

COURSE OUTCOMES
OF
SANSKRIT GENERIC ELECTIVE
(UNDER CBCS)

Semester-wise break-up of Sanskrit Generic Elective for students having Honours in other disciplines.

Semester I Generic Elective Course I (GE-I)	Code: (SAN-G-CC-B1-TH/TU)
Semester II Generic Elective Course II (GE-II)	Code: (SAN-G-CC-B2-TH/TU)
Semester III Generic Elective Course III (GE-III)	Code: (SAN-G-CC-B3-TH/TU)
Semester IV Generic Elective Course IV (GE-IV)	Code: (SAN-G-CC-B4-TH/TU)

The word 'Sanskrit' means Purified and Well-ordered. It is the only language in which whole India expressed all her thoughts for the last two to three thousand years. It has united the culture of India and given it a synchronous form. So Sanskrit is the pathway which connects the dimmed past of ancient India to the present digital India. Keeping it in mind the University of Calcutta takes immense care for Sanskrit Syllabus so that students may be able to know the Indian heritage and Culture.

In the B.A. stream the distribution of courses in different semesters for General course in Sanskrit is very much compact and useful to the students. Each semester bears 100 full marks and consists of Poetry, Prose, Drama, Grammar and History of Literature.

SEMESTER – 1
Sanskrit Poetry

Books:

- i) Raghuvamsam: Canto – 1
Composed by Kalidasa
Verses: 1 – 25
- ii) Sisupalavadham: Canto – 1
Composed by Magha
Verses: 1 – 30
- iii) Nitisatakam:
Composed by Bhartrihari
Verses: 1 – 20
- iv) History of Sanskrit Poetry

About Books and Poets:

- i) The Mahakavya 'Raghuvamsam' is believed to be one of the mature period work of poet Kalidasa. The date of Kalidasa is one of the most perplexing questions in the history of Sanskrit literature. The most popular theory of the day states that the poet flourished during the reign of Chandragupta II of the Imperial Gupta dynasty. The Mahakavya 'Raghuvamsam' is written in 19 cantos composed of some 1,570 verses. From one to twentyfive verses of canto 1 are taught for B.A. Semester 1 students. Translation, explanation of the verses, story of the canto, characteristics of Raghu clan. Characteristics of Dilipa, Sources of the plot etc are discussed thoroughly. Students love to read this kavya which increases their vocabulary and mobilizes their creative energy.
- ii) Sisupalavadham is a work of classical Sanskrit Poetry composed by Magha in 7th or 8th century. It is an epic poem in twenty sargas of about 1800 highly ornate stanzas and is considered of one of the Six Sanskrit Mahakavyas or "great epics". It is also known as the "Magha Kavya" after its author. The story of the kavya is taken from the 'Sabha Parva' of the Mahabharata. The Kavya is an important source on the history of Indian ornaments and costumes. From Verses one to thirty of canto 1 are selected for B.A. Semester 1 students Introduction of the text and Author, Appropriateness of the Title, Grammar, Translation, Explanation, Poetic excellence, Thematic analysis etc are explained vividly through the selected poem.
- iii) Nitisatakam is a collection of over a hundred epigrams on ancient Indian morals, policy worldly wisdom, the law of ideal conduct. The book is composed by Bhartrihari. The poet has to his credit the three satakas, (Collections of a hundred verses) (a) The Sringara Sataka (b) The Nitisataka and (c) The Vairagyasataka. All the three poems are written in a very lucid style. Bhartrihari is said to have died in A.D. 651. From one to Twenty verses have been selected for teaching to the semester 1 students in the General Course. Translation, Explanation, Social experiences of the poet, Types of fool, Thematic analysis etc – are to teach for University Examination.
- iv) Beside the Text Books the History of Sanskrit Poetry has been selected for Semester 1 students.

The Topics are –

Origin and Development of different type of Mahakavyas and Gitikavyas with special reference to the poets and their works.

Poets are:

Asvaghosa	Sriharsa
Kalidasa	Jayadeva
Bharavi	Bhartrihari
Magha	

The names of writers and their works are not accentuated.

SEMESTER – II **Sanskrit Prose**

Books:

- i) Sukanasopadesa: Up to the end of the Text.
By Banabhatta.
- ii) Sivarajavijayam: Nisvasa – 1
By Ambicadatta Vyasa
- iii) Survey of Sanskrit Literature: Prose

About Books and Writers:

i) Sukanasopadesa:

The selected prose is an extraction from 'Kadambari' a katha Kavya written by Banabhatta. The theme of this prose kavya is the fascinating love story of Candrapida Kadambari and Pundarika Mahasveta in their several births. In our selected prose we find Sukanasa, the wise and pious minister of Tarapida, likes to give some advices to Candrapida before to be the king of Ujjain so that candrapida can rule long over his subjects and able to spread his kingdom peacefully. The pictures of Society and political thoughts have been nicely depicted in Sukanasopadesa. Banabhatta was a 7th century Sanskrit Prose writer of India. He was a court poet of King Harshavardhana. The writer died before finishing the prose kavya Kadambari and it was completed by his Son Bhusanabhatta.

ii) Sivarajavijayam:

The prose kavya Sivarajavijayam is a historical kavya. The authorship of the Kavya is attributed to Ambicadatta Vyasa [1858 – 1900]. The hero of the kavya is Shivaji, the founder of the Maratha Empire. The writer has depicted Shivaji as a valiant warrior who fought against the Mughal Empire and his military forces expanded the Maratha sphere of influence. Shivaji promoted the usage of Sanskrit language also. The hero fought against Afzal Khan who was the General of Bijapur Sultanate and defeated him. The novel Sivarajavijayam is divided into three Viramas and there are four Nisvasas. Here Shivaji is the Nayaka, Raghubirasingha is the UpaNayaka and Aurangzeb is the PratiNayaka. There are many other characters also who have played important roles in making the novel success. The Kavya is very much idealistic and at the same time realistic also. The story of the kavya is based on the atrocities of the Mughal militants on the innocent society of that time. The writer being susceptible wrote the heinous acts through his kavya. Ambikadatta Vyasa was born in a village named Dhula under Joypur district in the state of Rajasthan. Only the 1st Nisvasa of this historical prose has been selected for the B.A. Sem II students.

Introduction, Text reading, Grammar, Translation, Explanation, Poetic excellence, Plot, Time of action etc. are to be learnt.

iii) **Survey of Sanskrit Literature: Prose:**

Beside the Text Books the history of Sanskrit Prose literature has been chosen for Sem-II Syllabus. Origin and Development of Prose and important Prose Romances have been introduced for teaching. The writers are – Subandhu, Banabhatta, Dandin and Ambikadatta Vyasa.

Apart from Prose – romances the history of Fable Literature is also in the syllabus.

- i) Pancatantra attributed to Visnusarman
 - ii) Hitopadesa written by Narayana Pandita
 - iii) Vetalapancavimsati by Sivadasa.
 - iv) Simhasanadvatrimika by Ksemendra.
 - v) Purusa pariksa by Vidyapati.
- Names are not accentuated.

SEMESTER – III **Sanskrit Drama**

Books:

- i) Abhijnanasakuntalam: By Kalidasa
Act I – VII
- ii) Technical Terms from Sanskrit Dramaturgy: After Sahityadarpana:
By Visvanatha
- iii) History of Sanskrit Drama

About Books and Writers:

Abhijnanasakuntalam is the masterpiece of Kalidasa. It is a drama in seven Acts, based on the Love story of King Dusyanta and the maiden Sakuntala. Poet Kalidasa has gained worldwide recognition by this drama. The tradition of translating the work of Kalidasa is Continuing even today. The plot of the drama has been taken from the epic Mahabharata, but the dramatist has introduced many noble innovations. One important innovation is the 'Curse of Durvasa', a highly irritable sage to whom Sakuntala fails to show hospitality. The character of the foster father of the heroine, Kanva, is also another innovation. He is full of human kindness and not like an austere ascetic. He loves his daughter and appreciates her way of life. The plot is based upon love affair, secret marriage, separation of imprecation and reunion of immortal love of Dusyanta and Sakuntala. The basic theme of the drama

which the dramatist wants to say is – True love is immortal. Superb characterization, study of human nature and wonderful mastery over the language has given the poet worldwide recognition. From this text students can know how to love nature and how to behave with companion which becomes very much pertinent in day to day life. The entire drama has been prescribed in the curriculum of the Sem-III. General course. Text reading, Grammar, Translation, Explanation, Poetic excellence, plot personification of nature etc. are vividly taught.

ii) **Technical Terms from Sanskrit Dramaturgy:**

Dramaturgy is the study of dramatic composition and the representation of the main elements of drama on the stage. Broadly it can be said – 'adapting a story to actable form'.

In the Sanskrit works “Natya Shastra” written by Bharata around 500 BCE describes the elements forms and narrative elements of the ten major types of ancient Indian dramas. It has been stipulated that all technical terms from Sanskrit Dramaturgy should be dealt with after the Sahityadarpana of Visvanatha.

iii) **History of Sanskrit Drama:**

Apart from the drama text and technical terms the History of Sanskrit Drama literature has been taken in the curriculum for the SEM III students. The Origin and Development of Sanskrit drama and some important dramatists and their works are in the syllabus. The dramatists are: Bhasa, Kalidasa, Sudraka, Visakhadatta, Harsha, Bhavabhuti.

SEM – IV **Sanskrit Grammar**

Book:

- i) Laghusiddhanta–Kaumudi Samjna Prakarana by Varadaraja
- ii) Laghusiddhanta-Kaumudi Sandhi Prakarana
- iii) Laghusiddhanta–Kaumudi Vibhaktyartha Prakarana

About some important Schools of Grammar:

Grammar is one of the most important branches of Sanskrit Literature. From very early times till most recently Grammar has held a unique place. The most popular of all the Schools of Grammar is Panini. Panini has mentioned many Grammarians among which Kasyapa, Gargya, Galava, Sakatayana, Sphotayana etc may be cited. The names of eminent Grammarians and their books are –

- i) Panini wrote Astadhyayi, a work in eight chapters. In the book we find, the arrangement of rules is scientifically and systematically discussed.

ii) Katyayana: Varttika: The Varttikas are undoubtedly supplementary rules which were framed by Katyayana after Panini.

iii) Patanjali: Mahabhasya

Patanjali, who is regarded as the last of the three great sages. The Mahabhasya is a commentary on selected rules of Sanskrit Grammar. It was with Patanjali that the Indian tradition of language scholarship reached its definite form. The prose of Mahabhasya is inimitable and marked by brevity and perspicuity.

After the three great sages there were Grammarians who wrote many commentaries on the Sutras of Panini. They were:

Bhartrihari who wrote Vakya padhya, Vamana and Jayaditya wrote Kasika, Jinendrabuddhi wrote Nyasa, Kaiyata wrote Pradipa, Bhattoji wrote Siddhanta-Kaumudi etc.

About Text Books

- Laghusiddhanta Kaumudi is a text in which Panini Sutras are rearranged. The book is attributed to Varadaraja and he popularized his name by making abridgements of the Siddhantakaumudi. The Laghusiddhanta Kaumudi is widely read by all beginners of Sanskrit Grammar. The book is ideal for both students and teachers who desire to have a good grasp of traditional Panian Sanskrit Grammar in a proper manner.
- In the Samjna Prakarana all Maheswara Sutras are explained. These sutras are also called Pratyahara Sutras.
- In the Sandhi Prakarana ac Sandhi hal Sandhi and Visarga sandhi are discussed.
- In the Vibhaktyartha Prakarana the rules of Karaka and Vibhakti are illuminated in detail.

The above mentioned Prakaranas are selected for the SEM IV students of General Course.

Learning Outcomes of the Course

The Sanskrit Generic Course as outlined is chosen as an elective by the students in other disciplines. This course enables the students not only to acquire the professional skills but also develop a deep understanding of rich heritage of India through various texts. The student is able to get an in-depth knowledge of this ancient Indian Language and its Literature, Poetry, Dramaturgy, Grammar, and the History of its literature. A student will learn to analyse a text through critical perspective and to assess the text through social, economic and political scenarios and perspectives. Thus, a student may gain ability of comparing the approaches of ancient and modern literary works.

Prospects

Students graduating with Sanskrit as a General Subject can pursue career in various fields. Teaching the subject at School levels they may start their career. They can continue their

higher studies in linguistics and manuscript reading which opens avenues for jobs in related fields. The exposure to vernacular studies creates openings in the area of Journalism.