

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 -V**

Title of the Course:	<i>Prosody & Rhetorics</i>
DSC Major Paper Code:	SANMJ DC-501
Semester = v	
Credit = 4	
Objectives of the Course:	i. To impart a general acquaintance of prosody and rhetorics. ii. To introduce Samavṛttas chandos according to Chandomanjarī. iii. To familiarise students with Sabdālmkāras and Arthālmkāras.
Learning Outcomes of the Course	i. Identify and illustrate candos according to Chandomanjarī. ii. Explain various types of almkāras according to Sahityadarpaṇa. iii. Distinguish between Sabdālmkāras and Arthālmkāras.
<u>Course Content</u>	
Module: -1	Introduction to Sanskrit Prosody and Chandomanjarī
Module: -2	Chandomanjarī (Samavṛttas only)
Module: -3	Sahityadarpaṇa (Chapter-X) Sabdālmkāras: Anuprāsa, Yamaka, Vakrokti.
Module: -4	Sahityadarpaṇa (Chapter-X), Arthālmkāras: Upamā, Ananvaya, Rūpaka, Sandeha, Bhrāntimat, Apahnuti, Utprekṣā, Tulyayogitā, Dīpaka, Vibhāvanā, Viśeṣokti, Kāvyaṅga, Arthāntaranyāsa, Ekāvalī, Svabhāvokti, Samsrṣṭi
Suggestive Readings:	i. Chandomanjarī, Dr. Anil Chandra Basu, Sanskrit Book Dipo. ii. Chandomanjarī, Gurunath Vidyanidhi, Sanskrit Pustak Bhandar. iii. Sahityadarpaṇa (Chapter-X), Udai Chandra Bandopadhyaya, Sanskrit Book Dipo, Kolkata. iv. Sahityadarpaṇa (Chapter-X), Dr. Satyabrata Singha, Chaukhamba.

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Title of the Course:	<i>Vedic Studies & Brahmana</i>
DSC Major Paper Code:	SANMJ DC-502
Credit = 4	
Objectives of the Course:	i. To introduce students the foundational texts of the Vedas with a focus on selected hymns from the Rgveda, Sukla Yajurveda, Atharvaveda. ii. To understand the Samhita portion's philosophical, cosmological and theological ideas. iii. To familiar cosmological ideas according to Manumatsyakathā
Learning Outcomes of the Course	i. Identify and illustrate the selected vedic hymns. ii. Explain ethical ideas from the vedic hymns of Akṣa Sukta. iii. Explain cosmological idea according to Manumatsyakathā. iv. Know about vedic age society, vedic culture. v. Learn about agriculture in ancient India from Bhūmi sukta.
<u>Course Content</u>	
Module: -1	Rgveda: Agni (1.1), Indra (2.12), Akṣa(10.34).
Module: -2	Sukla Yajurveda: Rudradhyaya (16.1-14), Atharvaveda. Bhūmi (12.1-12)
Module: -3	Aitareya Brāhmaṇa: Sunahṣepopakhyānam, Chapter -33

Module:-4	Satapatha Brahmana Manumatsyakathā
Suggestive Readings:	i. Veda Sankalan, Uday Chandra Bhandhapadhyā, Sanskrit Book Depot, Kolkata. ii. Vedic Sankalan (1st & 2nd part), Dr. Vhabani Prashad Bhattacharya & Dr. Taraknath Adhikary, Sanskrit Book Depot, Kolkata. iii. Aitareya Brāhmaṇa, Dr. Jamuna pathak, Chaukhamba.

Title of the Course:	<i>Arthaśāstra & History of Sanskrit Grammar</i>
DSC Major Paper Code:	SANMJ DC-503
Credit = 4	
Objectives of the Course:	i. To introduce the foundations of Statecraft in the Arthaśāstra (Vinayādhikārika 1–6). ii. To familiar with Administrative Ethics and Royal Conduct (Vinayādhikārika 7–13) in ancient India. iii. To impart acquaintance of origin and development of sanskrit grammatical tradition. iv. To analyse Post-Pāṇinian Schools and Grammatical Debates.

Learning Outcomes of the Course	i. Able to understand ancient administrative system in the context of Arthaśāstra. ii. Explain the history of sanskrit grammar. iii. Get knowledge about post -Pāṇinian Schools and Grammatical Debates.
<u>Course Content</u>	
Module: -1	Foundations of Statecraft in the Arthaśāstra (Vinayādhikārika 1–6)
Module: -2	Administrative Ethics and Royal Conduct (Vinayādhikārika 7–13)
Module: -3	Origins and Development of the Sanskrit Grammatical Tradition
Module:-4	Post-Pāṇinian Schools and Grammatical Debates.
Suggestive Readings:	i. Arthaśāstra , Dr. Anil Chandra Basu, Sanskrit Book Dipo. ii. Arthaśāstra , dr. Manabendu Bandhopadhyaya o Ashoka Kumar Bandhopadhyaya, Sadesh.

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Title of the Course:	<i>Ontology and Metaphysics</i>
DSC Major Paper Code:	SANMJ DC-504
Credit = 4	
Objectives of the Course:	i. To introduce the foundational concepts of Nyāya-Vaiśeṣika Thought in Tarkasaṃgraha. ii. To familiar students with Inference, Fallacies, and Debate Theory in Tarkasaṃgraha. iii. To understand the significance of Nāstika Darśanas and Āstika Darśanas.
Learning Outcomes of the Course	i. Explain concepts of Nyāya-Vaiśeṣika Thought in Tarkasaṃgraha. ii. understand the main system of Indian philosophy. iii. Distinguish between Nāstika Darśanas and Āstika Darśanas.
<u>Course Content</u>	
Module: -1	Foundations of Nyāya-Vaiśeṣika Thought in Tarkasaṃgraha.

Module: -2	Inference, Fallacies, and Debate Theory in Tarkasaṃgraha
Module: -3	General acquaintance with the central system of Indian philosophy. Nāstika Darśanas – Unorthodox Systems of Indian Thought.
Module:-4	Introduction to Āstika Darśanas – Orthodox Systems of Indian Philosophy.
Suggestive Readings:	i. Tarkasaṃgraha, Yudhisthir Gopa, Sanskrit Book Dipo.

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

Title of the Course:	<i>Vedic Studies</i>
DSC Major Paper Code:	SANMJ DC-601
Semester = vi	
Credit = 4	
Objectives of the Course:	i)To introduce students to the foundational texts of the Vedas with a focus on selected hymns from the Rigveda and Yajurveda.

	ii) To analyse the Samhita portion's philosophical, cosmological, and theological ideas. iii) To study and interpret the core philosophical teachings in the Brhadaranyaka Upanisad. iv) To introduce students to the syntactic structures unique to Vedic Sanskrit. v) To examine the use and significance of specific grammatical elements such as the subjunctive mood, aorist forms, and infinitives.
Learning Outcomes of the Course	i) Identify and contextualise the selected hymns within the Vedic corpus. ii) Explain the philosophical significance of the Hiranyagarbha, Devi Sukta, Purusha Sukta and Shiva Sankalpa Sukta. iii) Explain the metaphysical and ethical ideas in sections 4.4 and 4.5 of the Brhadaranyaka Upanisad. iv) Distinguish between Vedic and Classical Sanskrit grammatical structures.
<u>Course Content</u>	
Module: -1	Samhita, Raveda: Hiranyagarbha (10.121) Devī (10.125), Purus (10.90) Samjñānasūkta(10.191) Yajurveda. Śivasamkalpa (34.1-6)
Module: -2	Brhadaranyaka Upanisad (4.4-5)
Module: -3	Introduction to Vedic Phonology and Morphology.
Module: -4	Syntax and Grammatical Peculiarities in the Vedas (Declension, Conjugation, Subjunctive, Infinitive Compound, Accent, Upasarga, Aorist, Sandhi)
Suggestive Readings:	i) Vedic Sankalan (1st & 2nd part), Dr. Vhabani Prashad Bhattacharya & Dr. Taraknath Adhikary, Sanskrit Book Depot, Kolkata. ii) Beder Porichaya, Dr. Jogiraj Basu, Farma K L Pvt Ltd., Kolkata.

	iii) Veda Sankalan, Uday Chandra Bhandhapadhy, Sanskrit Book Depot, Kolkata. iv) Brhadaranyaka Upanisad, Das, Ghosh & Goswami, Sanskrit Book Depot, Kolkata. v) Vedic Sahitya Prasanga, Somdatta Chakraborty, Sanskrit Book Depot, Kolkata. vi) Vedic Bhyakaran, Tapan Bhattacharya, Sanskrit Book Depot, Kolkata. vii) Vedic Sahityer Itihas, Juthisthir Gop, Sanskrit Book Depot, Kolkata. viii) Upanishad, Atulchandra Sen, Haram prakashani, Kolkata.
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Title of the Course:	<i>Self Management in the Gitā & Isopanṣad</i>
DSC Major Paper Code:	SANMJ DC-602
Credit = 4	
Objectives of the Course:	i) To understand the core principles of self-management as taught in the Bhagavad Gita.

	ii) To analyse how karma, knowledge, and devotion contribute to personal discipline and spiritual development. iii) To explore the Upanishadic vision of renunciation, detachment, and inner harmony. iv) To apply the teachings of these texts to contemporary challenges in personal and professional life. v) To cultivate reflective thinking and ethical responsibility through scriptural insight.
Learning Outcomes of the Course	i) Interpret the teachings of Gita Chapters III, IV, and XII in the context of self-discipline, self-awareness, and selfless action. ii) Understand the interconnectedness of action (karma), knowledge (Jnana), and devotion (bhakti) in managing the self. iii) Analyse the Isopanisad's message on renunciation, the unity of the self with the Supreme, and responsible action. iv) Integrate spiritual wisdom into daily decision-making, emotional regulation, and interpersonal relationships. v) Develop a value-based framework for holistic well-being and leadership.
<u>Course Content</u>	
Module: -1	Gitā, Chapter: III Karmayoga (1-20)
Module: -2	Gitā, Chapter: IV Jñānayoga (Verse-1-20)
Module: -3	Gitā, Chapter: XII Bhaktiyoga (1-20)

Module:-4	Isopanisad
Suggestive Readings:	i) Isopanisad, Jadunath Tripathi, B. N. Publication, Kolkata. ii) Isopanishad, Judhiathir Gop, Sanskrit Book Depot, Kolkata. iii) Isopanishad, Swami Justananda, Udbodhan Karyalaya, Kolkata. iv) Srimadbhagbad, Gita, Gita Press, Gorokhpur. v) Srimadbhagavatgita Jathajatjo, Sril Prabhupada, The Bhaktivedanta Book Trust, Mumbai. vi) gita and Kant: An Ethical Study, Samir Kumar Misra, Chaukhamba, Publishing House. vii) Srimadbhagvadgita (1&2 part), Dr. Madanmohan Agarwal, Chaukhamba Publishing House. viii) The Principle Upanishads (2 Vols), Maxmular, Chaukhamba Publishing House.

Title of the Course:	<i>Kāvya & Kāvyaśāstra</i>
DSC Major Paper Code:	SANMJ DC-603
Credit = 4	
Objectives of the Course:	i) To introduce students to Bhatti-kavya (also known as Ravanavadha), a unique Sanskrit Mahakavya that blends poetic excellence with grammatical illustration.

	ii) To examine the dual purpose of the poem- artistic expression and pedagogical function. iii) To introduce students to the foundational principles of Sanskrit poetics as outlined in Dandin's Kavyadarsa. iv) To examine the structure and key concepts presented in Chapter 1, such as the definitions of Kavya, Guna (qualities), and Dosa (flaws). v) To explore Dandin's classification of poetic devices and his formulation of aesthetic norms.
Learning Outcomes of the Course	i) Describe Bhatti-kavya's historical and literary significance within Classical Sanskrit Literature. ii) Discuss the structure, theme (the Ramayana Story), and purpose of the text. iii) Position Bhatti's work within the broader context of Sanskrit kavya and linguistic tradition. iv) Comprehend and explain the foundational ideas of Sanskrit poetics as described in Chapter 1 of Kavyadarsa. v) Critically analyse selected verses that exemplify Dandin's aesthetic and stylistic theories.
<u>Course Content</u>	
Module: -1	Introduction to Bhatti-kāvya and its Context.
Module: -2	Literary and Linguistic Analysis of Canto II
Module: -3	Foundations of Sanskrit Poetics in Kāvyaḍarśa (Chapter-1)

Module:-4	Aesthetic Theory and Poetic Devices in Kāvyaḍarṣa (Chapter 1)
Suggestive Readings:	i) Bhattikavyam, Jadunath Trapathi, B. N. Publication, Kolkata ii) Bhattikavyam (2nd Canto), Dr. Anil Chandra Basu, Sanskrit Book Depot, Kolkata. iii) Bhattikavyam (2nd Canto), Ratna Datta, Sanskrit Pustak Vanda, Kolkata. iv) Bhattikavyam of Mahakavi Bhatti (Set of 3 Books: Cantos I-XXII), Chowkhamba Sanskrit Series office. v) Battikavyam (Set of 2 Volumes), Bankelal Mishra, Sampurnanand Sanskrit University. vi) Kavyadarsa (1st Chapter), Dr. Anil Chandra Basu, Sanskrit Book Depot. vii) Kavyadarsa, Chinmayee Chottopadhyay, Paschimbanga Pustak Parsat, Kolkata. viii) Kavyadarsa of Dandin, S. K. Belvalkar, Oriental Book Supplying Agency. ix) Kavyadarsa of Dandin Edited with Original Commentary by Pandit Rangacharya Raddi Shastri, K. R. Potdar, Bhandarkar Oriental Research Institute.

Title of the Course:	<i>Modern Sanskrit Literature & Linguistics</i>
DSC Major Paper Code:	SANMJ DC-604
Credit = 4	
Objectives of the Course:	i) To introduce the development of modern Sanskrit literature from the 19th century to the present day.

	ii) To familiarise students with major genres and forms of modern Sanskrit literary expression (e.g., drama, poetry, novels, and short stories). iii) To examine the socio-political and cultural contexts of modern Sanskrit writing. iv) To explore the relationship between classical tradition and modern creative adaptation in Sanskrit. v) To introduce students to basic concepts of Sanskrit linguistics.
Learning Outcomes of the Course	i) Trace the story and evolution of modern Sanskrit literature. ii) Critically evaluate significant modern Sanskrit works across genres. iii) Analyse how modern Sanskrit authors integrate contemporary themes with ancient literary forms. iv) Apply linguistic tools to study phonetics, morphology, syntax, and semantics in Sanskrit.
<u>Course Content</u>	
Module: -1	Evolution of Modern Sanskrit Literature
Module: -2	Survey of Modern Sanskrit Literature (Pañcānana Tarkaratna, Aurobindo, Ramāranjan Mukherjee, Haridāśasiddhāntavāgīśa, Kālīpada Tarkāchārya, Chattopadhyay, Siddheswar Virendrakumar Bhattacharya, Rama Chaudhury, Dipak Ghosh & Sītānāth Āchārya)
Module: -3	Postulation of Indo-European, Indo-European Family of Languages, Indo-Iranian and Indo-Aryan Languages
Module:-4	Phonetic Laws and Tendencies of Indo-European Languages, Vedic and Classical Sanskrit, Non-Aryan Influence on Sanskrit.
Suggestive Readings:	i) Bhasabiyjan O Sanskrit Bhasa, Ratna Basu Sanskrit Pustak Vandar, Kolkata.

	ii) Sanskrita O Prakrita Bhasar Karamabikash, Paresh Chandra Majumder, Dey's Publishing, Kolkata. iii) The Sanskrit Language, thomas Burrow, Motilal Banarsidass, 2015 iv) The Sanskrit Language: An Overview- History and Structure, Linguistic and Philosophical Representations, Uses and Users, Pierre-Sylvain Filliozat, Motilal Banarsidass, 2000. v) Linguistic Introduction to Sanskrit, Batakrishna Ghosh, Satish Chandra Seal, Kolkata, vi) First Steps Towards Sanskrit: Language, Linguistics and Culture, Routledge, 2020.
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**Construct the Curriculum of Discipline Specific Course/ Major
(DSC)
Semester -VII**

Title of the Course:	<i>Sanskrit Grammar</i>
DSC Major Paper Code:	SANMJ DC-701
Semester = VII	
Credit = 4	
Objectives of the Course:	i) To introduce students to the Mahabhasya of Patanjali, a foundational text in the Paninian grammatical tradition. ii) To study the Paspasahnika as the opining section of the Mahabhasya, focusing on its philosophical and linguistic significance.

	iii) To trace the influence of the Mahabhasya on Indian linguistic, philosophical, and literary traditions. iv) To introduce students to the foundational concepts of Samjna (technical terms) and Paribhasas (interpretive rules) in resolving ambiguity and governing grammatical operations. v) To appreciate the systematic and meta-linguistic nature of the Paninian tradition.
Learning Outcomes of the Course	i) Explain the structure, purpose, and scope of the Mahabhasya. ii) Describe the key themes and concepts introduced in the Paspasahnika. iii) Compare the grammatical approaches of Panini, Katyayana, and Patanjali. iv) Explain the purpose and effect of Samjna-sutras within Astadhyayi. v) Apply Paribhasas to resolve rule conflicts and sequencing in grammatical derivation.
<u>Course Content</u>	
Module: -1	Introduction to the Mahābhāṣya and the Paspasāhnikā
Module: -2	Textual Analysis and Interpretation of the Paspasāhnikā
Module: -3	Samjñā – Technical Terminology in Pāṇinian Grammar
Module: -4	Paribhāṣā – Interpretive Principles in Sanskrit Grammar
Suggestive Readings:	i) Mahabhasya, Dr. Gangadhar Kar Nayacharya, Sanskrit Book Depot, Kolkata. ii) Mahabhasya (Critical Edition) Ishwar Chandra, Chaukhamba iii) The Vyakarana- Mahabhasya of Patanjali (2nd Edition), Franz Kielhorn, Government Central Book Depot, Bombay.

	iv) Technical Dictionary of Sanskrit Grammar, Mahamahopadhyaya, dr. S. C. Vasu, Parimal Publications. v) Dictionary of Paninian Grammatical Terminology, J. A. F. Roodbergen, Bhandarkar Oriental Research Institute. vi) Paribhasas: Metarules in Sanskrit Grammer, Jo Brill, University of Oxford. vii) Post- Paninian Syastems of Sanskrit Gtrammr, Dr. R. S. Saini, Parimal Publications, Delhi. viii) Pre-Paninian Grammar, G. T. Deshpande, Popular Prakashan, Mumbai.
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Title of the Course:	<i>Kāvya Literature</i>
DSC Major Paper Code:	SANMJ DC-702
Credit = 4	
Objectives of the Course:	i) To introduce students to Meghaduta a classic Sanskrit lyrical poem by Kalidasa.

	ii) To explore the poem's historical, literary, and cultural context within the kavya tradition. iii) To understand the cultural geography and emotional landscape reflected in the poem. iv) To introduce the epic Kumarasambhava by Kalidasa, focusing on its thematic and narrative structure. v) To understand Kalidasa's use of imagery, symbolism, and metrical patterns.
Learning Outcomes of the Course	i) Identify and explain key poetic devices (alamkaras) and metrical features used in the poem. ii) Recognise the symbolic and spiritual layers in the imagery of clouds, geography, and natural elements. iii) Trace the legacy and adaptation of Meghadutta in Indian and global literary traditions. iv) Explain the cultural and mythological significance of Kumara's birth narrative. v) Critically evaluate Kalidasa's contribution to Sanskrit aesthetics.
<u>Course Content</u>	
Module: -1	Meghadūta – Literary and Cultural Context
Module: -2	Poetic Techniques and Interpretation of Meghadūta
Module: -3	Themes and Narrative in Kumārasambhava
Module:-4	Poetic Style and Aesthetics in Kumārasambhava – Canto V

Suggestive Readings:	i) Meghaduta O Saudamini, Dr. Satyanarayan Chakraborty, Sanskrit Pustak Vadar. ii) Meghaduta (Sanskrit with Hindi translation), Ramgopal, Motilal Banarsidas. iii) Meghaduta of Kalidasa: Sanskrit Text with English Translation and Notes, M. R. Kale, Motilal Banarsidass. iv) Kalidasa's Meghadutam: Purva and Uttara Megha, Chandra Rajan, Sahitya Akademi. v) The Cloud Messenger (Meghaduta), Debjani Ganguli (Translator), Penguin Books India. vi) Meghaduta: With the Commentary of Mallinatha and English Translation, R.G. Bhandarkar, Bhandarkar Oriental Research Institute. vii) The Meghaduta of Kalidasa: With the Commentary of Mallinatha, Vasudeva Lakshmana Sastri Pant, Nirnaya Sagar Press, Mumbai. viii) Kumarasambhava of Kalidasa (with English translation, M. R. Kale, Motilal Banarsidass, ix) Kumarasambhava of Kalidasa: Sanskrit Text with English Translation, Arthur W. Ryder, Harvard University Press. x) kukarasambhava (Sanskrit-Hindi edition), Baldev Upadhyaya, Chaukhamba Vidya Bhavan.
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Title of the Course:	<i>Indian Philosophy</i>
DSC Major Paper Code:	SANMJ DC-703

Objectives of the Course:	i) To introduce the foundational concepts of Indian logic (Tarka) as presented in Tarkabhasa. ii) To familiarise students with the historical development and significance of the Nyaya and Tarka traditions. iii) To study the techniques of debate and dialectics as prescribed in Tarkabhasa. iv) To introduce the foundational metaphysical concepts of classical Samkhya philosophy. v) To study the dualistic framework of Prakrti (nature) and Purusa (consciousness)
Learning Outcomes of the Course	i) Describe the scope and purpose of Tarkabhasa in the Indian logical tradition. ii) Explain key concepts such as pramana (means of knowledge), prama (valid knowledge), and hatu (reason). iii) Critically analyse and evaluate arguments in classical and contemporary contexts. iv) Analyse the Samkhya theory of cause and effect (Satkaryavada). v) Understand the nature of bondage (bandha) and liberation (moksa) in Samkhya philosophy.
<u>Course Content</u>	
Module: -1	Foundations of Indian Logic – Introduction to Tarkabhāṣā

Module: -2	Inference and Debate Techniques in Tarkabhāṣā
Module: -3	Metaphysical Foundations of Sāṃkhya Philosophy
Module:-4	Epistemology, Liberation, and Ethics in Sāṃkhyakārikā
Suggestive Readings:	<i>i) Tarkabhasa of Kesava Misra, S. R. Lyer Chukhamba Orientalia.</i> <i>ii) Tarkabhasa of Kesava Misra, Gangadhar Kar, Mahabidhi Society, Kolkata.</i> <i>iii) Tarkabhasa of Kesava Misra, Satyajit Layek, Sanskrit Book Depot, Kolkata.</i> <i>iv) Tarkabhasa of Kesava Misra, Sarbani Ganguli & Bijaya Goswami, Sanskrit Pustak Vandar, Kolkata.</i> <i>v) Samkhya Karika (Text with Translation and Notes), Pulinbihari Chakravarti, Asiatic Society, Kolkata.</i> <i>vi) Samkhyakarika with Tattvakaumudi of Vacaspati Misra, K. L. Joshi, Poona Oriental Book House.</i> <i>vii) Samkhyakarika of Isvarakrsna: Sanskrit Text , English Translation and Notes, S. N. Dasgupta (Translator), University of Calcutta.</i> <i>viii) Samkhyakarika (Sanskrit -Hindi edition), Vachaspati Upadhyaya, Chaukhambha, Sanskrit Pratisthan.</i>

Title of the Course:	<i>Indian Poetics</i>
DSC Major Paper Code:	SANMJ DC-704
Credit = 4	
Objectives of the Course:	i) To understand the structure and division of the ten chapters of Sahityadarpana. ii) To explore the purpose and significance of the text in the Indian poetics tradition. iii) To understand key concepts such as rasa, dhvani, alankara and guna in early poetic thought. iv) To explore the historical origins of Sanskrit poetics and its early development in ancient India. v) To understand the philosophical and aesthetic foundations underlying different schools of thought.
Learning Outcomes of the Course	i) Explain the historical context and authorial background of Sahityadarpana. ii) Interpret the primary objectives of the work concerning Indian aesthetics. iii) Explain essential concepts like rasa, dhvani, alankara, and their role in poetic aesthetics. iv) Identify and summarise key texts foundational to early Sanskrit literary theory. v) Apply theoretical frameworks from classical and post-classical poetics to the analysis of Sanskrit poetry.
<u>Course Content</u>	
Module: -1	Introduction to Sāhityadarpaṇa – Structure and Purpose.

Module: -2	Sahityadarpaṇa (Chapter-VI)
Module: -3	Origins and Early Development of Sanskrit Poetics
Module:-4	Classical and Post-Classical Schools of Poetic Thought
Suggestive Readings:	i) Sahityadarpana (6th Chapter), Uday Bandhopadhyaya, Sanskrit Book Depot. ii) Sahityadarpana (Sanskrit-English Edition, P. V. Kane (Editor), Motilal Banarsidass. iii) Sahityadarpana (Sanskrit-Hindi Edition), K. M. Sastri (Editor), Chaukhamba Publications. iv) Studies in the History of Sanskrit Poetics (Vol. I & II), Sushil Kumar De, Luzac & Co, London. v) History of Sanskrit Poetics, P. V. Kane, Motilal Banarsidass Publishing House.

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

Title of the Course:	<i>Epigraphy, Palaeography & Manuscriptology</i>
DSC Major Paper Code:	SANMJ DC-801
Semester = VIII	

Objectives of the Course:	Epigraphy : Introduction to Epigraphy and Types of Inscriptions To introduce the discipline of epigraphy and its importance in historical studies. To familiarize students with the definition, scope, and methodology of epigraphy. To enable students to identify and classify different types of inscriptions based on their content, material, and purpose (e.g., royal proclamations, dedicatory inscriptions, private records). Paleography : Antiquity of the Art of Writing of Inscriptions To explore the origins and development of writing systems in ancient India. To trace the evolution of scripts from their earliest forms to later developments. To examine the historical context and factors that influenced the emergence of writing. To analyze the content and significance of the edict in understanding Ashoka's policies, ideology, and reign..
Learning Outcomes of the Course	Upon successful completion of this section, students will be able to: ● Define manuscriptology and explain its importance. ● Identify the materials used for writing manuscripts. ● Describe the manuscript editing process, including collation, textual criticism, and annotation. ● Discuss the methods used in preserving and conserving manuscripts. ● Explain the challenges involved in manuscript preservation.

<u>Course Content</u>	
Module: -1	Epigraphy (i) Introduction to Epigraphy and Types of Inscriptions (ii) Importance of Indian inscriptions in the reconstruction of Ancient Indian History and Culture
Module: -2	Paleography (i) Antiquity of the Art of Writing of Inscriptions (ii) Writing Materials, Inscribers and Library. (iii) Aśoka's Girnāra Rock Edict-1
Module: -3	Introduction to Manuscriptology
Module: -4	Manuscript materials, Manuscript editing, Preservation of Manuscript
Suggestive Readings:	1.Sircar, D.C. <i>Indian Epigraphy</i>. Motilal Banarsidass, 1965. 2.Sircar, D.C. <i>Select Inscriptions Bearing on Indian History and Civilization</i>. Vol. I & II. University of Calcutta Press. 3.Goyal, S. R. <i>A History of Indian Epigraphy</i>. Kusumanjali Prakashan, 2000. 4.Puri, B.N. <i>History of Indian Epigraphy</i>. Bharatiya Vidya Prakashan, 1988. 5.Sharma, R.S. <i>Ancient India</i>. Oxford University Press (for the historical context of inscriptions). 6.Thapar, Romila. <i>Aśoka and the Decline of the Mauryas</i>. Oxford University Press, 2012 (for historical context and analysis of edicts). 7.Banerjee, P. <i>Early Indian Palaeography</i>. Oriental Publishers, 1973.

	<i>Chakravarti, B. Manuscriptology in India. Aryan Books International, 2005.</i> 8. মজুমদার, রমেশচন্দ্র. প্রাচীন ভারতীয় লিপি পরিচয় (<i>Majumdar, Ramesh Chandra. Prachin Bharatiya Lipi Parichaya</i>). 9. দাসগুপ্ত, শান্তিময়. ভারতীয় লিপির বিবর্তন (<i>Dasgupta, Santimay. Bharatiya Lipir Bibartan</i>). 10. মিত্র, শক্তি. বাংলা লিপি (<i>Mitra, Sakti. Bangla Lipi</i>). 11. চক্রবর্তী, শ্যামল কান্তি. প্রাচীন ভারতের শিলালিপি (<i>Chakraborty, Shyamal Kanti. Prachin Bharater Shilalipi</i>). 12. রায়, ব্রতীন্দ্রনাথ. ভারতীয় লিপিতত্ত্ব ও শিলালিপি (<i>Ray, Bratindranath. Bharatiya Lipitattva O Shilalipi</i>). 13. ভট্টাচার্য, আশুতোষ. বাংলার লোকসাহিত্য: পুঁথি প্রসঙ্গ (<i>Bhattacharya, Ashutosh. Banglar Loksahitya: Punthi Prasanga</i>). 14. চট্টোপাধ্যায়, রত্না. পুঁথি ও পুঁথি গবেষণা (<i>Chattopadhyay, Ratna. Punthi O Punthi Gobeshana</i>).
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Title of the Course:	<i>Kāvya/Indian Philosophy/Vedic Studies</i>
DSC Major Paper Code:	SANMJ DC-802
Course Content (Group -A)	
Credit = 4	

Objectives of the Course:	I. <i>Harṣacarita</i> ● Narrative and Historical Context: ○ Analyze the <i>Harṣacarita</i> as a historical kavya, identifying the blend of biographical narrative and panegyric elements. ○ Understand the political, social, and cultural milieu of 7th-century India as depicted in the text, particularly in relation to the reign of King Harṣavardhana. II. <i>Mṛcchakaṭika</i> ● Themes, Plot, and Characters: ○ Identify and analyze the major themes explored in <i>Mṛcchakaṭika</i>, such as love, justice, social hierarchy, political intrigue, and fate.
Learning Outcomes of the Course	Analyze Narrative and Historical Context in <i>Harṣacarita</i>: ● Explain the genre of <i>Ākhyāyikā</i> (historical prose narrative) as exemplified by Bāṇa's <i>Harṣacarita</i>. Identify and Evaluate Literary Style and Aesthetic Features in <i>Harṣacarita</i> (Ucchvāsa V): ● Analyze Bāṇa's distinctive literary style, particularly his use of long compounds (<i>samāśas</i>), intricate descriptions, and poetic figures (<i>alaṃkāras</i>), with specific reference to <i>Ucchvāsa V</i>. Summarize and Analyze Themes, Plot, and Characters in <i>Mṛcchakaṭika</i>: ● Outline the complex plot of <i>Mṛcchakaṭika</i> (The Little Clay Cart), identifying key turning points and sub-plots.

Module: -1	Narrative and Historical Context in Harṣacarita
Module: -2	Literary Style and Aesthetic Features in Harṣacarita – Ucchvāsa V
Module: -3	Themes, Plot and Characters in Mṛcchakaṭika
Module:-4	Dramatic Techniques and Aesthetic Features in Mṛcchakaṭika
Suggestive Readings:	<i>1. Harṣacarita by Ashoke Kumar Bandyopadhyay.</i> <i>2. Harshacharita by Jyotin Goswami, Chandra Publisher.</i> <i>3..Mrechakaṭika by Ramasankar Tripathi.</i> <i>4. Mrcchakaṭika by Jaysankarlal Tripathi.</i> <i>5.Mrechakaṭika, Uday Chandra bandyopadhyaya, Anita Bandyopadhyaya, Sanskrit Book Depot, Kolkata.</i> <i>6. Mrcchakaṭika by Barnali Das, Sahitya Akademi, Kolkata.</i>

Course Content (Group-B)	
Credit = 4	
Objectives of the Course:	1.Analyze Buddhist Philosophy through <i>Śatdarśanasamuccaya</i> :

	- Identify and articulate the core tenets of various Buddhist schools of thought as systematically presented and summarized in Haribhadra Suri's <i>Śatdarśanasamuccaya</i>. 2.Examine Jain Philosophy through <i>Śatdarśanasamuccaya</i>: - Understand the fundamental principles of Jain philosophy, including the concepts of <i>jīva</i> (soul) and <i>ajīva</i> (non-soul), <i>anekāntavāda</i> (non-absolutism), <i>syādvāda</i> (relativity of truth), and the ethics of <i>ahimsā</i> (non-violence). 3.Introduce Yogadarśana – Philosophy and Foundations: - Grasp the historical and philosophical context of Yogadarśana, tracing its origins and development. 4.Explore Practical Application and Techniques in Yogadarśana: - Detail the eight limbs of Yoga (<i>aṣṭāṅga yoga</i>) as described by Patañjali, understanding their sequential and interconnected nature.
Learning Outcomes of the Course	Summarize and Differentiate Buddhist Philosophical Schools: - Articulate the main tenets of at least three distinct Buddhist philosophical schools (e.g., Vaibhāṣika, Sautrāntika, Yogācāra, Mādhyamika) as presented in <i>Śatdarśanasamuccaya</i>. Explain and Analyze Jain Philosophical Concepts: - Define and illustrate the core principles of Jain philosophy, including <i>anekāntavāda</i> (non-absolutism) and <i>syādvāda</i> (relativity of truth), using relevant examples. Articulate the Foundational Philosophy of Yogadarśana: - Identify and explain the key philosophical concepts of Patañjali's Yoga system, such as <i>citta-vṛtti</i>, <i>kleśa</i>, <i>puruṣa</i>, and <i>prakṛti</i>. Apply Foundational Yogic Principles to Contemporary Issues:

	Discuss the relevance of Yogadarśana's ethical principles and practical techniques for addressing contemporary challenges related to mental well-being, stress management, and ethical living.
Module: -1	Buddhist Philosophy in Sarvadarśanasamgrahaḥ
Module: -2	Jain Philosophy in Sarvadarśanasamgrahaḥ
Module: -3	Introduction to Yogadarśana – Philosophy and Foundations
Module:-4	Practical Application and Techniques in Yogadarśana
Suggestive Readings:	1. সর্ব দর্শন সংগ্রহ - শ্রী জয়নারায়ন তর্কপঞ্চানন 2. <i>Bharatiya Darshan by, Debiprasad Chattopadhy</i> 3. ষড়দর্শন-যোগ (যোগদর্শন), দীনেশচন্দ্র ভট্টাচার্য শাস্ত্রী, পশ্চিমবঙ্গ রাজ্য পুস্তক পর্ষদ, কলকাতা। 4. পাতঞ্জল যোগদর্শন, হরিশ্চন্দ্র আরণ্য, পশ্চিমবঙ্গ রাজ্য পুস্তক পর্ষদ, কলকাতা। 5. পাতঞ্জল যোগদর্শন, পূর্ণচন্দ্র বেদান্তচূষু, পশ্চিমবঙ্গ রাজ্য পুস্তক পর্ষদ, কলকাতা। 6. পাতঞ্জলদর্শনম্, দুর্গাচরণ সাংখ্যবেদান্ততীর্থ, (সম্পা.) অমিত ভট্টাচার্য, সংস্কৃত বুক ডিপো, কলকাতা।

Course Content (Group-C)	
Credit = 4	
Objectives of the Course:	Introduce <i>Nirukta</i> and Its Etymological Significance: • Explain the historical context and intellectual significance of <i>Nirukta</i> as one of the six <i>Vedāṅgas</i> (auxiliary disciplines of the Vedas). • Understand the primary purpose of <i>Nirukta</i>, which is to aid in the correct understanding and interpretation of the Vedic hymns, particularly through etymological analysis. Analyze Key Etymological Concepts in <i>Nirukta</i> – Chapter 1: • Detail the foundational concepts and methodologies presented in the first chapter of Yāska's <i>Nirukta</i>, including his views on the origin of words (<i>nāma</i>, <i>ākhyāta</i>, <i>upasarga</i>, <i>nipāta</i>) and the importance of meaning (<i>artha</i>). Examine Western Interpretations of the Vedas – Scholarly and Comparative Approaches: • Analyze Early Western Scholarship: Explore the pioneering efforts of Western Indologists such as Max Müller (philological and mythological interpretations), A.A. Macdonell (linguistic and literary analysis), Rudolph Roth (lexicographical and critical textual studies), and Horace Hayman Wilson (early translations and historical perspectives).
Learning Outcomes of the Course	Explain the Role and Principles of <i>Nirukta</i> :

	- Articulate the historical and intellectual importance of <i>Nirukta</i> as a <i>Vedāṅga</i> and its fundamental contribution to Vedic interpretation. Analyze Core Etymological Concepts in <i>Nirukta</i> Chapter 1: - Identify and explain the classification of words (<i>nāma</i>, <i>ākhyāta</i>, <i>upasarga</i>, <i>nipāta</i>) and the arguments for the primacy of meaning (<i>artha</i>) over form, as discussed in the first chapter of Yāska's <i>Nirukta</i>. Differentiate and Discuss Indian Vedic Interpretations: - Differentiate between the hermeneutical approaches of at least two traditional Indian commentators (e.g., Venkatamādhava, Skandasvāmi) and two modern Indian thinkers (e.g., Dayananda, Sri Aurobindo, Anirvan) regarding the Vedas.
Module: -1	Introduction to Nirukta and Its Etymological Significance
Module: -2	Analysis of Key Etymological Concepts in Nirukta – Chapter 1
Module: -3	Indian Interpretations of the Vedas – Tradition and Philosophical Depth(Venkatamādhava, Skandasvāmi, Dayananda, Arivinda, Anirvān)
Module:-4	Western Interpretations of the Vedas – Scholarly and Comparative Approaches (Maxmuller, Myākadonāla, Roth, Wilson, Weber)
Suggestive Readings:	1. <i>The Nirukta : Ashutosh Sanskrit Series, Published by University of Calcutta</i> 2. <i>Nirukta Edited by Tarak Nath Adhikari</i> 3. <i>Nirukta Edited by Mukunda Jha, Publisher Chowkhamba</i> 4. <i>Nirukta Edited by Umashankar Sharma, Publisher Chowkhamba</i> 5. <i>Maharshi Yaska Pranitam Nirukta Edited by Rabindra Mule</i>

	6. <i>Yaska Pranitam Nighantu Tatha Nirukta</i> Edited by Lakshman Swarup 7. <i>Rigveda Bhasyopakramanika</i> Edited by Amar Kumar Chatterjee 8. <i>Rigveda Bhasyopakramanika</i> Edited by Shanti Bandyopadhyay 9. <i>Rigvedabhashyabhumika : Sayana : With Hindi Translation and Commentary</i> by Prof. V.K. Varma 10. <i>Rigvedabhashyabhumika : Sayana : With Hindi Translation and Commentary</i> by Pt. Ramavadha Pandey, MLBD, Varanasi
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Title of the Course:	<i>Kāvya/Indian Philosophy/Vedic Studies</i>
DSC Major Paper Code:	SANMJ DC-803
Course Content (Group -A)	
Credit = 4	
Objectives of the Course:	1.Introduction to Kāvya (Poetry) and its Definition in Kāvyaṣāstra 1: To introduce students to the fundamental concepts of Indian poetics (Kāvyaśāstra) with a specific focus on the definitions and characteristics of Kāvya as presented in Mammaṭa's Kāvyaṣāstra. Course: Alaṅkāra (Figures of Speech) and Poetry Techniques in Kāvyaṣāstra 1: To provide a comprehensive understanding of the major Alaṅkāras (figures of speech) as expounded in Kāvyaṣāstra, including their definitions, classifications, and illustrative examples. Course: Vāmana's Concept of Kāvyaṭva and the Role of Rīti in Kāvyaālaṅkārasūtravṛtti 1: To introduce students to Vāmana's distinct theory of Kāvyaṭva (poetic essence) as elaborated in his Kāvyaālaṅkārasūtravṛtti.

	Course: Alaṅkāra, Guṇa, and the Structure of Poetic Excellence in Kāvyaṅkāraśāstravṛtti Objective 1: To provide an in-depth understanding of Vāmana's concepts of Alaṅkāra (figures of speech) and Guṇa (qualities of poetic excellence) as presented in Kāvyaṅkāraśāstravṛtti.
Learning Outcomes of the Course	1. Define Kāvya: Articulate and explain the various definitions of Kāvya (poetry) as presented by Maṃmaṭa in Kāvyaśāstra, distinguishing between the primary, secondary, and tertiary classifications. 2. Identify Key Terminology: Recognize and correctly use the fundamental technical terms related to Kāvyaśāstra (Indian poetics) as introduced in Kāvyaśāstra (e.g., śabda, artha, doṣa, guṇa, alaṅkāra, rasa, dhvani). 3. Analyze Poetic Elements: Identify and discuss the essential components that, according to Kāvyaśāstra, contribute to the nature and excellence of a poetic work.
Module: -1	Introduction to Kāvya (Poetry) and its Definition in Kāvyaśāstra
Module: -2	Alaṅkāra (Figures of Speech) and Poetry Techniques in Kāvyaśāstra.
Module: -3	Vāmana's Concept of Kāvyaśāstra and the Role of Rīti in Kāvyaṅkāraśāstravṛtti.
Module:-4	Alaṅkāra, Guṇa, and the Structure of Poetic Excellence in Kāvyaṅkāraśāstravṛtti
Suggestive Readings:	1. Kavyamimamsa Ed. by Amal Kumar Bhattacharya 2. Kavyamimamsa Ed. by Ganga Sagar Ray Publisher Chowkhamba 3. Kavyamimamsa Ed. by Nagendranath Chakraborty 4. Some Aspects of Sanskrit Literary Criticism by Gopalchandra Misra

	5. <i>Sanskrita Sahitya-Samalochana : Vividha Prasanga</i> by Gopalchandra Misra 6. <i>Sanskrit Poetics in Cultural Heritage of India, Vol. – 5</i> by Gaurinath Shastri 7.. <i>Alamkar Shastrer Bhumika</i> by Bishnupada Bhattacharya 9. <i>Bharatiya Kavyatattva</i> By Achintya Kumar Sanyal 8. <i>Literary Theory, Indian Conceptual Framework</i> by Kapil Kapoor 11. <i>Indian Literary Theories</i> by K. Krishnamurthy
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Course Content (Group-B)	
Credit = 4	
Objectives of the Course:	Understand the Foundations of Advaita Vedānta in <i>Vedāntasāra</i>: Explain the fundamental metaphysical tenets of Advaita Vedānta, particularly the concept of Brahman as the sole reality and the illusory nature of the world (<i>māyā</i>). - Detail the epistemological framework of Advaita Vedānta, including the types of valid knowledge (<i>pramāṇas</i>) and the nature of ignorance (<i>avidyā</i>). Examine Ethical Implications and Critique of the Cārvāka Darśana: - Discuss the ethical framework of the Cārvāka school, focusing on their pursuit of sensual pleasure (<i>kāma</i>) and wealth (<i>artha</i>) as the ultimate goals of life. - Analyze the criticisms leveled against Cārvāka philosophy by other Indian philosophical schools, as often reflected within texts like <i>Sarvadarśanasamgraha</i> itself.

Learning Outcomes of the Course	Articulate Core Advaita Vedānta Concepts: ● Explain the Advaita concepts of Brahman, <i>Māyā</i>, <i>Ātman</i>, and their interrelationship as presented in <i>Vedāntasāra</i>. ● Identify and define the four <i>pramāṇas</i> (means of knowledge) accepted by Advaita Vedānta and contrast them with other philosophical schools. Outline the Fundamental Principles of Cārvāka Darśana: ● Summarize the epistemological position of the Cārvāka school, specifically their exclusive reliance on perception (<i>pratyakṣa</i>) and rejection of inference and testimony. ● Describe the materialistic metaphysics of the Cārvāka, including their denial of a soul, afterlife, and a transcendent reality. Compare and Contrast Diverse Indian Philosophical Schools: ● Compare and contrast the epistemological, metaphysical, and ethical positions of Advaita Vedānta and Cārvāka Darśana, highlighting their fundamental disagreements.
Module: -1	Foundations of Advaita Vedānta in Vedāntasāra.
Module: -2	Sādhana (Practice) and Mokṣa (Liberation) in Vedāntasāra
Module: -3	Fundamentals of the Cārvāka Darśana in Sarvadarśanasamgraha
Module:-4	Ethical Implications and Critique of the Cārvāka Darśana
Suggestive Readings:	<i>1. Vedanta Paribhasha Edited by Gajanand Shastri Musalgaokar, Publisher Chowkhamba</i>

	2. <i>Vedanta Paribhsha</i> Edited by Keshab Lal Shastri, Publisher Chowkhamba 3. <i>Vedanta Prabodh</i> Edited by Paramanada Bharati, Publisher Chowkhamba 4. <i>Sarvadarshana Samgraha</i> Edited by Umashankar Sharma, Publisher Chowkhamba 5. <i>Sarvadarshana Samgraha</i> Edited by Madn Mohan Agrwal, Publisher Chowkhamba 6. <i>Six Systems of Indian Philosophy</i> Edited by Madn Mohan Agrwal, Publisher Chowkhamba
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Course Content (Group-C)	
Credit = 4	
Objectives of the Course:	Introduce <i>Ṛkprātiśākhya</i> and the Science of Vedic Phonetics: ● Explain the historical context and intellectual significance of the <i>Ṛkprātiśākhya</i> as a foundational text for Vedic studies and a primary <i>Prātiśākhya</i> work. ● Understand the role of <i>Prātiśākhyas</i> in preserving the accurate pronunciation (<i>śikṣā</i>) and transmission of the Vedic texts. Introduce Indian Logic through <i>Arthasaṁgraha</i>:

	● Explain the historical context of the Mīmāṃsā school of thought and its primary focus on Vedic injunctions (<i>vidhi</i>) and ritual interpretation. ● Outline the purpose and structure of Laugākṣi Bhāskara's <i>Arthasaṃgraha</i> as a concise and accessible introduction to Mīmāṃsā philosophy. Explore Epistemology and Liberation in <i>Arthasaṃgraha</i>: ● Detail the <i>pramāṇas</i> (means of valid knowledge) accepted by the Mīmāṃsā school (e.g., <i>śabda</i> (Vedic testimony), <i>pratyakṣa</i> (perception), <i>anumāna</i> (inference), <i>upamāna</i> (analogy), <i>arthāpatti</i> (presumption), <i>anupalabdhi</i> (non-apprehension)).
Learning Outcomes of the Course	Explain the Significance of <i>Ṛkprātiśākhya</i>: ● Articulate the role of <i>Ṛkprātiśākhya</i> in the preservation and accurate recitation of the <i>Ṛgveda</i>. ● Describe the fundamental concepts of Vedic phonetics, including the classification of sounds and accents. Outline the Core Principles of Mīmāṃsā Philosophy: Summarize the historical context and central concerns of the Mīmāṃsā school, particularly its focus on Vedic injunctions (<i>vidhi</i>) and <i>dharma</i>. ● Identify the main philosophical tenets of Mīmāṃsā as introduced in Laugākṣi Bhāskara's <i>Arthasaṃgraha</i>. Differentiate and Discuss Mīmāṃsā Epistemology and Soteriology: ● List and explain the six <i>pramāṇas</i> (means of valid knowledge) accepted by the Mīmāṃsā school, providing examples for each. ● Articulate the Mīmāṃsā concept of <i>svataḥ prāmāṇya</i> (intrinsic validity of knowledge) and its implications for Vedic authority.
<u>Course Content</u>	
Module: -1	Introduction to <i>Ṛkprātiśākhya</i> and the Science of Vedic Phonetics.

Module: -2	Phonological Rules and Recitation Techniques in Ṛkprātiśākhya (Pāṭhala I)
Module: -3	Introduction to Indian Logic through Arthasaṃgraha.
Module:-4	Epistemology and Liberation in Arthasaṃgraha.
Suggestive Readings:	<i>1. Rik PratiShakhya : Eka Parishilana : Prof. V.K. Varma, Chowkhamba</i> <i>2. Pratishakya O Me Prayukta Shabdo Ka Alochanatmak Adhyayan by Indra, Publisher Chowkhamba.</i> <i>3. Rkprātiśākhyam - Amar Kumar Chattopadhyaya</i> <i>4.. Rkprātiśākhyam- MangaldebShastri</i> <i>5. Śikṣāsamgraham - Vanaras Sanskrit Series, Varanasi.</i> <i>6. ARTHASAMGRAHA - SWAMI BHARGANANDA</i>