

DETAIL OF CORE COURSES FOR SANSKRIT

SKT-HC-1016

Classical Sanskrit Literature (Poetry)

Unit I

Raghuvamśam: Canto-I (Verse: 1-25) Marks 15

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

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

Unit II

Kumārasambhavam: Canto-V (Verse: 1-30)

Marks 15

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

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

Text Reading Canto I Verses 1-15, (Grammatical analysis, Translation, and Explanation), Poetic excellence and Plot.

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

Unit III

Kirātārjunīyam - Canto I (1-25 Verses)

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

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

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

Unit IV

Nītiśatakam (1-20 Verses, 1st two Paddhatis). Marks 15

Nītiśatakam (1-20 Verses, 1st two Paddhatis)

Nītiśatakam: Verses (1-10) Grammatical analysis Translation, explanation Nītiśatakam: Verses (11-20) Grammatical analysis Translation, explanation, thematic comments on society.

Unit V

Origin and Development of Mahākāvya and Gītikāvya

Origin and development of different types of Māhākavya with special reference to Aśvaghosa, Kālidāsa, Bhāravi, Māgha, Bhatti, Śrīharsa.

Origin & Development of Sanskrit gītikāvayas With special reference to Kālidāsa, Bilhana, Jayadeva, Amarūk, Bhartrhari and their works.

SKT-HC-1026

Critical Survey of Sanskrit Literature

Credit: 6

Unit I Vedic Literature Marks 15

Samhita (Rk, Yajuh, Sama, Atharva): Time, subject matter, religion & Philosophy, social life. Brahmana, Aranyaka, Upanisad, Vedanga (Brief Introduction)

Unit II Ramayaṇa Marks 15

Ramayana: Time, subject matter, Ramayana as an Adikavya Ramayana as a Source Text and its Cultural Importance.

Unit III Mahabharata Marks 15

Mahabharata and its Time, Development, MahāEncyclopaedic nature, as a Source, text, Cultural Importance.

Unit IV

Purāṇas Marks 15

Puranas: Subject matter, Characteristics, Purāṇas Social, Cultural and Historical Importance with special reference to the Kālikāpurāna.

Unit V

General Introduction to Vyākaraṇa, Darśana and Sāhityaśāstra Marks 20

General Introduction to Vyākaraṇa, History of Vyākaraṇaśāstra General Introduction to Darśana: Major schools of Indian Philosophy Cārvāka, Bauddha, Jaina, Sankhya-yoga, Nyaya-Vaiseśika, mīmāṃsā and Uttara mimāṃsā. Pūrva-

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

.....

SKT-HC-2016 Classical Sanskrit Literature (Prose)

Total Credits 6

Unit I

Šukanāsopadeśa 25

Ed.Prahlad Kumar

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

Society, Ayurveda and political thoughts depicted in Sukanāsopadeśa, application of sayings: Bānocchistam Pancānan bā'nah logical meaning and application of saying "Baanocchistam", "Pancaanana Baanah".

Unit II

Viśrutacaritam Upto 15th Para. Marks 25

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

Para 11 to 15-Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action. Society, language and style of Dandin Exposition of Saying "landinah padalaliyam," " Kavirdandi Kavirdandi na Samsayah"

Unit III

Origin and development of prose, Important prose romances and fables . Marks30

Origin and development of prose, important proseromances and fables Subandhu, Dandin, Bāṇa, Ambikādatta Vyāsa.

Pañcatantra, Hitopadeśa, Vetālapañcavimśatikā, Simhāsanadvātrimśikā, Puruṣaparīksā, Sukasaptati

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

SKT-HC-2026 Self Management in the Gitā

Total Credits 6

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

Unit I

Gitā: Cognitive and emotive apparatus Hierarchy of indriya, manas, buddhi and aiman III.42, XV. 7 Role of the atman-XV.7, XV.9 Mind as a product of prakrti VII.4

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

Unit II Gita: Controlling the mind

Confusion and conflict

Nature of conflict 1.1, IV.16, 1.45, 11.6

Causal factors-Ignorance 11.41, Indriya-11.60, Mind-I167, Rajoguna-III.36-39, XV1.21;

Weakness of mind- 11.3, IV.5

Means of controlling the mind

Meditation-difficulties-V1.34-35, procedure VL11-14., 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 Importance of knowledge - II. 52; IV.38-39; IV.42

Clarity of buddhi - XVIII.30-32

Process of decision making-XVIII.63

Control over senses - II.59, 64

Surrender of kartrhāva-XVIII.13-16; V.8-9

Desirelessness- II.48; 11.55

Unit III

Gitā: Self management through devotion

Surrender of ego-II.7; IX.27, VIII.7, XI.55; 11.47

Abandoning frivolous debates - VII.21, IV.11; IX.26

Acquisition of moral qualities XII.11, XII.13-19

.....
SKT - HC- 3016

Classical Sanskrit Literature (Drama)

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

Unit I

Marks 20

Svapnavāsavadattam-Bhasa Act I & Act VI

Svapnavāsavadattam: Act Meaning/Translation and Explanation.

I-Story,

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

Unit II Marks 20

Abhijñānaśākuntalam-Kālidāsa Act I & Act IV

Abhijñānaśākuntalam Act I- (a) Introduction, Author, Explanation of terms like nāndī, prastāvanā, sūtradhāra, naṭi, viskambhaka, vidūṣaka, kañcukī, Text Reading (Grammar, Translation, Explanation), Poetic excellence, Plot, Timing of Action. Personification of nature, Language of Kālidāsa, in Upamāalamkāra Purpose and design behind Abhijñānaśākuntalam and other problems related to texts, popular saying about Kālidāsa & Śākuntalam

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

Unit III Marks 20

Mudrārākṣasam -Act I, II & Act III

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

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

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

Unit IV Marks 20

Critical survey of Sanskrit Drama

Sanskrit Drama: Origin and Development, Nature of Nātaka, Some important dramatists and dramas: Bhāsa, Kālidāsa, Śūdraka, Viśākhadatta, SriHarsa, Bhavabhūti, Bhattanārāyana and their works.

SKT- HC- 3026 Poetics and literary criticism

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

Unit I Marks 20

Introduction to Sanskrit Poetics

Introduction to poetics: Origin and development of Sanskrit poetics, its various saḥityaśāstra, saundryaśāstra. names- kriyākālpa, alaōkāraśāstra, Definition (laksana), objectives (prayojana) and causes (hetu) of poetry. (according to kāvyaprakāśa)

Unit II Marks 10

Forms of Kavya-Literature

Forms of poetry: dr̥śya, śravya, miśra, (campū) (according to Saḥityadarpana)

Mahākāvya, khandakāvya, gadya-kāvya: kathā, ākhyāyikā (according to Saḥityadarpana)

Unit III Marks 20

Śabda-śakti and rasa-sūtra

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

Kāvyaśāstra from Saḥityadarpana.

Unit IV Marks 30

Figures of speech and Meter

Figures of speech- anuprāsa, yamaka, ślesa, upamā, rūpaka, sandeha, bhrāntimān, apahnuti, utpreksā, atiśayokti, tulyayogitā, dīpaka, dr̥śiānta, nidarśanā, vyatireka, samāsokti, svabhāvokti, aprastutaprasāmsā, arthāntaranyāsa, kāvyalinga, vibhāvanā.

Metres- anustup, āryā, indravajrā, upendravajra, drutavilambita, upajāti, vasantatilakā, mālinī, mandākrāntā, Śikharini, śārdūlavikrīdita, sragdharā.

SKT HC-3036

Indian Social Institutions and Polity

(Social institutions and Indian Polity have been highlighted in Dharma-śāstra literature The aim of this course is to make the students acquainted with various aspects of social institutions and Indian polity as propounded in the ancient Sanskrit texts such as Samhitās, Mahābhārata, Purana, Kautilya's Arthaśāstra and other works known as Nitiśāstra)

Unit I Marks 20

Indian Social Institutions: Nature and Concepts

Indian Social Institutions: Definition and Scope: Sociological Definition of Social Institutions. Trends of Social Changes, Sources of Indian Social Institutions (Vedic Literature, Sūtra Literature, Puranas, Ramayana, Mahābhārata, Dharmaśāstras, Buddhist and Jain Literature, Literary Works, Inscriptions, Memoirs of Foreign Writers)

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; Viṣṇupurāna 2.16-17); Six kinds of Dharma in the sense of Duties (Mitākṣarātīkā on Yājñavalkyasmṛti,

1.1). Tenfold Dharmaas Ethical Qualities (ma nusrmrti, 6.92), Fourteen-Dharmasthānas (Yājñavalkyasmṛti,

Unit II Marks 20

Structure of Society and Values of Life

Varna-System and Caste System:

Four-fold division of Varna System, (Rgveda, 10.90.12), Mahābhārata, Santiparva, 72.3-8);

Division of Varna according to Guna 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, Santiparva,

65.13-22). Social rules for up-gradation and down-gradation of Caste System

(Apastambadharmasūtra, 2.5.11.10-11. Baudhayanadharmasūtra, 1.8.16.13-14, Manusmṛti, 10,64, Yājñavalkyasmṛti, 1.96)

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 Brhatsamhita of Varahamihira (Striprasamsa, chapter-74.1-10)

Social Values of Life:

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

Four aims of life "Puruṣārtha Catustaya- Dharma, 2. Artha, 3. Kama, 4. Moksa. Four

Asramas-1. Brahmacharya, 2. Grhastha, Vanaprastha, 4. Samnyasa

Unit III Marks 20

Indian Polity: Origin and Development

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

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

Parliamentary Institutions: Sabha, 'Samitt Vidatha in Vedic period (Atharvaveda,

7.12.1:12.1.6 Rgveda 10.85.26); and

King-maker 'Rajakartarah Council in Atharvaveda (3.5.6-7), Council Satapathabrahmana (5.2.5.1), of "Ratnis in

Coronation Ceremony of Śatapathabrāhmana (51.1.8-13, 9.4.1.1-5) Republic States Samrat in the Buddhist (Digghnikāya, Mahāparinibbana Sutta, Anguttaranikāya, 1 213,4.252,256) in Period

(Arthaśāstra, 1.13: 'yo' asmāngopāyatit i'); matsyanyāyābhibhuth to Essential Qualities of

King sampādayatyasampannah hiyate'); to (Arthaśāstra 6.1.16-18: jayatyevana

State Politics Rajadharma Mahābhārata Santiparva, 120.1-15; Manusmṛti, 7.1-15; Sukranīti,

1.1-15), Constituent Elements of Jain Polity in Nitivākyāmpta of Somadeva Suri, (Dandanīti samuddeśa, 9.1.18 and Janapada-samuddeśa, 19.1.10).

Relevance of Gandhian Thought in Modern Period with special reference to "Satyagraha Philosophy ('Satyagrahagītā of Panditā Kṣamārāva and "Gandhi Gīta, 5.1-25 of Prof. Indra)

Unit IV Marks 20

Cardinal Theories and Thinkers of Indian Polity Cardinal Theories of Indian Polity:

Saptanga Theory of State: 1 Svami, Janapada 4. Pura, 5. Kośa, 6. Danda and

Mitra (Arthaśāstra, 6.1. Mahābhārata, Sāntiparva, 56.5, Sukranīti, 1.61-62). 2

Mandala Theory of Inter-State Relations: 1 Ari 2 Mitra, 3 Ari-mitra 5 Mitra- mitra,

5. Ari-mitra-mitra:

"Sadgunya Policy of War and Peace:

1. Sandhi, 2 Vighraha, 3.Yana, 4. Asana,

5. Samśraya 6. Dvaidhibhāva

Caturvidha Upaya 'for Balancing the power of State: 1. Sama 2. Dama 3 Danda 4 Bheda;

Three Types of State Power Saki 1. Prabhu-

Amatya,śakti 2.Mantra-śakti, 3. Utsāha-śakti.

Important Thinkers on Indian Polity: Manu, Kautilya, Kāmandaka, Śukrācārya,

SomadevaSuri, Mahatma Gandhi.

.....
SKT- HC- 4016

Indian Epigraphy , Paleography and Chronology

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

Unit I Epigraphy Marks 20

Introduction to Epigraphy and Types of Inscriptions Importance of Indian Inscriptions in the reconstruction of Ancient Indian History and Culture. History of Epigraphical Studies in India History of Decipherment of Ancient Indian Scripts (Contribution of Scholars in the field of epigraphy): Fleet, Cunningham, Princep, Buhler, Ojha, D.C.Sircar.

Unit II Marks 10

Paleography

Antiquity of the Art of Writing Writing Materials, Inscribers and Library

Introduction to Ancient Indian Scripts,

Unit III Marks 35

Study of selected inscriptions

Aśoka's Giranāra Rock Edict-1

Aśoka's Saranātha Pillar Edict

Gimāra Inscription of Rudradāman

Dubi Copper Plates of Bhāskaravarman

Parbatiya Copper Plates of Vanamalavarmadeva

Unit IV Marks 15

Chronology

General Introduction to Ancient Indian Chronology. System of Dating the Inscriptions

(Chronograms) Main Eras used in Inscriptions - Vikrama Era, Saka Era and Gupta Era

SKT -4026 Modern Sanskrit Literature

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

Unit I Marks 20

Mahākāvya and Charitakāvya

Svātantryasambhavam (Revaprasada Dwivedi) Canto 2, verses 1-45 Sankaradeva carita of (Maheswar Hazarika) Chapter -5, Manikāñcanamilanam

Unit II Marks 20

Gadya and Rūpaka

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

Unit III Marks 20

Gitikāvya and Other genres

Ketakikāvya Taranga, I

Stutipraśastimañjarī by Mukunda Madhava Sarma: Anundoram Barooah, Krsnakanta Handique, Sanakaradeva.

Harshdev Madhava Haiku- (Snanagrihe, vedanā, mrityuhl, mrtyuh) 2; khanih; shatāvadhāni R. Ganesh (kavi-viśādah, varṣāvibhūtiḥ -selected verses)

Unit IV Marks 20

General Survey

Pandita Kshama Rao, P.K. Narayana Pillai, S. B. Varnekar, ParmanandShastri, Reva Prasad Dwivedi, Bhavadeva Bhagavati, Monoranjan Shastri, Biswanarayan Shastri, M.M. Sharma Haridas Siddhantavagish, Mula Shankar M. Yajnika, Mahalinga Shastri, Leela Rao Dayal, YatindraVimal Chowdhury, Virendra Kumar Bhattacharya

SKT- HC- 4036 Sanskrit and World Literature

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

Unit I Marks 10

Survey of Sanskrit Literature in the World

Vedic cultural elements in ancient Eastern and Western societies. Presence of Sanskrit words and ideas in English language. (Wasteland by T.S. Eliot; Brahma by R.W. Emers on Leaves of Grass and song of Myself by Walt Whiteman. General survey of the Classical Sanskrit Literature in the Eastern and Western literature,

Unit II Marks 10

Upaniṣads and Gita in the West

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

Unit III Marks 10

Sanskrit Fables in World Literature

Translation of Pancatantra in Eastern and Western Languages. Translation of Vetālapañcavimśatikā, Simhasanadvātrimśikā and Sukasaptati in Eastern Languages and Art.

Unit IV Marks 20

Rāmāyaṇa and Mahabharata in South Eastern Asia

Rāma Katha in south eastern countries

Mahābhārata stories as depicted in folk cultures of SE Asia

Unit V Marks 10 Kalidasa in the West

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

Unit VI Marks 20

Sanskrit Studies across the World 1. Sanskrit Study center in Europe, Asia, America.

.....

SKT- HC-5016

Vedic Literature

(This course on Vedic literature aims to introduce various types of vedic texts. Students will also be able to read one Upanisad, namely, Mundaka, where primary Vedanta-view is propounded.)

Unit I Marks30

Samhita and Brahmaṇa

Rgveda- Agni- 1.1, Usas 3.61, Akṣa Sūkta 10.34, Yajurveda-Šivasamkalpa Sūkta-34.1-6

Atharvaveda- Sāmmanasyam- 3.30, Bhūmi- 12.1-12 Satapathabrahmana

(Manumatsyakatha)

Unit II Marks20

Vedic Grammar

Declensions (labdarūpa), Subjunctive Mood (let), Gerunds (ktvārthaka, Tumarihaka), Vedic Accent and Padapatha.

Unit III Marks30 Mundakopanisad

Mundakopanisad 1.1 to 2.1 & 2.2 to 3.2

SKT - HC-5026

Sanskrit Grammar

(To acquaint the students with general Sanskrit Grammar)

Unit I Marks 20

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

Rules of Sandhi (Svara-Sandhi)

Unit II Marks 10

Natvavidhi & Ṣatvavidhi

Unit III Marks 25

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

Vyajananta punlinga, strilinga, napumsakalinga Pronouns.

Numerical words, Conjugation of roots

Unit IV Marks 25

Karaka prakarana, Samasa Prakarana

DISCIPLINE SPECIFIC ELECTIVE (DSE)

SKT-HE-5026

Theatre and Dramaturgy

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

Unit I Marks 25

Theatre: Types and Construction

Types of theatre vikṛta (oblong), calurasra (square), nyasra (triangular), (yestha madkyama (medium), axara (small). Sodhana (Examining the land) and (big), khme mapka (measurement of the site), mattavdrun (raising of pillars), rangapha and rangallrsa (stage), darukarma (wood-work), nepathya-grha (green-house), prekskopavesia (audience-hall), Doors for entrance & exit. Unit II Marks 35

Drama-vastu (subject-matter), netd (hero) and raya Definition of drama and its various names-driya, riparipola. abhineya, abhinaya and its types: digika (gestures), vācikatoral) sūrrvika (representation of the sattva), Ahdryer (dresses and make-up) Vastu: (subject-matter) adhikāriku (principal), prasangka (subsidiary), Five kinds of arthapraṣṭi, karyavartha (stages of the action of actor) and sandhi (segments), arthupaksepaka (interludes),

kinds of dialogue: 1. sarvaśrāvya or prakāṣa (aloud) aśravya or svagata (aside) 3. niyataśrāvya janāntika (personal address), apavārita (confidence) 4. ākāśabhāṣita (conversation with imaginary person).

Neta: Four kinds of heroes, Three kinds of heroines, sūtradhara (stage manager), pōripārśvika (assistant of sūtradhāra), vidūṣaka (jester), kañcuki (chamberlain), pratināyaka (villain).

Rasa: definition and constituents, ingredients of rasa-nispatti: bhava (emotions), vibhāva (determinant), anubhāva (consequent), sāttvikabhāva (involuntary state), sthāyibhāva Unit: (permanent states), vyabhicāribhāva (complementary psychological states), svada (pleasure), Four kinds of mental levels vikasa (cheerfulness), vistara (exaltation), ksobha (agitation), viksepa (perturbation).

Unit III Marks 20

Tradition and History of Indian Theatre

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

SKT - HE- 5036

Sanskrit Linguistics

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

Unit I Marks 20 Bhasasastra

Language - Its Nature, Importance, Origin and development, Nature and Scope of Comparative Philology Branches of Comparative Philology- Phonology, Morphology, Aim and object of Comparative Philology, Syntax, Semantics.

Unit II Marks 20 Indo-European Language Family. Name of the Indo-European Family Evolution of Indo-European Family.

Classification of Indo-European Family
Characteristics of Indo-European family
Languages of Indo-European Family

Unit III Marks 25

History and Prehistory of Sanskrit

Sanskrit as a member of Indo-European
Indo-Aryan and Indo-Iranian, Vedic and Classical Sanskrit, Vedic And Avesta, Sanskrit and
Prakrit. Middle Indo-Aryan. Modern Indo-Aryan

Unit IV Marks 15

Phonetic Changes

Assimilation and Dissimilation

Prothesis, Metathesis, Anaptyxis, Epenthesis, Synocore, Haplol

.....

SKT - HC-6016

Ontology and Epistemology

(This course aims to get the students acquainted with the cardinal principles of the Nyaya-Vaiśeṣika philosophy through the Tarkasamgraha and to enable students to handle philosophical texts in Sanskrit. It also intends to give them an understanding of essential aspects of Indian Philosophy.)

Unit I Marks 30

Essentials of Indian Philosophy

Meaning and purpose of darśana, general classification of philosophical schools in classical Indian philosophy. Realism (yathārthavāda or vastuvāda) and Idealism (pratyaavāda), Monism (ekattvavāda), Dualism (dvaitavavāda) & Pluralism (bahuttvavāda); dharma (property)-dharmi (substratum) Causation (kāryakaranavāda): naturalism (svabhāvavāda), doctrine of pre-existence of effect (satkāryavāda), doctrine of real transformation (pariṇāmavāda), doctrine of illusory transformation (vivartavāda), doctrine of non-preexistence of effect in cause (asatkāryavāda and arambhavāda)

Unit II Marks 20

Ontology

Concept of padārtha, three dharmas of padārthas, definition of Dravya.

Sāmānya, Viśesa, Samavāya, Abhāva.

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

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

Unit III Marks 30

Epistemology

Buddhi(jñāna)-nature of jñāna in Nyaya

vaiśeṣika; smṛiti-anubhava; yathārtha and ayathārtha, Karaṇa and karaṇa, definitions and types of prama, kartā-kāraṇa-vyāpāra-phala, model

Pratyakṣa

Anumāna including hetvābhāsa

Upamāna and śabda pramāṇa

Types of ayathartha anubhava

SKT-HC-6026

Sanskrit Composition and Communication

(This paper aims at teaching composition and other related informations based on Laghusiddhāntakāumud Vibhaktiyartha Prakara)

Unit- I Marks 20

Vibhaktiyartha, Voice & Krt

(1). Vibhaktyartha Prakara a Laghusiddh ntakaumud of (ii). Voice (kat, karma and bh va) Selections from Kr Prakara a- Laghusiddh ntakaumud Major Sūtras for the formation of k dania words from (tavyat, tavya, an yar, yat, yat, vul, tric, a, kta, katavatu, atrí, nac, tumun, ktv-lyap, lyu,ghan, ktin)

Unit II Marks 40

Translation and Communication

(i). Translation from English to Sanskrit on the basis of cases, Compounds and krt suffixes.

(ii). Translation from Sanskrit to English
Communicative Sanskrit: Spoken Sanskrit.

Unit III Marks 20

Essay

Essay (traditional subjects) e.g. veda, upni ad, Sanskrit Language, Sanskriti, Rm ya a, Mah bh rata, pur a, gt, principal Sanskrit poets.

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

DISCIPLINE SPECIFIC ELECTIVE (DSE)

SKT - HE- 6016

Fundamentals of Aurveda

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

Unit I Marks 30

Introduction of Ayurveda

Introduction of Ayurveda, History of Indian Medicine in the pre-caraka period, The two schools of Ayurveda: Dhanvantari and Punarvasu. Main Acāryas of Ayurveda Caraka, Suśruta, V gbha a, Madhava, Sārigadhara and Bhāvamiśra

Unit II Marks 20

Carakamsa mhita - (Sūtra-sthānam)

Carakasa hitā (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 (Grī ma), Rainy (Var ā) and Autumn (Sarada) seasons.

Unit III Marks 30 Bhaijayaratnavali

Bhaijayaratnāvali (Avatāraprakarana) (Ch. I)

Bhaijayaratnāvali (Miśravargaparakarana) (Ch. III)

SKT - HE- 6036

Kamrupa Schools of Dharmasastra

Unit I Marks 20

Introduction to Dharmasastras in Assam Meaning and Scope of Dharma Dharmasastras in Assam: Historical Perspective.

Different School of Dharmasastras

Unit II Marks 30

Kamarupa School of Dharmasastra

Smriti Writers of Kamrupa & their works.

Special features of Kamarupa School of Dharmasastras

Unit III Marks 30

Tirthakaumudi of Pitambarasiddhantavagisha

Tirtha, Tirthasamanyaphalani, Tirthavisesaphalani

.....