

**UNIVERSITY OF DELHI****Department: Sanskrit**  
**BA Hons Sanskrit**  
**(SEMESTER-I)**

based on

Undergraduate Curriculum Framework 2022 (UGCF)

(Effective from Academic Year 2022-23)

**DSC and GE**

Sl. No.	Course Title	Nature of the Course	Total Credits	Components			Eligibility Criteria/ Pre-requisite	Contents of the Course & References may be seen at
				L	T	P		
1	Applied Sanskrit	DSC	4	3	1	0	Class XII Pass	<b>Annexure-I</b>
2	Classical Sanskrit Poetry	DSC	4	3	1	0	Class XII Pass	
3	Indian Social Institutions and Polity	DSC	4	3	1	0	Class XII Pass	
4	Basic Sanskrit	GE	4	3	1	0	Class XII Pass	<b>Annexure-II</b>
5	Indian Aesthetics	GE	4	3	1	0	Class XII Pass	
6	Basic Principles of Ayurveda	GE	4	3	1	0	Class XII Pass	
7	Sanskrit Narratology	GE	4	3	1	0	Class XII Pass	



**Department of Sanskrit**  
**University of Delhi**  
**Under Graduate Course for Sanskrit**  
**B.A. (Hons.)**  
**Under UGCF-22**

**Annexure-I**

**DSC-1**  
**Applied Sanskrit**

**Max. Marks: (75+25= 100)**

**[A] Course objectives:**

- To generate interest in Sanskrit language among the students.
- To provide a fair knowledge of the structural patterns of Sanskrit language.
- To equip the students with some general skills for communication and writing in Sanskrit.

**[B] Course learning outcomes:**

- The students will be able to understand the general structure of Sanskrit language.
- The students will be able to write and communicate in simple Sanskrit.
- Students will become interested in learning the advance form of Sanskrit language.
- Students will be better equipped to handle the other courses of B.A. (Hons) Sanskrit.

**[C] Course contents:**

**Unit 1: विभक्ति एवं लट् व लृट् लकार**

विभक्तियाँ व उनके सामान्य अर्थ- छात्र, कवि, शिशु, पितृ, कर्तृ, आत्मन्, भवत्, लता, मति, नदी, वाक्, मनस् ( तृतीया द्विवचन भ्याम् से सप्तमी बहुवचन सुप् तक )

- i. अकारान्त पुल्लिङ्ग व नपुंसकलिङ्ग- प्रथमा व द्वितीया विभक्ति, भ्वादि, तुदादि, दिवादि एवं चुरादि गणों का परिचय एवं लट् लकार प्रथमपुरुष में वाक्यरचना
- ii. अकारान्त पुल्लिङ्ग व नपुंसकलिङ्ग शब्दों की सारी विभक्तियों में एकवचन के रूप व वाक्य रचना
- iii. प्रतिनिधि धातुओं के आधार पर गण एवं विकरण परिचय – (अदादिगण) अस्, (जुहोत्यादिगण) दा, (स्वादि) श्नु, (क्र्यादि) ज्ञा, ग्रह, (तनादि) कृ धातुओं के प्रथमपुरुष के प्रयोग एवं वाक्यरचना

- iv. सर्वनाम पुल्लिंग शब्द- तत्, एतत्, किम्, यत् के शब्दों के साथ तुमुन्, क्त्वा व ल्यप् से वाक्यरचना
- v. अस्मद् के प्रथमा एवं द्वितीया के प्रयोग- विविध धातुओं के उत्तम पुरुष के प्रयोग
- vi. युष्मद् के प्रथमा एवं द्वितीया के प्रयोग- विविध धातुओं के मध्यम पुरुष के प्रयोग
- vii. अस्मद् एवं युष्मद् के तृतीयादि विभक्तियों के प्रयोग एवं वाक्यरचना (केवल सह के साथ तृतीया)
- viii. हलन्त पु०, स्त्री० व नपु० लिंगों में सब विभक्तियों के एकवचन शब्दों से वाक्यरचना, लृट् लकार
- ix. इकारान्त व उकारान्त पुल्लिंग के प्रथमा व द्वितीया के पदों के साथ वाक्यरचना, अन्य विभक्तियों के एकवचन के प्रयोग एवं वाक्यरचना, पूर्वपठित तृतीयादि विभक्तियों के वाक्य
- x. आकारान्त, उकारान्त व ईकारान्त स्त्रीलिंग के प्रयोग तथा वाक्यरचना, लृट् लकार के प्रयोग

### Unit 2 – कृदन्त व अन्य लकार

- xi. उपर्युक्त सभी पदों के साथ शतृ प्रत्यय के पुल्लिंग व स्त्रीलिंग में प्रयोगाधारित वाक्यरचना
- xii. ऋकारान्त पुल्लिंग व स्त्रीलिंग शब्दों के साथ उपर्युक्त प्रत्ययों के प्रयोग एवं वाक्यरचना
- xiii. क्त एवं क्तवतु प्रत्यय- कर्मवाच्य एवं भाववाच्य में वाक्यरचना
- xiv. सब गणों की प्रतिनिधि धातुओं के प्रयोग, लङ् लकार का पूर्वपठित सब शब्दों के साथ प्रयोग एवं वाक्यरचना
- xv. सब गणों की प्रतिनिधि धातुओं के लोट् लकार प्रयोग एवं वाक्यरचना
- xvi. सब गणों की प्रतिनिधि धातुओं के विधिलिङ् प्रयोग एवं वाक्यरचना

### Unit 3: सन्धि एवं तिङन्त, कर्मवाच्य

अच् सन्धि – दीर्घ, गुण, वृद्धि, यण्, अयादि, पूर्वरूप

- i. विसर्ग सन्धि
- ii. व्यंजन सन्धि
- iii. आत्मनेपद – पाँच लकार
- iv. यक् प्रत्यय – कर्मवाच्य एवं भाववाच्य में विविध लकारों के प्रयोग  
तव्यत्, अनीयर्, क्त (कर्मणि प्रयोग)
- v. इकाई तीन पर आधारित परीक्षा

#### Unit 4: समास – विविध समासों की संरचना

- i. विभक्ति-तत्पुरुष
- ii. द्वन्द्व
- iii. कर्मधारय : विशेषण – विशेष्य, उपमामूलक, रूपकमूलक
- iv. उपपद- तत्पुरुष
- v. बहुव्रीहि
- vi. अव्ययीभाव
- vii. इकाई चार पर आधारित परीक्षा

#### [D] References:

##### Compulsory Readings:

1. द्विवेदी, कपिलदेव: प्रारम्भिक रचनानुवादकौमुदी, विश्वविद्यालय प्रकाशन, वाराणसी, उत्तर प्रदेश, संस्करण २०१९.
2. रूपचन्द्रिका, डॉ० ब्रह्मानन्द त्रिपाठी, चौखम्बा सुरभारती प्रकाशन, वाराणसी, २००८.

#### Additional Resources:

1. पाण्डेय, राधामोहन: संस्कृत सहचर, स्टूडेंट्स फ्रेंड्स पटना, बिहार, २०१७.
2. नौटियाल, चक्रधर: बृहद् अनुवाद चन्द्रिका, मोतीलाल बनारसीदास, दिल्ली, १९६२.

#### [E] Teaching learning process:

- Teachers shall make practice exercises appropriate to the topics.
- Teacher will explain the Subanta and Tinanta forms through illustrative and practical methods and through active student participation.
- Teacher will motivate the students to memorize various Subanta and Tinanta forms
- Teacher will encourage maximize practice based on student's prior knowledge of the subject.

**[F] Weekly Plan**

Week 1	- Unit 1
Week 2	- Unit 1
Week 3	- Unit 1
Week 4	- Unit 2
Week 5	- Unit 2
Week 6	- Unit 2
Week 7	- Unit 3
Week 8	- Unit 3
Week 9	- Unit 3
Week 10	- Unit 4
Week 11	- Unit 4
Week 12	- Unit 4

**[G] Assessment Methods:**

**I. Final Examination**

Structure of Question paper and division of marks

• Five Sentences for Correction (Syntax)	1 X 5= 5
• Vachana / Purusha parivartana	1 X 5= 5
• Lakara / Kāla parivartana	1 X 5= 5
• Fill in the blanks (with appropriate pratyayas)	1 X 5= 5
• Five Sandhis	1 X 5= 5
• Five Samasa: Dissolve/ Make	2 X 5= 10
• One Unseen Passage	1 X 10= 10
• Sentence making with given words	2 X 5 = 10
• Translation of Sanskrit prose	2 X 5 = 10
• Paragraph writing	5 X 2= 10

**II Internal Assessment (Project/Discussion/Assignment/ paper presentation/**

**Periodic tests etc.)**

**Total Marks: (I+II)**

**Marks 25**

**(75+25) = 100**

**[H] Keywords:**

Subanta, Tinananta, Vachya, Kridanta, Sandhi, Samasa

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**DSC-2**  
**Classical Sanskrit Literature: Poetry**

**Total Credits: 04**

**[A] Course Objectives:**

This course aims at getting the students acquainted with the general outlines of Classical Sanskrit Literature of Poetry through the study of some important classical texts.

**[B] Course Learning Outcomes:**

This course will help the students develop a fair idea of the works of great Sanskrit poets. Students will be able to appreciate the styles and poetic depictions of individual poets focusing on the poetical, artistic, cultural and historical aspects of their poetry works. The students develop the required skills for translation and interpretation of poetic works.

**[C] Course Contents :**

**Unit: I**

**Nitishatakam**

**Verses 1 to 15**

**Unit: II**

**Kumarasambhavam, Canto V, Verses 1 to 29 (Parvati's Penance)**

**Unit: III**

**Kiratarjuniyam, Canto I, Verses 1 to 25**

**Unit IV**

Origin and Development of Mahākāvyas (Sanskrit Epics), General Introduction to Sanskrit Mahākāvyas (Sanskrit Epics) with special focus on Aśvaghōṣa, Kālidāsa, Bhāravi, Māgha, Śrīharṣa. Origin and Development of Gītikāvyas (lyric poetry), General Introduction to Gītikāvyas (lyric poetry) with special focus on Kālidāsa, Jayadeva, Amaruka, Bhartṛhari and Bilhaṇa.

**[D] References:**

**Compulsory Readings:**

1. त्रिपाठी, कृष्णमणि, रघुवंशम् (मल्लिनाथकृत सञ्जीवनीटीका), चौखम्बा सुरभारती प्रकाशन, वाराणसी, १९०३.
2. जनार्दन शास्त्री, भारविकृत किरातार्जनीयम्, मोतीलाल बनारसीदास, दिल्ली, २०१४.
3. नेमिचन्द्र शास्त्री, कुमारसम्भवम्, मोतीलाल बनारसीदास, दिल्ली, १९८८.
4. त्रिपाठी, बाबूराम (सम्पा.), भर्तृहरिकृत नीतिशतकम् महालक्ष्मी प्रकाशन, आगरा, १९८६.
5. पाण्डेय, ओमप्रकाश (व्या.), मनोरमा हिन्दी-व्याख्या सहित, भर्तृहरिकृत नीतिशतकम्, चौखम्बा अमरभारती प्रकाशन, वाराणसी, १९८२.
6. विष्णुदत्त शर्मा शास्त्री (व्या.), भर्तृहरिकृत नीतिशतकम्, विमलचन्द्रिकासंस्कृतटीका व हिन्दी-व्याख्यासहित, ज्ञानप्रकाशन, मेरठ, संवत् २०३४.
7. शर्मा, समीर, मल्लिनाथकृत घंटापथ टीका, भारविकृत किरातार्जनीयम्, चौखम्बा विद्याभवन, वाराणसी
8. C. R. Devadhar (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi, 1996.
9. Gopal Raghunatha Nandargikar (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi., 1897.
10. M.R. Kale (Ed.), Kirātārjunīyam of Bhāravi, MLBD, Delhi, 2008.
11. M.R. Kale (Ed.), Kumārasambhavam, MLBD, Delhi, 1981.
12. M.R. Kale (Ed.), Nītiśatakam of Bhartṛhari, MLBD. Delhi.
13. M.R. Kale (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi, 1922.

**Additional Resources:**

1. Mirashi, V.V., Kālidāsa, Popular Publication, Mumbai, 1938.
2. Keith, A.B., History of Sanskrit Literature, MLBD, Delhi, 1953.
3. Krishnamachariar, History of Classical Sanskrit Literature, MLBD, Delhi, 1937.
4. Gaurinath Shastri, A Concise History of Sanskrit Literature, MLBD, Delhi, 1987.
5. Winternitz, Maurice: Indian Literature (Vol. I-III), also Hindi Translation, MLBD, Delhi, 1985.

**[E] Teaching Learning Process:**

1. Teachers will encourage the students to create personal dictionaries of nouns and verbs for each verse before reading the verse.
2. Teachers will help the students split join and disjoin sandhis in the given verse before attempting to read the whole verse.
3. Teachers shall help students dissolve each Samāsa (compound) before reading the whole verse.
4. Teachers will encourage the students to identify the subject, object and verb elements in sentences and then gradually add more elements.
6. Teachers will help students know the grammatical structure of each word before explaining the meaning of the whole verse.

**[F] Weekly Plan**

- Week 1 – Unit 1  
Week 2 – Unit 1  
Week 3 – Unit 2  
Week 4 – Unit 2  
Week 5 – Unit 2  
Week 6 – Unit 2  
Week 7 – Unit 3  
Week 8 – Unit 3  
Week 9 - Unit 3  
Week 10 – Unit 4  
  
Week 11 – Unit 4  
Week 12 – Unit 4

**[G]**

**I Final Examination**

**Marks 75**

- |      |   |              |
|------|---|--------------|
| i.   | Translation of 3 (1 from units I-III)                           | 3 x 4 = 12   |
| ii.  | Explanation of 3 (1 from units I-III)                           | 3 x 6 = 18   |
| iii. | Two Long Questions From units I-III                             | 2 x 7.5 = 15 |
| iv.  | Five Grammatical Notes From units I-III                         | 1 x 5 = 05   |
| v.   | Two Long Questions from unit IV                                 | 2 x 7.5 = 15 |
| vi.  | One Shorts Notes from unit IV                                   | 1 x 5 = 05   |
| vii. | Short Notes / Explanation in Sanskrit on any one<br>(Units 1-4) | 1 x 5 = 05   |

**II**

**Internal Assessment (Project/Discussion/Assignment/  
paper presentation/ Periodic tests etc.)**

**Marks 25**

**Total Marks: (I+II)**

**(75+25) = 100**

**[H] Keywords:**

Sanskrit Literature, Mahākāvya, Gītikāvya, Kumārasambhavam, Raghuvamśam,  
Kirātārjunīyam, Nīśatakam, Classical Sanskrit Literature, Poetry, etc.

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**DSC-3**

**Indian Social Institutions and Polity**

**Max. Marks: (75+25= 100)**

**Total Credits: 04**

**[A] Course Objectives:**

- To generate interest in Ancient Sociological and Political Structure of the Society.
- To provide knowledge of the contributions of ancient Political Thinkers.
- To equip the students with arts and skills that enable them to argue on the related topics.
- To establish the relevance of Ancient Indian Social and Political Institutions.

**[B] Course Learning Outcomes:**

- Students will be aware of the forms and aspects of Indian social institutions and Indian polity as depicted and highlighted in Dharma and Shastra Literature.
- Students will understand and appreciate the contributions of ancient India in the academic domain of Social Science.

**[C] Course Contents :**

**Unit 1 - Foundations of Indian Society**

**i. Dharma**

Sources of Dharma (*Manusmṛti*, 2,12; *Yājñavalkyasmṛti*,1.7)

Fourteen-Dharmasthānas (*Yājñavalkyasmṛti*,1.3)

Dharma as Social and Moral Duty (*Mitākṣarāṭīkā* on *Yājñavalkyasmṛti*,1.1).  
(*Manusmṛti*,6.92);

ii. Dharma as an evolving institution – Directions of and reasons for changes in Dharma Śāstra

iii. Sociological Significance of Sixteen *Saṃskāras*.

iv. Balanced Life - Four aims of life '*Puruṣārtha Catuṣṭaya*' -  
1. *Dharma*, 2. *Artha*, 3. *Kāma*, 4. *Mokṣa*.

## Unit II - Structure of Society

### i. Varṇa-System and Caste System:

Four-fold division of Varṇa System, (*R̥gveda*, 10.90.12),  
*Mahābhārata*, *Śāntiparva*, 72.3.8

Division of Varṇa according to *Guṇa* and *Karma* (*Bhagvadgīta*, 4.13, 18.41-44).

Caste-System and Inter-caste Marriages (*Mahābhārata*, *Anuśāsanaparva*, 48.3-11);

Assimilation of foreign tribes in Varṇa-System (*Mahābhārata*, *Śāntiparva*, 65.13-22).

Up-gradation and down-gradation of Caste (*Āpastambadharmasūtra*, 2.5.11.10-11,  
*Baudhāyanadharmasūtra*, 1.8.16.13-14, *Manusmṛti*, 10,64, *Yājñavalkyasmṛti*, 1.96)

### ii. Position of Women in the Society:

Brief survey of position of women in different stages of Indian Society;

Position of women in *Mahābhārata* (*Anuśāsanaparva* 46.5-11, *Sabhāparva*, 69.4-13.

Praise of women in The *Brhatsamhitā* of Varāhamihira

(*Strīprasamsā*, chapter-74.1-10)

## Unit III State and Kingship

1 Credit

i. Concept of Welfare State in *Arthasāstra* of Kauṭilya (*Arthasāstra*, 1.13:  
'*matsyanyāyābhibhutah*' to 'yo' *asmāngopāyatīti*')

ii. Essential Qualities of King (*Arthasāstra*, 6.1.16-18: '*sampādayatyasampannah*' to  
'*jayatyeva na hīyate*')

iii. Conduct of the state (Manu Smṛiti 7 Verses 1 to 15)

## Unit IV - State and International Relations

1 Credit

i. '*Saptāṅga*' Theory of State: 1. *Svāmi*, 2. *Amātya*, 3. *Janapada* 4. *Pura*, 5. *Kośa*, 6. *Daṇḍa*  
and 7. *Mitra*  
(*Arthasāstra*, 6.1. *Mahābhārata*, *Śāntiparva*, 56.5, *Śukranīti*, 1.61-62).

ii. '*Maṇḍala*' Theory of Inter-State Relations: 1. *Ari*, 2. *Mitra*, 3. *Ari-mitra*, 4. *Mitra- mitra*,  
5. *Ari-mitramitra*;

iii. *Śādgunya* Policy of War and Peace:

1. *Sandhi*, 2. *Vigraha*, 3. *Yāna*, 4. *Āsana*, 5. *Samśraya* 6. *Dvaidhibhāva*.

## [D] References :

1. *Arthasāstra* of Kautilya - (Ed.) Kangale, R.P. Delhi, Motilal Banarasidas 1965
2. *Mahābhārata* (7 Vols) - (Eng. Tr.) H.P. Shastri, London, 1952-59.
3. *Manu's Code of Law* - (Ed. & Trans.): Olivelle, P. (A Critical Edition and Translation of the *Manava- Dharamasāstra*), OUP, New Delhi, 2006.
4. *Yājñavalkyasmṛti* with *Mitākṣarā* commentary - Chowkhamba Sanskrit Series Office, Varanasi, 1967
5. कौटिलीय अर्थशास्त्र – उदयवीर शास्त्री मेहर चन्द्र लछ्मन दास, दिल्ली, २०१६.

6. बृहत्संहिता – वराहमिहिर, हिन्दी अनुवाद बलदेव प्रसाद मिश्र, खेमराज श्रीकृष्णदास प्रकाशन, मुंबई, १८९७.
7. महाभारत (भाग १ – ६), हिन्दी अनुवाद सहित, गीता प्रैस गोरखपुर
८. मुसलगाँवकर, डा. गजानन शास्त्री, मनुस्मृति- चौखंबा प्रकाशन, दिल्ली, २०१२.

**[E] Additional Resources :**

1. काणे, पी. वी. धर्मशास्त्र का इतिहास (1-4 भाग), अनु० अर्जुन चौबे काश्यप, (उत्तर प्रदेश हिन्दी संस्थान, लखनऊ, 1966-73.
2. जायसवाल सुवीरा, वर्ण तथा जाति व्यवस्था उद्भव तथा विकास, 2004.
3. विद्यालङ्कार सत्यकेतु- प्राचीनभारतीय शासन व्यवस्था और राजशास्त्र, सरस्वतीसदन, मैसूर, 1968.
4. Altekar, A.S, State and Government in Ancient India, MotilalBanarsidass, Delhi, 2001.
5. Altekar, A.S, The Position of Women in Hindu Civilization, Delhi, 1965.
6. Bhandarkar, D.R., Some Aspects of Ancient Indian Hindu Polity, Banaras Hindu University, 1929.
7. Ghosal, U.N., A History of Indian Political Ideas, Bombay, 1959.
8. Jayaswal, K.P. Hindu Polity, Bangalore, 1967.
9. Jha, M.N. -Modern Indian Political Thought, Meenakshi Parkashan, Meerut, UP.
10. Law, N. S., Aspect of Ancient Indian Polity, Calcutta, 1960.
11. Lingat Robert, Classical Hindu Law,
12. Mathur A.D. Medieval Hindu Law, Oxford University Press, New Delhi, 2006
13. Mehta, V.R., Foundations of Indian Political Thought, Manohar Publisher, Delhi, 1999.
14. Pandey, G.C. Jaina Political Thought, Jaipur Prakrit Bharti, 1984.
15. Prabhu, P.H.- Hindu Social Organisation, Popular Prakashan, Mumbai, 1998
16. Prasad, Beni - Theory of Government in Ancient India, Allahabad, 1968.
17. Saletore, B.A. - Ancient Indian Political Thought and Institutions, Bombay, 1963.
18. Sharma, R. S., Aspects of Political Ideas and Institutions in Ancient India, MLBD, Delhi, 1996.

**[E] Teaching Learning Process**

1. Teachers will explain the contents of the text and involve students in the discussion on the relevant issues therein.
2. Caste and women related issues could be brought into discussion based on media reports and leading cases.
3. Examination questions will be framed focusing on contemporary problems.
4. In the course of reading the sections on polity, students shall be encouraged to connect their theoretical studies with contemporary international diplomacy.
5. News items and articles on foreign policy and governance issues will be discussed, debated and studied as a part of the course.

**[F] Weekly Plan**

Week 1 – Unit 1  
Week 2 – Unit 1  
Week 3 – Unit 1  
Week 4 – Unit 2  
Week 5 – Unit 2  
Week 6 – Unit 2  
Week 7 – Unit 3  
Week 8 – Unit 3  
Week 9 – Unit 3  
Week 10 – Unit 4  
Week 11 – Unit 4  
Week 12 – Unit 4

**[G] Assessment**

**I Final Examination**

**Marks 75**

- i. Long Questions -4 (from unit 1-4)  
ii. Short notes - 4 (from unit -1 to 4)  
iii. One Note in Sanskrit

04 x 12 = 48

04 x 05 = 20

01x 7 = 7

**II Internal Assessment**

**Marks 25**

(Project/Discussion/Assignment/ paper presentation/ Periodic tests etc.)

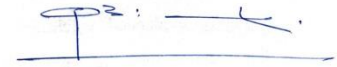
**Total Marks: (I+II)**

**(75+25) = 100**

**[H] Keyword**

Indian Society, Social Issue, Ancient Polity, Social Institutions and Dharmaśāstra Literature etc.

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**GE-1**  
**Basic Sanskrit**

**Max. Marks: (75+25= 100)**

**Total Credits: 04**

**[A] Course Objectives:**

This is an elementary course in Sanskrit language designed for students who wish to learn Sanskrit from the very beginning. Essential Sanskrit grammar will be introduced (without reference to Panini's sutras) through the multiple example method with emphasis on students constructing themselves the simple Sanskrit sentences.

**[B] Course Learning Outcomes:**

- Students will acquire the basic and working knowledge of the Sanskrit language.
- Students will be able to communicate in simple Sanskrit.
- Students will develop an interest in Sanskrit.
- Students will be motivated to study further.

**[C] Course Contents**

**Unit: I Grammar and Composition, Part I:**

- Nominative forms of 'a' ending masculine and neuter gender nouns with paṭh, khād, likh, bhū, and other similar simple verbs in present, past and future tenses. Accusative forms of nouns in singular number with the usage of more simple verbs.
- 'ā' and 'ī' ending feminine words in nominative and accusative cases with loṭ lakāra (imperative).
- Masculine and Feminine nouns ending in 'i' and masculine nouns ending in 'u' in various cases in singular number.
- Nominative forms of pronouns- asmad, yuṣmad, tat, etat, yat, kim in masculine, feminine and neutral genders.
- Masculine nouns ending in consonants – bhavat, guṇin, ātman and Feminine nouns ending in consonants – vāk.
- Neuter nouns ending in consonants – jagat, manas.

**Unit: II Grammar and Composition, Part II**

Special Verb forms – in parasmaipada –past, present, future and imperative - kṛ, śrū  
Special Verb forms – in parasmaipada –past, present, future and imperative - jñā  
Special Verb forms – in parasmaipada –past, present, future and imperative – dā, dhā  
Special Verb forms – in ātmanepada – past, present, future and imperative – edh, sev

**Unit: III Sandhis and Pratyayas**



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**Ac Sandhis:**

yaṅ, guṇa, dirgha, ayadi, vrddhi and pūrvarūpa

**Hal sandhis:**

scutva, stutva, anunāsikatva, chhatva and jaṣṭva

**Visarga sandhis:**

satva and rutva

**Unit: IV Pratyayas–**

śatṛ, śānac, ktavatu, kta

ktvā, lyap, tumun

Active – passive structures only in laṭ lakāra

**[D] References:**

**Compulsory Readings:**

1. Mishra, Dr. Yadunandan, Anuvada Chandrika, Chaukhambha Orientaliya, Delhi, 2021.
2. Apte, Vaman Shivram, Students Guide to Sanskrit Composition, The Standard Publishing Company, Girgaon, Bombay, 1925.
3. Tripathi, Dr. Brahmananda, Rupa Chandrika, Chaukhamba Surbharati Prakashan, Varanasi, 2008.
4. Kridanta Rupa Mala – Srijan Jha – App. available on Google Play Store

**[E] Teaching Learning Process:**

1. Teachers will introduce the prescribed components of grammar with several examples.
2. Teachers will make students produce and practise with more examples.
3. Teachers will put words in phrases and sentences and repeat them in several variations.
4. Students will construct Sanskrit sentences in the class singly and collectively and exhibit them in spoken as well as written forms.
5. Teachers will provide practice sheets to the students for each section, which they will solve either in class or at home.
6. Teachers will from the very beginning, encourage students to make short and simple Sanskrit sentences and speak in Sanskrit.

**[F] Weekly Plan**

- Week 1 – Unit 1  
Week 2 – Unit 1  
Week 3 – Unit 2  
Week 4 – Unit 2  
Week 5 – Unit 3  
Week 6 – Unit 3  
Week 7 – Unit 4  
Week 8 – Unit 4

**[G] Assessment Methods:**



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**I. Final Examination 75**

- |      |                                      |    |
|------|--------------------------------------|----|
| i.   | Word formation and Forms from Unit 1 | 20 |
| ii.  | Word formation and Forms from Unit 2 | 20 |
| iii. | Word formation and Forms from Unit 3 | 20 |
| iv.  | Word formation and Forms from Unit 3 | 15 |

**II. Internal Assessment 25**

(Project/Discussion/Assignment/ paper presentation/ Periodic tests etc.)

**Total Marks: (I+II) (75+25) = 100**

**[H] Keywords:**

Sanskrit language, grammar, composition etc.

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**GE 2**

**Indian Aesthetics**

**Max. Marks: (75+25= 100)**

**Total Credits: 04**

**[A] Course Objectives:**

Aesthetics is a potent and important field of literary criticism. It has acquired the status and recognition of an independent academic discipline today, Aesthetics deals with the historically determined essence of human values, their creation, perception, appreciation and assimilation. It is the science and philosophy of all fine art forms. Indian perception accepts poetry, drama, music, architecture, iconography and painting as independent Art forms. The principal objective of this course is to give the students an overview of the major trends of Indian Aesthetics.

**[B] Course Learning Outcomes:**

This course will enable students to identify the real essence behind all ideas of Beauty as propounded by Indian rhetoricians. After the completion of the course, the learner will be able to understand the Indian deliberations on aesthetic experience in the form of Rasa and its process. The participant will be able to appreciate the various artistic modes of expressions of Beauty in general and poetry in particular. The course will help the student peep into the historical evolution of the Indian science of aesthetics.

**[C] Course Contents:**

**Unit: I**

**Aesthetics (Saundaryaśāstra), its nature and components**

Beauty (Saundarya): its definition, nature, importance and components: vāya, rūpa, vacana, hāva, Discussion of synonyms of the term Beauty (Saundarya): ramaṇīyatā, lāvanya, cārutā, kānti, madhuratā, manohāritā, suṣmā, abhirāmtā

**Unit: II**

**The process of Aesthetic experience (Rasa)**

- Constituents of rasa: Bhāva (human feelings and emotions) Vibhāva





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(causes or determinants), Anubhāva (voluntary gestures), Sāttvika bhāva (Involuntary gestures), Vyabhicāri bhava (transitory states) and Sthāyibhāva(basic mental states), Sahṛdaya/Sāmājika (Connoisseur/Spectator). Anukārya, Anukartā, Sādhāraṇīkaraṇa (Generalization), four mental stages of rasa realization: Vikāsa (cheerfulness),

Vistāra(exaltation), Kṣobha (agitation), Vikṣepa (perturbation).

- Number of rasas according to Bharat.
- Nature of rasa (Aesthetic experience) according to Sāhityadarpaṇa, aesthetic enjoyment – eternal bliss, the ultimate reality (ānandamayatā, alaukikatā)

**Unit: III**

**Aesthetic elements (saundarya - tattva)**

- Art as the mode of expression of Saundarya –Architecture, Sculpture and Painting and Music.
- Main aesthetic elements of literary arts (Poetry and Drama): Alaṅkāra, rīti, Dhvani, Vakrokti & Aucitya.

**Unit: IV**

**Prominent thinkers of Indian Aesthetics and Perception of beauty in Abhijñānaśākuntalam**

- Bharata, Bhāmaha, Vāmana, Ānandavardhana, Rajśekhara, Abhinavagupta, Mammaṭa, Vishvanātha, Rūpagoswamī and Paṇḍitarāja Jagannātha
- Perception of beauty in Drama from cultural, social and aesthetical point of view in the context of Abhijñānaśākuntalam.

**[D] References:**

**Compulsory Reading:**

1. Singh, Satyavrata, Sāhityadarpaṇa of Vishvanatha, Chaukhamba Vidyabhavan, Varanasi, 1957.
2. Kane P.V., *History of Sanskrit Poetics* pp.352-391, Motilal Banarasidas



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- Publishers Private Limited, Delhi, 2002.
3. Pandey, Dr. Kantichandra: *Comparative Aesthetics*, vol.1  
Chowkhamba Sanskrit series office Varanasi, 1972.
  4. चतुर्वेदी ब्रजमोहन , भारतीय सौन्दर्यदर्शन , मध्यप्रदेश हिन्दी ग्रन्थ अकादमी. पृ. 5-12, 22-34.
  5. चतुर्वेदी ब्रजमोहन, भारतीय सौन्दर्यदर्शन, पृ. 42-60
  6. पाण्डेय कान्तिचन्द्र, स्वतन्त्र कलाशास्त्र, प्रथम भाग पृ. 593-625
  7. चतुर्वेदी ब्रजमोहन, भारतीय सौन्दर्यदर्शन, पृ. 37-42
  8. पाण्डेय कान्तिचन्द्र, स्वतन्त्र कलाशास्त्र, प्रथम भाग पृ. 593-625, चौखम्बा प्रकाशन, 1978
  9. चतुर्वेदी ब्रजमोहन, भारतीय सौन्दर्यदर्शन, पृ. 61-76

**Additional Resources:**

1. Gnoli, R.: *The Aesthetic Experience according to Abhinavagupta*, Chowkhamba Sanskrit series office Varanasi, 1956
2. उपाध्याय बलदेव , संस्कृत- आलोचना , हिन्दी समिति, सूचना विभाग , उ. प्र., 1963
3. कृष्णकुमार, अलंकारशास्त्र का इतिहास , साहित्य भण्डार, मेरठ, 1998
4. Coomarswami A: *Introduction to Indian Art*, Theosophical Society, Adyar, 1956.
5. कृष्णकुमार, अलंकारशास्त्र का इतिहास , साहित्य भण्डार, मेरठ, 1998
6. पाण्डेय, कान्तिचन्द्र, स्वतन्त्र कलाशास्त्र, प्रथम तथा द्वितीय भाग, चौखम्बा संस्कृत सीरीज, वाराणसी 1967, 1978



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**[E] Teaching Learning Process:**

The teaching-learning process for this paper will be theoretical as well as practical wherein all relevant elements will be analyzed. The students will know the salient features of Aesthetic based on Sanskrit literature on the Subject.

**[F] Weekly Plan**

Week 1 – Unit 1  
 Week 2 – Unit 1  
 Week 3 – Unit 2  
 Week 4 – Unit 2  
 Week 5 – Unit 3  
 Week 6 – Unit 3  
 Week 7 – Unit 4  
 Week 7 – Unit 4

**[G] Assessment:**

**I. Final Examination**

**Total marks - 75**

4 long questions	4x 15 = 60 marks
2 notes	2x 7.5 marks= 15

**II. Internal Assessment**

**25**

**(Project/Discussion/Assignment/ paper presentation/ Periodic tests etc.)**

**Total Marks: (I+II) (75+25) = 100**

**[H] Keywords:**

Aesthetics, Saundaryaśāstra, vāya,rūpa, vacana, hāva, ramañiyatā, ,  
 lāvañya, cārutā, kānti, tti, madhuratā, manohāritā, suṣmā, abhirāmtā  
 Aesthetic experience, Rasa, Sāhityadarpaṇa, ānandamayātā, alaukikatā,  
 bhāva, vibhāva, anubhāva, sāttvika bhāva, vyabhicāri bhāva,  
 sthāyibhāva, sahrdaya, anukārya, anukartā, sādharmañikaraṇa, Rasa,  
 alaṅkāra, rīti, dhvani, vakrokti & aucitya, Bharata, Bhāmaha, Vāmana,  
 Ānandavardhana, Rajśekhara, Abhinavagupta, Mammaṭa, Vishvanātha,  
 Rūpagoswamī and Paṇḍitarāja Jagannātha



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**GE-3**  
**Basic Principles of Āyurveda**

**Max. Marks: (75+25= 100)**

**Total Credits: 04**

**[A] Course Objectives:**

The primary objective of this course is to offer the students an opportunity of learning about Ancient Indian Medical practices. Students will be familiar with the basic principles of the Science of Ayurveda.

**[B] Course Learning Outcomes:**

This course will enable the students to get a fair understanding of the Science of Ayurveda (Medical Science). The course will make the learner capable of analyzing the classification and elements of Indian herbs. The course is supposed to create among the students an awareness of ancient medical practices.

**[C] Course Contents:**

**Unit: I**

**Introduction to Āyurveda**

Definition of Āyurveda, Aim of Āyurveda, Subject Matter of Āyurveda, Salient Features of Āyurveda, Concept of Health according to Āyurveda, Unique features of Āyurveda.

History of Āyurveda

Introduction to Major Texts (Suśrut Saṁhitā and Caraka Saṁhitā) and Authors (Suśruta and Caraka) and Aṣṭāṅga Hṛdayam, Aṣṭāṅga Saṅgraha of Vāgbhaṭa.

**Unit: II**

**Basic Principles of Āyurveda**

1. **Triguṇas:** Sattva, Rajas and Tamas.
2. **Pañcamahābhūtas:** Ākāśa (Space), Vāyu (Air), Teja or Agni (Fire), Jala (Water) and Pṛthvī (Earth).
3. **Tridoṣas:** Vāta, Pitta and Kapha.
4. **Saptadhātus:** Rasa (fluid), Rakta (blood), Māṁsa, Meda (fat), Asthi, Majjā and Śukra.
5. **Trayodasāgni:** Jatharāgni (gastric fire), Saptadhātvāgni and Pācabhātāgni.
6. **Trimalas:** Purīṣā (faeces), Mūtra (urine) and Sveda (sweat).



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**Unit: III**

**Aṣṭāṅga Āyurveda:**

1. Kāyçikitsā (General Medicine)
2. Kaumārabhṛtya (Pediatrics)
3. śalyatantra (Surgery)
4. Śālākya-Tantra (Ent. and Ophthalmology)
5. Bhūta Vidyā (Psychiatry Medicine).
6. Viṣa Vijñāna (Toxicology).
7. Rasāyana (Rejuvenates).
8. Vajīkaraṇa (Aphrodisiac).

**Unit: IV**

**Important Medicinal Plants and their bases on Āyurveda**

Medicinal Plants in Suśruta Saṁhitā: Tulsī, Haridrā, Sarpagandhā, Ghr̥ta Kumārī, Guggulu, Brāhmī, āmalā, Aśwagandhā, Arjun, Haldi, Neema Plant, Jamun, Pudina

**[D] References:**

1. Acharya, Srinivas, Panchakarma Illustrated, Chaukhamba Sanskrit Pratishtana, Delhi, 2006.
2. V.B. Athavale, Basic Principles of Āyurveda, Chaukhamba Sanskrit Pratishtan New Delhi, 2005.
3. Āyurveda Kā Saṅkṣipta Itihāsa, Hindi Sahitya Sammelan, Allahabad.
4. Bhagavan Dash, Vaidya, and Acarya Manfred M. Junius, A Handbook of Āyurveda, Concept Publishing Co., New Delhi, 1987.
5. Bhisagratna, Kaviraj Kunjalal, ed., translator. (2002). Sushruta Samhita Volumes I and II. Varanasi, India: Chowkhamba Sanskrit Series.
6. Charak Samhita E-text: <http://www.charakasamhita.com/>
7. <http://www.speakingtree.in/blog/medicinal-plants-from-ancient-india>
8. [http://www.tkdil.res.in/tkdil/langdefault/ayurveda/Ayu\\_Principles.asp?GL=#q1](http://www.tkdil.res.in/tkdil/langdefault/ayurveda/Ayu_Principles.asp?GL=#q1)
9. K. R. Srikantha Murthy, Illustrated Susruta Samhita, Chaukhamba Orientalia, 2012
10. M.S. Valiathan, An Introduction to Āyurveda Paperback, Universities Press (India) Private Limited, 2013
11. M.S. Valiathan, The Legacy of Suśruta, Universities Press, 2007
12. Priya Vrat Sharma, Essentials of Āyurveda: Sodasangahṛdayam, Motilal Banarsidass Publishers, 1999
13. Ravi Datta Tripathi, Vāgbhāṭa's Aṣṭāṅg-saṅgraha, Chowkhamba Sanskrit Pratishtanam, Delhi., 2011.
14. Shantha Godagama, The Handbook of Āyurveda, North Atlantic Books, 2004
15. Sharma, Priyavrit V., ed., translator. (1981-1994). Charaka Samhita, Vols. 1 - 4, Chaukhamba Sanskrit Series, Varanasi, India: Varanasi, India: Chowkhamba Sanskrit Series.



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16. Sharma, Ram Karan and Bhagawan Dash, Vaidya, eds., translators (1992 – 2000). CharakaSamhita Vols. 1 – 6. Varanasi, India. Chaukhamba Sanskrit Series.
17. Srikrishnamurthy, K.R. Srikantha, translator. (1991-1992). Vagbhata, AstangaHridayam Vols. 1 and 2. Varanasi, India: Krishnadas Academy.
18. Srikrishnamurthy, K.R. Srikantha, translator. (2001). Sharangadhara Samhita: A treatise on Āyurveda. Varanasi, India: ChaukhambaOrientalia.
19. SusrutaSusruta (Author), Kunja Lal Bhishagratna, An English Translation of the Sushruta Samhita, Based on Original Sanskrit Text. Edited and Published by KavirajKunja Lal Bhishagratna. with a Full ... Notes, Comperative Views, Index, Glossary, Nabu Press, 2012

**[E] Teaching Learning Process:**

1. Teachers will explain the relevant texts in lecture method.
2. Teachers will make the students visit to and experience themselves the medicinal plants.
3. Teachers will instruct the students to prepare reports on their understanding of the plants.

**[F] Weekly Plan**

- Week 1 – Unit 1
- Week 2 – Unit 1
- Week 3 – Unit 2
- Week 4 – Unit 2
- Week 5 – Unit 3
- Week 6 – Unit 3
- Week 7 – Unit 4
- Week 8 – Unit 4
- Week 9 – Unit 5
- Week 10 – Unit 5
- Week 11 – Unit 6
- Week 12 – Unit 6

**[G] Assessment Methods:**

**I. Final Examination**

**I. Basic Structure of Question Paper & Division of Marks**

**75**



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Four long questions from Units I to IV 15x4=60  
Three short notes (with options) from Units I to IV 5x3=15

**II. Internal Assessment 25**  
**(Project/Discussion/Assignment/ paper presentation/ Periodic tests etc.)**  
**Total Marks: (I+II) (75+25) = 100**

**[H] Keywords:**

bhujāṅgaprayāta, sragviṇī, toṭaka, harigītikā, vidyunmālā, anuṣṭup, āryā, mālinī,  
śikhariṇī, vasantatilakā, mandākrāntā, sragdharā and nyuśārdūlvikrīḍita.

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**GE-4**  
**Sanskrit Narratology**

**Max. Marks: (75+25= 100)**

**Total Credits: 04**

**[A] Course Objectives:**

This course aims at acquainting the students with various aspects of Sanskrit Narratology. These aspects cover origin and development of Sanskrit narratives, its distinctive features, functions, forms and cross-cultural reception.

**[B] Course Learning Outcomes:**

Students will acquire the basic understanding of Sanskrit Narratives. They will be able to appreciate the essence of Sanskrit Narratology. They will develop an interest in Sanskrit Narratives and will be motivated to study the subject further.

**[C] Course Contents:**

**Unit: I Origin and Development of Sanskrit Narratives**

- A. Vedic Origin- Ṛgvedic Saṁvāda Sūktas, Gāthā Nārāśamsī, Upniṣadic ākhyāna
- B. Itihāsa-purāna tradition
- C. Bṛhatkathā and its Sanskrit recensions – Bṛhatkathā ślokaṁgrha, Kathāartitsāgara, Bṛhatkathāmañjarī
- D. Origin and Development of Sanskrit Fables – Pañcatantra, Hitopadeśa, Vetālapañcaviṁśikā, Siṁhāsanadvātriṁśikā, Puruṣaparīkṣā, Śukasaptati

**Unit: II Distinctive Features and Functions of Sanskrit Narratology**

**(i) Distinctive Features of Sanskrit Narratology**

1. Interiorization 2. Serialisation 3. Fantasisation 4. Cyclicalisation 5. Allegorisation
6. Anonymisation 7. Elasticisation of Time 8. Spatilisation 9. Stylisation
10. Improvisation

**(ii) Institution and Function of Story-telling**

1. Ritualistic, spiritualistic, recreational and pedagogical thrust



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2. Narrator as a social-class- Kuśīlava, Cāraṇa, Sūta

**Unit: III Art-forms as Medium of Sanskrit Narrative**

Kathāsātra (Symposium of Story-telling), Drama, Dance-forms, Cave-paintings, Miniature Paintings and Sculpture.

**Unit: IV Cultural Reception of Pañcatantra**

Adaptation, Re-casting and Re-telling of Pañcatantra across cultures and nations.

**[D] References:**

1. Sadhale, Nalini, *Katha in Sanskrit Poetics*, Sanskrit Academy, Osmania University, Hyderabad, 1986
2. Paniker, K. Ayyapaa, *Indian Narratology*, IGNCA, Delhi, 2003
3. Dev, Amiya (Ed.), *Narrative, A Seminar*, Sahitya Academy, Delhi, 2017
4. Daya, Krishna, *India's Intellectual Tradition*, Delhi, ICPR, 1987
5. Mahulikar, Gauri, *Effect of Ramayana on Various Cultures and Civilizations*, Ramayana Institute.
6. Video of London 2009 ICR Illustrated Lecture on the Westward Migration of Panchatantra from India.
7. V. Raghavan Ed. *The Rāmāyana Tradition in Asia*,
8. Dr. Edgerton, Franklin (1924), *The Pañcatantra Reconstructed* (Vol.1: Text and Critical Apparatus, Vol.2: Introduction and Translation), New Haven, Connecticut: American Oriental Series. Volumes 2-3 Hertel, Johannes (1908-15), *The Pañcatantra : a collection of ancient Hindu tales, in the recension called Pañcākhyānaka, and dated 1199 A.D., of the Jaina monk*
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**[E] Teaching Learning Process:**

1. Teachers will introduce the elements of Sanskrit Narratology.



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2. Teachers will explain and clarify the fundamental concepts and issues of Narratology in the class.
3. Teachers will suggest the students to visit the blogs, articles and other digital and non – digital sources in the subjects.
4. Teachers will make the students understand the preventive approach of Sanskrit Narratology.

**[F] Weekly Plan**

Week 1 – Unit 1  
Week 2 – Unit 1  
Week 3 – Unit 1  
Week 4 – Unit 1  
Week 5 – Unit 2  
Week 6 – Unit 2  
Week 7 – Unit 2  
Week 8 – Unit 2  
Week 9 – Unit 3  
Week 10 – Unit 3  
Week 11 – Unit 4  
Week 12 – Unit 4

**[G] Assessment Method:**

**I. Final Examination**

**75**

Basic Structure of Question Paper & Division of Marks

- |      |                                       |         |
|------|---------------------------------------|---------|
| i.   | Long Questions (from unit I, III, IV) | 3x15=45 |
| ii.  | Short Questions (from unit II)        | 2x8=16  |
| iii. | Short Notes (from unit I)             | 2x7=14  |

**II. Internal Assessment**

**25**

(Project/Discussion/Assignment/ paper presentation/ Periodic tests etc.)

**Total Marks: (I+II) (75+25) = 100**

**[H] Key-Words**



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Sanskrit Narrative, Narratology, Ākhyāna, Kathā, Ākhyāyikā , Gāthā Nārāśarīsī , Itihāsa-  
purāna, Rāmāyaṇa, Mahābhārata , Pañcatantra, Hitopadeśa, Bṛhatkathā, Kathāsartitsāgara,  
Bṛhatkathāmañjarī.

**Head of the Department**