Navya Nyāya system.</li> <li>v) To introduce and facilitate a thorough comprehension of the Paninian Grammar, with a particular emphasis on Siddhāntakaumudī text.</li> <li>vi) To provide basic knowledge and foster the development of skills necessary for analyzing and interpreting classical Sanskrit texts, with a specific focus on syntax and semantics.</li> <li>vii) To equip students with the ability to analyze and apply key concepts from Indian poetics and poetry, as outlined in foundational texts as Kāvyaḍarśa.</li> <li>viii) The Kāvyaḍarśa by Dandin is the earliest surviving systematic treatment of poetics in Sanskrit.</li> </ul> |
| <b>Learning Outcomes of the Course</b> | <ul style="list-style-type: none"> <li>i) Students will understand the importance of commentaries to decode traditional meaning of the Vedic Hymns.</li> <li>ii) Students will get an idea about sacrificial ritualistic performances</li> <li>iii) It will help the students to become more logical while examining a hypothesis.</li> <li>iv) The students will be introduced to a new style of logical sentence framing</li> <li>v) Students will recognize the importance of Samāsa in Sanskrit Grammar and its process of word formation.</li> </ul>  |



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|  | <p>vi) Students will classify and describe the main divisions of Samāsa, including Avyayībhāva, Tatpuruṣa, Dvandva, Bahubrīhi Samāsa</p> <p>vii) Students will be able to appreciate and enjoy the expressions of poetry through Kāvyaḍarśa.</p> <p>viii) Students will develop a deep understanding of the fundamental terminologies of Kavya as presented by Daṇḍin.</p>                                   |
| <b><u>Course Content</u></b>                                     |  |
| <p><b>Module: -1</b></p> <p><i>Ṛgvedabhāṣyopakramanikā</i></p>   | <p>i) Justification of commentating <i>Yajurvedic</i> Hymns even before <i>Ṛgveda</i>.</p> <p>ii) Apouruṣeyatva of <i>Veda</i></p> <p>iii) Etymological definition of <i>Veda</i>.</p> <p>iv) Vedāṅgas.</p>  |
| <p><b>Module: -2</b></p> <p><i>Tarkabhāṣā</i></p>                | <p>i) Define <i>padārthas</i></p> <p>ii) Define <i>pratykṣa pramāṇa</i></p> <p>iii) Define <i>kāraṇas</i></p>  |
| <p><b>Module: -3</b></p> <p><i>Samāsa (Siddhāntakaumudī)</i></p> | <p>i) Definition of <i>Samāsa</i></p> <p>ii) Classification of <i>Samāsa</i></p> <p>iii) Detailed discussion of <i>Avyayībhāva Samāsa</i></p> <p>iv) Detailed discussion of <i>Tatpuruṣa Samāsa</i></p> <p>v) Detailed discussion of <i>Bahubrīhi Samāsa</i></p> <p>vi) Detailed discussion of <i>Dvandva Samāsa</i></p>   |
| <p><b>Module: -4</b></p> <p><i>Kāvyaḍarśa</i> (1st Chapter)</p>  | <p>i) Brief concept of <i>Kāvyaḍarśa</i> Dandin.</p> <p>ii) Benediction and introductory remarks.</p> <p>iii) Purpose and source of poetry.</p> <p>iv) Definitions and types of poetry.</p> <p>v) Characteristics of an epic poem.</p> <p>vi) Variations in prose writings.</p> <p>vii) Poetic diction (marga).</p> <p>vii) Poetic diction (marga).</p> <p>viii) Merits (guna).</p>                          |
| <b>Suggestive Readings:</b>                                      | <p>i) Ṛgvedabhāṣyopakramanikā. Shanti Bandyopadhyaya, Sanskrit Pustak Bhandar.</p> <p>ii) Ṛgvedabhāṣyopakramanikā. Gurushankar Mukhopadhyaya. Sanskrit Book Depot.</p> <p>iii) Tarkabhāṣā of Keśava Miśra. S.R. Iyer, Chukhamba Orientalia.</p> <p>iv) Tarkabhāṣā of Keśava Miśra. Gangadhar Kar, Mahabodhi Society, Kolkata.</p> <p>v) Tarkabhāṣā of Keśava Miśra. Satyajit Layek, Sanskrit Book Depot.</p> |

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|  | <p>vi) Tarkabhāṣā of Keśava Miśra. Sarbani Ganguly and Bijaya Goswami, Sanskrit Pustak Bhandar.</p> <p>vii) Samāsaprakarana, Dr. Tapan Sankar Bhattacharya , Sanskrit book deport , Kolkata.</p> <p>viii) Samāsaprakarana, Dr. Sachchidananda Mukhopadhyay , Sahitya niketan, Kolkata.</p> <p>ix) Kāvyaḍarśa (Chapter-I) : Dr. Anil Chandra Basu, Sanskrit Book Depot, Kolkata.</p> <p>x) Kāvyaḍarśa of Dandin, Rangacharya Reddy Shastri, BORI, Poona.</p> <p>xi) Kāvyaḍarśa, Chinmayee Chottapadhyay, Paschimbanga Pustak Parshat, Kolkata.</p> |
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### **N.B- Language option in answering for the Minor Courses**

- (i) Only an explanation (if any) is to be answered in sanskrit and preferably in Devanāgarī Script
- (ii) Language option for setting questions- English/Sanskrit.