

গুৱাহাটী বিশ্ববিদ্যালয়ৰ
স্নাতক পৰ্যায়ৰ সক্ষমতা বিকাশ পাঠ্যক্রম (AECC)

ASM-AE-1014

যোগাযোগমূলক অসমীয়া

মূল্যাংক : ৮০

(উদ্দেশ্য: অসমীয়া ভাষা যোগাযোগৰ মাধ্যম হিচাপে ব্যৱহাৰ কৰিবলৈ প্ৰয়োজনীয়
কথন আৰু লেখনগত দক্ষতা অৰ্জনৰ তাৎক্ষিক আৰু প্ৰায়োগিক জ্ঞান এই পাঠ্যত সন্নিবিষ্ট
হ'ব।)

প্ৰথম গোট : কথনগত দক্ষতা :

ভাষা-জ্ঞান, যতি জ্ঞান, উচ্চাৰণ

২০

দ্বিতীয় গোট: কৰ্মক্ষেত্ৰৰ অসমীয়া :

আবেদন, বিজ্ঞাপন, নিবিদা লেখন দক্ষতা

২০

তৃতীয় গোট : সামাজিক মাধ্যম আৰু অসমীয়া ভাষা :

ইন্টাৰনেট, ফেচবুক, টুইটাৰ

২০

চতুৰ্থ গোট: কম্পিউটাৰ আৰু অসমীয়া ভাষা :

অসমীয়া মুদ্ৰণ, অসমীয়া ভাষাৰ ছফ্টৱেৰৰ ব্যৱহাৰ

২০

দক্ষতা বিকাশ পাঠ্য
ASM-SE-4014
সৃজনীমূলক সাহিত্য
মূল্যাংক : ৮০

(উদ্দেশ্য : এই পাঠ্যৰ জৰিয়তে কবিতা আৰু গল্প লিখাৰ প্ৰাথমিক আৰু ব্যৱহাৰিক জ্ঞান প্ৰদান কৰা হ'ব।)

প্ৰথম গোট : কল্পনাৰ সংজ্ঞা আৰু পৰিসৰ
কল্পনাৰ কৰ্ষণ
সৃজনীমূলক সাহিত্য ৰচনাৰ প্ৰয়োজনীয় যোগ্যতা

২০

দ্বিতীয় গোট : আধুনিক কবিতা : সংজ্ঞা আৰু বৈশিষ্ট্য
আধুনিক কবিতাৰ পটভূমি
আধুনিক কবিতাৰ ভাষা

২০

তৃতীয় গোট : গল্পৰ বীজ ৰোপণ
গল্প ৰচনাৰ বাবে ক্ষেত্ৰ অধ্যয়ন
গল্পৰ নিৰ্মাণ

২০

চতুৰ্থ গোট : কবিতা আৰু গল্পৰ আৰ্হি প্ৰস্তুতকৰণ

২০

সহায়ক গ্ৰন্থ (নিৰ্বাচিত) :

- আধুনিক অসমীয়া কবিতা : কামালুদ্দিন আহমেদ
আধুনিক বাংলা কাব্য পৰিচয় : দীপ্তি ত্ৰিপাঠী
আধুনিকতাবাদ আৰু অন্যান্য প্ৰবন্ধ : হৰেকৃষ্ণ ডেকা
কবিতাৰ ক্লাস : নীৰেন্দ্ৰ নাথ চক্ৰবৰ্তী
ৰমন্যাসবাদ : মহেন্দ্ৰ বৰা
সৃজনীমূলক সাহিত্য : প্ৰেৰণা আৰু আৰ্হি : অতনু ভট্টাচাৰ্য
Romantic Imagination : C M Bowra

বৰ্গীয় ঐচ্ছিক পাঠ্য
ASM-HG-2016
অসমীয়া সাহিত্যৰ ইতিহাস
(আৰম্ভণিৰ পৰা অষ্টাদশ শতিকা পৰ্যন্ত)
মূল্যাংক : ৮০

(উদ্দেশ্য : এই পাঠ্যৰ জৰিয়তে ছাত্ৰ-ছাত্ৰীয়ে প্ৰাক্-শংকৰী যুগ, শংকৰী যুগ আৰু উত্তৰ শংকৰী যুগৰ সাহিত্যৰ পটভূমি আৰু বিশিষ্ট সাহিত্য-কৃতিৰ ধাৰণা লাভ কৰিব।)

প্ৰথম গোট : লোক সাহিত্য 20

সংজ্ঞা, সাধাৰণ বৈশিষ্ট্য : অসমীয়া লোক সাহিত্যৰ শ্ৰেণী বিভাগ আৰু প্ৰতিটো বিভাগৰ আলোচনা

দ্বিতীয়গোট : প্ৰাক্-শংকৰী যুগৰ সাহিত্য

পটভূমি, সাধাৰণ বৈশিষ্ট্য, কবিসকল আৰু তেওঁলোকৰ সাহিত্যৰাজি

10/36

তৃতীয়গোট : শংকৰী যুগৰ সাহিত্য

পটভূমি, সাধাৰণ বৈশিষ্ট্য, বৈষ্ণৱ আৰু পাঁচালী কবিসকল আৰু তেওঁলোকৰ সাহিত্যকৃতি

চতুৰ্থ গোট : উত্তৰ-শংকৰী যুগৰ সাহিত্য

পটভূমি, সাধাৰণ বৈশিষ্ট্য: চৰিত সাহিত্য, ব্যৱহাৰিক সাহিত্য আৰু বুৰঞ্জী সাহিত্য

সহায়ক গ্ৰন্থ (নিৰ্বাচিত) :

- অসমৰ বৈষ্ণৱ ধৰ্ম আৰু সাহিত্য : কনক চন্দ্ৰ চহৰীয়া
অসমৰ লোক সাহিত্য : শশী শৰ্মা
অসমীয়া জন সাহিত্য : প্ৰফুল্লদত্ত গোস্বামী
অসমীয়া পাঞ্চালী গীত : নবীন চন্দ্ৰ শৰ্মা
অসমীয়া লোক সাহিত্য : প্ৰহ্লাদ কুমাৰ বৰুৱা (সম্পা.)
অসমীয়া লোক সাহিত্যৰ ৰূপৰেখা : নীলা গগৈ
অসমীয়া সাহিত্যৰ পূৰ্ণ ইতিহাস : হৰিনাথ শৰ্মা দলৈ
অসমীয়া সাহিত্যৰ বুৰঞ্জী : ডিম্বেশ্বৰ নেওগ
অসমীয়া সাহিত্যৰ বুৰঞ্জী (প্ৰথম খণ্ড) : বিশ্বেশ্বৰ হাজৰিকা (সম্পা.)
অসমীয়া সাহিত্যৰ বুৰঞ্জী (দ্বিতীয় খণ্ড) : শিবনাথ বৰ্মন (সম্পা.)
অসমীয়া সাহিত্যৰ ৰূপৰেখা : মহেশ্বৰ নেওগ
অসমীয়া সাহিত্যৰ সমীক্ষামূলক ইতিবৃত্ত : সত্যেন্দ্ৰনাথ শৰ্মা
গোৱালপৰীয়া লোকগীত সংগ্ৰহ : বীৰেন্দ্ৰনাথ দত্ত
গোৱালপৰীয়া লোক-সংস্কৃতি আৰু লোকগীত : বীৰেন দাস
বৈষ্ণৱ যুগৰ অসমীয়া সাহিত্য : ভুবনেশ্বৰী বৈশ্য

Skill Enhancement Elective Courses

(2 Courses)

HIS –SE-3014: Historical Tourism in North East India

HIS –SE-4014: Oral Culture and Oral History

HIS –SE-3014: Historical Tourism in North East India

Lecture : 03; Tutorial : 01 (per week)

Course Outcome:

After completing this course, students will be able to explain Tourism in North East India with special reference to the historical monuments, cultural and ecological elements and places of the north east India country as tourist and heritage sites of the nation. They will be able to relate to the growing vocation of tourism as an industry and the applicability of historical knowledge for its growth.

In-semester assessment: Students shall carry out a small project (submission not less than 2000 words) based on survey of an area or monument. The project should try to unearth the tourism potential of the surveyed area or monument. The project may also be on an existing tourist site. No sessional examination is required for this paper.

Unit I : Theoretical aspects of tourism, Elementary geography and bio – diversity of North East India

- [a] : Tourism – Concept, meaning and significance
- [b] : Different types of Tourism
- [c] : Physiographical divisions, water bodies and climatic conditions
- [d] : Important wildlife habitats : Kaziranga, Manas, Orang, Nameri, Dibru Saikhowa, Namdapha, Keibul Lamjao, Rain forests of Assam.

Unit II : Ancient remains and Important tourist places of the North – East India

- [a] : Ancient remains: Goalpara, Ambari, Tezpur, Deopahar, Malinithan, Doyang– Dhansiri Valley
- [b] : Tourist places: Shillong, Cherapunjee, Aizwal, Gangtok, Kohima, Tawang, Poa Mecca (Hajo), Azan Pir Dargah, Jatinga

Unit III : Architectural Heritage

- [a] : Dimapur, Kasomari, Maibong, Khaspur
- [b] : Charaideo, Garhgaon, Sivasagar and Rangpur
- [c] : Ujayanta palace, NeerMahal
- [d] : Kamakhya, HayagrivaMadhava, Tripura Sundari Temple, Rumtek monastery
- [e] : Kangla fort

Unit IV : Fairs and festivals of the North – East

- [a] : Festivals - Bihu, Ali Aye Lrigang, Mopin festival, Tai – Buddhist festivals in Assam
- [b] : Bhaona, Ras celebration in Majuli
- [c] : Fairs – Jonbil Mela, Ambubachi fair at Kamakhya
- [d] : Tourist festivals based on ethnic culture – Horn Bill festival, Sangai festival, Dihing Patkai festival

বৰ্গীয় ঐচ্ছিক পাঠ্য
ASM-HG-3016
অসমীয়া নাটক আৰু মঞ্চকলা
মূল্যাংক : ৮০

(উদ্দেশ্য : এই পাঠ্যৰ জৰিয়তে লোকনাট্য, প্ৰচেনিয়াম, বিকল্প মঞ্চৰ স্বৰূপ সম্পৰ্কে অৱগত হোৱাৰ লগতে মঞ্চ আৰু অভিনয়ৰ আনুষংগিক
মিশ্ৰসমূহৰ জ্ঞানো লাভ কৰিব।)

প্ৰথম গোট : পৰম্পৰাগত অসমীয়া মঞ্চ আৰু নাট্যবীতি	২০
লোকনাট্য আৰু ইয়াৰ পৰিবেশন— পুতলা নাচ, ওজাপালি, কুশান গান, ভাওনা (লোকনাট্য মানে কি, লোকজীৱনৰ সৈতে লোকনাট্যৰ সম্পৰ্ক, লোকনাট্যৰ বিষয়বস্তু, উপস্থাপন কৌশল, মঞ্চ আৰু অভিনয়— আহাৰ্য, সাহিত্যিক, বাচিক, আংগিক)	
দ্বিতীয় গোট : অসমৰ প্ৰচেনিয়াম মঞ্চ আৰু ইয়াৰ ইতিহাস (আৰম্ভণিৰ পৰা ১৯৪৭ লৈকে)	২০
তৃতীয় গোট : আধুনিক অসমীয়া নাটকৰ পৰিবেশন	২০
মঞ্চসজ্জা, সাজসজ্জা আৰু অংগসজ্জা, আলোকসম্পাত, আৱহ সংগীত, অভিনয়	
চতুৰ্থ গোট : অসমৰ বিকল্প মঞ্চ আৰু পৰিবেশন	২০
বাটৰ নাট, অনাতাঁৰ নাট, মুকাভিনয়, একাংকিকা নাটক আৰু ভ্ৰাম্যমাণ নাটক	

সহায়ক গ্ৰন্থ (নিৰ্বাচিত) :

অসমৰ লোকনাট্য : নবীনচন্দ্ৰ শৰ্মা
অসমীয়া নাট্য সাহিত্যৰ জিলিঙনি (আদিৰ পৰা ১৯৬৭ পৰ্যন্ত) : হৰিশ্চন্দ্ৰ ভট্টাচাৰ্য
অসমীয়া নাট্য সাহিত্য : সত্যেন্দ্ৰনাথ শৰ্মা
অসমীয়া লোক-নাট্য পৰম্পৰা : শৈলেন ভবালী
ছশ বছৰৰ অসমীয়া নাটক : পৰম্পৰা আৰু পৰিৱৰ্তন : অজিত শইকীয়া (সম্পা.)
থিয়েটাৰে আলো : তত্ত্ব ও প্ৰয়োগ : ৰঞ্জিতকুমাৰ মিত্ৰ
থিয়েটাৰ দৃশ্যৰ বিকাশ ও সমীক্ষা : ৰঞ্জিতকুমাৰ মিত্ৰ
নাট্যচিন্তা-নাট্যচৰ্চা : ভূপেন গোস্বামী
নাট্যশিল্প আৰু অভিনয় তত্ত্ব : অপৰ্ণ বেজবৰুৱা
নাটক আৰু মঞ্চকলা : অজিত ভবালী
মঞ্চলেখা : অতুলচন্দ্ৰ হাজৰিকা
মঞ্চ দৃশ্যৰ পৰিকল্পনা ও নিৰ্মাণ : ৰঞ্জিতকুমাৰ মিত্ৰ
Bhaona : The Ritual Play of Assam : M. Neog
Indian Theatre : N. Jain
Key Concept in Drama and Performance : K. Pickering
Music and Drama : A.D. Ranade
Performance Studies : An Introduction : R. Schechner

Department of English, Gauhati University

Structure of B. A. Programme and B.A. Honours in English under CBCS

Outline of Choice Based Credit System:

1. **Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.

2. **Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.

2.1 **Discipline Specific Elective (DSE) Course:** Elective courses which may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).

2.2 **Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studying such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.

2.3 **Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.

3. **Ability Enhancement Courses (AEC):** The Ability Enhancement (AE) Courses may be of two kinds: Ability Enhancement Compulsory Courses (AECC) and Skill Enhancement Courses (SEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement; i. Environmental Science and ii. English/MIL Communication. These are mandatory for all disciplines. SEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.

3.1 Ability Enhancement Compulsory Courses (AECC): Environmental Science, English Communication/MIL Communication.

3.2 Skill Enhancement Courses (SEC): These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based knowledge.

Details of courses under B.A. English (Honours)

Course	Credits Theory + Tutorial
=====	
<u>I. Core Course</u> (14 Papers)	14X5=70
Core Course Tutorials (14 Papers)	14X1=14
<u>II. Elective Courses</u> (8 Papers)	
A.1. Discipline Specific Elective (4 Papers)	4X5=20
A.2. Discipline Specific Elective Tutorials (4 Papers)	4X1=4
B.1. Generic Elective/Interdisciplinary (4 Papers)	4X5=20
B.2. Generic Elective Tutorials (4 Papers)	4X1=4
<u>III. Ability Enhancement Courses</u>	
1. Ability Enhancement Compulsory Courses (AECC) (2 Papers of 4 credits each) Environmental Science English Communication/MIL	2 X 4=8
2. Skill Enhancement Courses (SEC) (2 Papers of 4 credits each)	2 X 4=8
	Total credits= 148

SCHEME FOR CHOICE BASED CREDIT SYSTEM IN B.A. Honours

SEMESTER	CORE COURSE (14)	Ability Enhancement Compulsory Course (AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific (DSE) (4)	Elective: Generic (GE) (4)
I	C 1	(English/ MIL Communication)/			GE 1
	C 2	Environmental Science			
II	C 3	Environmental Science/			GE 2
	C 4	(English/ MIL Communication)			
III	C 5		SEC 1		GE 3
	C 6				
	C 7				
IV	C 8		SEC 2		GE 4
	C 9				
	C 10				
V	C 11			DSE 1	
	C 12			DSE 2	

VI	C 13			DSE 3	
	C 14			DSE 4	

Details of Courses Under Undergraduate Programme (B.A.)

Course	*Credits
=====	
<u>I. Core Course</u>	Paper + Tutorial
(12 Papers)	12X5=60
Two papers – English	
Two papers – AltE/MIL	
Four papers – Discipline 1.	
Four papers – Discipline 2.	
Core Course Tutorial*	12X1=12
(12 Tutorials)	
<u>II. Elective Course</u>	6X5=30
(6 Papers)	
Two papers- Discipline 1 specific	
Two papers- Discipline 2 specific	
Two papers- Inter disciplinary	
Two papers from each discipline of choice and two papers of interdisciplinary nature.	
Elective Course Tutorials*	6X1=6
(6 Tutorials*)	
Two papers- Discipline 1 specific	
Two papers- Discipline 2 specific	
Two papers- Generic (Interdisciplinary) Two papers from each discipline of choice including papers of interdisciplinary nature.	
<u>III. Ability Enhancement Courses</u>	
1. Ability Enhancement Compulsory Courses (AECC) 2 X 8=8	
(2 Papers of 4 credits each)	

**Environmental Science English
Communication/MIL**

**2. Skill Enhancement Courses (SEC)
(4 Papers of 4 credits each)**

4 X 4=16

Total credits= 132

SCHEME FOR CHOICE BASED CREDIT SYSTEM IN B.A./B.Com

SEMESTER	CORE COURSE (12)	Ability Enhancement Compulsory Course (AECC) (2)	Skill Enhancement Course (SEC) (4)	Elective: Discipline Specific (DSE) (4)	Elective: Generic (GE) (2)
I	English 1	(English/MIL Communication)/			
	DSC 1A				
	DSC 2A	Environmental Science			
II	English 2	(English/MIL Communication)/			
	DSC 1B				
	DSC 2B	Environmental Science			
III	Alt English 1/MIL 1		SEC 1		
	DSC 1C				
	DSC 2C				
IV	Alt English 2/MIL 2		SEC 2		

	DSC 1D				
	DSC 2D				
V			SEC 3	DSE 1 A DSE 2 A	GE 1
VI			SEC 4	DSE 1 B DSE 2 B	GE 2

Structure of B.A. Honours in English under CBCS

Discipline Specific Core (Compulsory)

Semester I

- ENG-HC-1016 Indian Classical Literature
- ENG-HC-1026 European Classical Literature

Semester II

- ENG-HC-2016 Indian Writing in English
- ENG-HC-2026 British Poetry and Drama: 14th to 17th Centuries

Semester III

- ENG-HC-3016 History of English Literature and Forms
- ENG-HC-3026 American Literature
- ENG-HC-3036 British Poetry and Drama: 17th and 18th Centuries

Semester IV

- ENG-HC-4016 British Literature: The 18th Century
- ENG-HC-4026 British Romantic Literature
- ENG-HC-4036 British Literature: The 19th Century

Semester V

- ENG-HC-5016 British Literature: The 20th Century
- ENG-HC-5026 Women's Writing

Semester VI

- ENG-HC-6016 Modern European Drama
- ENG-HC-6026 Postcolonial Literatures

Discipline Specific Elective (Any four)

Semester V (Any Two)

- ENG-HE-5016 Popular Literature
- ENG-HE-5026 Modern Indian Writing in English Translation
- ENG-HE-5036 Literature of the Indian Diaspora
- ENG-HE-5046 Nineteenth-Century European Realism
- ENG-HE-5056 Literary Criticism and Literary Theory
- ENG-HE-5066 Science fiction and Detective Literature

Semester VI (Any Two)

- ENG-HE-6016 Literature and Cinema
- ENG-HE-6026 World Literatures
- ENG-HE-6036 Partition Literature
- ENG-HE-6046 Travel writing
- ENG-HE-6056 Life Writing
- ENG-HE-6066 Writings from North East India

Generic Elective (Any four)

Semester I (Any One)

- ENG-HG-1016 Academic Writing and Composition
- ENG-HG-1026 The Individual and Society

Semester II (Any One)

- ENG-HG-2016 Contemporary India: Women and Empowerment
- ENG-HG-2026 Modern Indian Literatures

Semester III (Any One)

- ENG-HG-3016 Language and Linguistics
- ENG-HG-3026 British Literature

Semester IV (Any One)

- ENG-HG-4016 Language, Literature and Culture
- ENG-HG-4026 Literary Cross Currents Selections from Living Literatures

Ability Enhancement Course (Two Compulsory Papers)

Paper Titles (To be prepared by the concerned departments)

- ENG-AE-1014 English Communication (MIL to have a different code)
- Environmental Studies

Skill Enhancement Course (Any two)

Semester III

- ENG-SE-3014 Creative Writing

Semester IV

- ENG-SE-4014 Translation: Principles and Practice

Detailed Syllabi

I. B. A. Honours English under CBCS

Discipline Specific Core (Compulsory)

Semester I

Paper 1: ENG-HC-1016 Indian Classical Literature

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper introduces students to a selection of literatures of India in English translation. Given that Indian Classical Literature offers a rich and diverse canvas that

spans across genres like drama, poetry, the epic narrative as well as short fictional fables, to name a few, it is essential that students studying English literature are familiar with at least a few of these. This paper encourages students to think laterally about literatures of the world, and the possibility of cultural exchange.

Texts:

- Kalidasa: *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
- Vyasa: 'The Dicing' and 'The Sequel to Dicing, 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
- Sudraka: *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
- Ilango Adigal: 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- The Indian Epic Tradition: Themes and Recensions
- Classical Indian Drama: Theory and Practice
- *Alankara* and *Rasa*
- *Dharma* and the Heroic

Readings

- Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
- Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
- J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
- Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.

Paper 2: ENG-HC-1026 European Classical Literature

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

Classical writing in Europe saw the emergence of traditions that cut across many genres, which included poetry, theatre, and general discourses. While the Aristotelian focus on the examination of the essentials of poetry extended to incorporate discussions on epic and drama, subsequent writers such as Horace drew attention to the purposefulness of the creative exercise. In the theatre the widely divergent compositions by Sophocles and Plautus respectively show the consolidation of a rich cultural discourse. It is this enriching literary tradition that this paper seeks to familiarize with through the study of representative texts belonging to the Classical Period.

Texts:

- Homer: *The Odyssey*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985) Book I
- Sophocles: *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).
- Plautus: *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
- Ovid: *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975). Horace: Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- The Epic
- Comedy and Tragedy in Classical Drama
- The Athenian City State
- Catharsis and Mimesis
- Satire
- Literary Cultures in Augustan Rome

Readings

- Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
- Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
- Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

Semester II

Paper 3: ENG-HC-2016 Indian Writing in English

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper on Indian Writing in English introduces students to the historical development of this body of writing- the challenges faced by early writers, the growing sense of accomplishment in the writing of different forms and the interpretation of individual and collective experience in colonial and postcolonial India. The paper is divided into three units, each dealing with a specific literary form. Questions will be mostly textual but with some reference to the contexts in which individual writers have produced their works.

Course Objectives:

- Introduce students to the field of Indian Writing in English
- Give a historical overview of the development of various literary forms
- Understand how each author creatively uses his or her chosen literary form

Course Outcomes:

- Develop familiarity with the issues of politics of language and gender, nationalism and modernity pertaining to pre and post-Independence India that have been responsible for the emergence of Indian English literature
- Understand the place of English Writing in India in the larger field of English Literature
- Learn to discuss critically the use of literary forms of the novel, poetry and drama by Indian English writers in distinctive ways against Indian historical and cultural contexts

Texts:

- H.L.V. Derozio: 'Freedom to the Slave'; 'The Orphan Girl'
- Kamala Das: 'Introduction'; 'My Grandmother's House'
- Nissim Ezekiel: 'Enterprise'; 'Night of the Scorpion', 'Very Indian Poem in English'
- Robin S. Ngangom: 'The Strange Affair of Robin S. Ngangom'; 'A Poem for Mother'
- Mulk Raj Anand: 'Two Lady Rams'
- R.K. Narayan: *Swami and Friends* Salman Rushdie: 'The Free Radio'
- Anita Desai: *In Custody*
- Shashi Deshpande: 'The Intrusion'
- Manjula Padmanabhan: *Lights Out*
- Mahesh Dattani: *Tara*

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- Indian English
- Indian English Literature and its Readership
- Themes and Contexts of the Indian English Novel
- The Aesthetics of Indian English Poetry and Drama
- Modernism in Indian English Literature

Readings

- Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v-vi.

- Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
- Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
- Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

Paper 4: ENG-HC-2026 British Poetry and Drama: 14th to 17th Centuries

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper aims to familiarize the students with the two major forms in British literature from the 14th to the 17th centuries – poetry and drama, apart from acquainting them with the contexts that generated such literatures. The larger contexts of the Renaissance, the nature of the Elizabethan Age and its predilections for certain kinds of literary activities, and the implications of the emergence of new trends will be focused in this paper. It will also highlight the seminal issues and preoccupations of the writers and their ages as reflected in these texts.

Texts:

- Geoffrey Chaucer: *The Wife of Bath's Prologue*
- Edmund Spenser: Selections from *Amoretti*: Sonnet LXVII 'Like as a huntsman...'; Sonnet LVII 'Sweet warrior...'; Sonnet LXXV 'One day I wrote her name...'
- John Donne: 'The Sunne Rising'; 'Batter My Heart'; 'Valediction: Forbidding Mourning'
- Christopher Marlowe: *Doctor Faustus*
- William Shakespeare: *Macbeth*
- William Shakespeare: *Twelfth Night*

Suggested Topics and Background Prose Readings for Class Presentations and Assignments

Topics

- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- The Writer in Society

Background Prose Readings

- Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.

- John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
- Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt.1983) pp. 324–8, 330–5.
- Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

Semester III

Paper 6: ENG-HC-3016 History of English Literature and Forms

Credits: 5 (Theory) +1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper introduces students to the History of English Literature and the major literary forms. It adopts a chronological approach to the study of poetry, drama, fiction and non-fictional prose, showing the development of each form as it moves through the various periods of English literature and its expansion into global English writing. While authors have been named in some instances as representative of forms and periods, in other cases, especially in the 20th and 21st centuries, the expansion of the field has meant that individual authors are too numerous to name. Hence certain directions and areas of study have been indicated.

Questions in this paper should be linked to the manner in which the different Units have been structured with focus on forms and periods and the authors named used as examples. The sections on 20th and 21st century developments are too complex and widespread to have individual authors named – this may be read and evaluated in terms of a general picture and authors of choice.

Objectives: To prepare the ground for the detailed study of the literature featured in subsequent papers and give a strong historical sense of literary development.

Outcomes:

- Acquire a sense of the historical development of each literary form.
- Gain understanding of the contexts in which literary forms and individual texts emerge.
- Learn to analyze texts as representative of broad generic explorations.

Unit 1: Poetry from Chaucer to the Present:

- Chaucer and narrative poetry
- Spenser, Shakespeare, Milton (sonnet, sonnet sequences and the epic poem)
- John Donne and metaphysical poetry
- Dryden, Pope and the heroic couplet
- Romantic Poetry (lyric, sonnet, ode, pastoral, blank verse)
- Tennyson, Browning, Hopkins (from Victorian to Modern)
- Modern and postmodern Poetry and its international associations
- Walcott, Ramanujan and Postcolonial poetry

Unit 2: Drama from Everyman to the Present

- Miracles, Moralities and Interludes
- Marlowe and the University Wits
- Elizabethan Stage, Shakespeare and Jonson
- Jacobean Drama, Webster
- Restoration, Wycherley and Congreve
- Goldsmith, Sheridan and the sentimental drama
- The Irish drama
- Modern and postmodern Drama (England, Europe, America)
- Postcolonial drama (India, Africa, West Indies)

Unit 3: Fiction

- Narrative precursors
- The Eighteenth century novel (Defoe, Richardson, Fielding, Sterne)
- The Gothic novel (Walpole, Beckford, Radcliffe)
- Walter Scott and the historical novel
- The nineteenth century women novelists
- The Victorian novel (Dickens, Thackeray, Hardy)
- Modernism and the novel (Conrad, Lawrence, Virginia Woolf, James Joyce)
- Postmodernism and the Novel (England and America)
- Postcolonialism and the novel (South Asia and Africa)

Unit 4: Non Fictional Prose (Life Writing, Essays, Philosophical and Historical Prose, Satire)

- 16th century prose (John Foxe, Hooker, Hakluyt, Burton, Bacon)
- 17th and 18th century prose
 - Thomas Browne, Jeremy Taylor, Milton, Izaak Walton, Dryden)
 - Hobbes, Locke and Swift
 - Addison and Steele (the rise of the periodicals)
 - Berkeley, Hume, Gibbon
 - Johnson, Boswell, Burke
- 19th Century Prose (Essays, Criticism, Scientific Prose, Life Writing)
 - Lamb, Hazlitt, de Quincey,
 - Wollstonecraft, Godwin
 - Coleridge, Wordsworth,
 - Darwin
 - Carlyle, Ruskin, Pater, Arnold
 - Lytton Strachey
- 20th and 21st century prose
 - Literary Criticism and Theory
 - Nationalist movements and polemical writing
 - Letters, Autobiographies, Biographies
 - Travel writing
 - Journalistic prose (editorials, op-ed pieces, reports)

Recommended Books:

- B. Ifor Evans: *A Short History of English Literature* (available for purchase and on the internet archive)
- Andrew Sanders: *The Short Oxford History of English Literature* (1994)
- John Peck and Martin Coyle: *A Brief History of English Literature* (2002)

- Dinah Birch (Editor): *The Oxford Companion to English Literature* (7th edition, 2009)
- *The Norton Anthology of English Literature* (All volumes - for library)(10th edition, 2018)

Paper 5: ENG-HC-3026 American Literature

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper seeks to acquaint the students with the main currents of American literature in its social and cultural contexts. The texts incorporated in the paper are a historical reflection of the growth of American society and of the way the literary imagination has grappled with such growth and change. A study of the paper, hence, should lead to an acquaintance with the American society in its evolutionary stages from the beginnings of modernism to the present as well as with exciting generic innovations and developments that have tried to keep pace with social changes.

Texts:

- Tennessee Williams: *The Glass Menagerie*
- Mark Twain: *The Adventures of Huckleberry Finn*
- Edgar Allan Poe: 'The Purloined Letter'
- F. Scott Fitzgerald: 'The Crack-up'
- Anne Bradstreet: 'The Prologue'
- Emily Dickinson: 'A Bird Came Down the Walk'; 'Because I Could not Stop for Death'
- Walt Whitman: Selections from *Leaves of Grass*: 'O Captain, My Captain'; 'Passage to India' (lines 1-68)
- Langston Hughes: 'I too'
- Robert Frost: 'Mending Wall'
- Sherman Alexie: 'Crow Testament'; 'Evolution'

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- The American Dream
- Social Realism, Folklore and the American Novel
- American Drama as a Literary Form
- The Slave Narrative
- Questions of Form in American Poetry

Readings

- Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66-105.
- Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1-7, pp. 47-87.

- Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
- Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
- Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

Paper 7: ENG-HC-3036 British Poetry and Drama: 17th and 18th Centuries

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper aims to familiarize the students with British literature in the 17th and 18th centuries, a time-period which sees the emergence and establishment of greatly diverse kinds of writings. The selected texts may encourage the students to look at the economic, political and social changes in (primarily) Britain during this period, such as the shifts from the Puritan Age to the Restoration and Neoclassical periods. The paper also seeks to familiarize the students with the larger contexts that generated such literatures as well as the possible impacts of the literature on society. The significance of the scientific revolution during this period may also be studied in relation to the literary productions.

Texts:

- John Milton: *Paradise Lost*: Book I
- John Webster: *The Duchess of Malfi*
- Aphra Behn: *The Rover*
- John Dryden: *Mac Flecknoe*
- Alexander Pope: *The Rape of the Lock*

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- Religious and Secular thought in the 17th Century
- The Stage, the State and the Market
- The Mock-epic and Satire
- Women in the 17th Century
- The Comedy of Manners

Readings

- The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
- Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
- Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
- John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

Semester IV

Paper 8: ENG-HC-4016 British Literature: The 18th Century

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper aims to familiarize the students with British literature in the 18th century. A very interesting age in which reason and rationality dominated, this age saw the publication of some of the best novels and works of non-fictional prose and poetry in the English language. Though it was not predominantly an age of drama yet one cannot but pay attention to the few plays of the century. Although the texts in the course are mostly by men it must be noted that quite a number of women writers were also part of the literary scene. The texts in the course are representative of the age and to some extent representative of the forms as well. The selected texts hope to give the students an overview of the age and the writings that the age produced.

Texts:

- Jonathan Swift: *Gulliver's Travels* (Books III and IV)
- Samuel Johnson: 'London'
- Thomas Gray: 'Elegy Written in a Country Churchyard'
- Daniel Defoe: *Moll Flanders*
- Joseph Addison: "Pleasures of the Imagination", *The Spectator*, 411
- Oliver Goldsmith: *She Stoops to Conquer*

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- The Enlightenment and Neoclassicism
- Restoration Comedy
- The Country and the City
- The Novel and the Periodical Press

Readings

- Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
- Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
- Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

Paper 9: ENG-HC-4026 British Romantic Literature

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

The nineteenth century begins with the triumph of the Romantic imagination, expressing itself most memorably in the poetry of Blake, Burns, Wordsworth, Coleridge, Shelley, and Keats. The poetry of the age fashions itself partly in revolt to the spirit of the previous age, with very different ideas about the relationship between humans and nature and the role of the poet taking hold. This paper includes selections from works of major Romantic poets which address these issues, enabling students to appreciate the essence of the Romantic vision. In addition they will read that remarkable oddity, *Frankenstein*, a novel that also illuminates Romanticism from another angle.

Texts:

- William Blake: 'The Lamb', 'The Chimney Sweeper' (from *The Songs of Innocence and The Songs of Experience*); 'The Tyger' (*The Songs of Experience*); 'Introduction' to *The Songs of Innocence*
- Robert Burns: 'A Bard's Epitaph'; 'Scots Wha Hae'
- William Wordsworth: 'Tintern Abbey'; 'Upon Westminster Bridge'
- Samuel Taylor Coleridge: 'Kubla Khan'; 'Dejection: An Ode'
- Percy Bysshe Shelley: 'Ode to the West Wind'; 'Hymn to Intellectual Beauty'; *The Cenci*
- John Keats: 'Ode to a Nightingale'; 'To Autumn'; 'On First Looking into Chapman's Homer'
- Mary Shelley: *Frankenstein*

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- Reason and Imagination

- Conceptions of Nature
- Literature and Revolution
- The Gothic
- The Romantic Lyric

Readings

- William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
- John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
- Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
- Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

Paper 10: ENG-HC-4036 British Literature: The 19th Century

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

The middle and later parts of the 19th century sees the novel coming into its own, although Jane Austen has already established the prestige of the novel form through her incisive explorations of the complexity of human motive and conduct, especially in their worldly affairs. The texts chosen will expose the students to the ground-breaking efforts of the poets as well to the works of fiction writers who manage to consolidate and refine upon the achievements of the novelists of the previous era. Austen to Rossetti represents a remarkable literary development and range of works, addressing a very diverse array of social preoccupations.

Texts:

- Jane Austen: *Pride and Prejudice*
- Charlotte Bronte: *Jane Eyre*
- Charles Dickens: *The Pickwick Papers* (Chapter 1 The Pickwickians; Chapter 2 The Journey Begins; Chapter 23 In Which Mr. Samuel Weller Begins to Devote His Energies; Chapter 56 An Important Conference Takes Place; Chapter 57 In which the Pickwick Club is Finally Dissolved)
- Thomas Hardy: 'The Three Strangers'
- Alfred Tennyson: 'The Defence of Lucknow'
- Robert Browning: 'Love among the Ruins'
- Christina Rossetti: 'Goblin Market'

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- Utilitarianism
- The 19th Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue

Readings

- Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
- Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
- John Stuart Mill, *The Subjection of Women in Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

Semester V

Paper 11: ENG-HC-5016 British Literature: The 20th Century

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

While literary modernity can trace its roots to the works of some European writers of the 19th century, in England it is in the 20th century that the era of Modernism finds its voice in arts and literature. The works of the writers chosen for this paper are good introductions to the spirit of modernism, with its urgent desire to break with the codes and conventions of the past, experiment with new forms and idioms, and its cosmopolitan willingness to open itself up to influences coming from other shores. The paper goes beyond the High Modern period of the early century and the students will also get acquainted with the ethos of postmodernism through a reading of recent poetic and fictional works.

Texts:

- Joseph Conrad: *Heart of Darkness*
- Virginia Woolf: *Mrs Dalloway*
- W.B. Yeats: 'The Second Coming'; 'Sailing to Byzantium'
- T.S. Eliot: 'The Love Song of J. Alfred Prufrock'; 'Journey of the Magi'
- W.H. Auden: 'In Memory of W.B. Yeats'
- Hanif Kureishi: *My Beautiful Launderette*
- Phillip Larkin: 'Church Going'
- Ted Hughes: 'Hawk Roosting'
- Seamus Heaney: 'Casualty'

- Carol Ann Duffy: 'Standing Female Nude'

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- Modernism, Post-modernism and non-European Cultures
- The Women's Movement in the Early 20th Century
- Psychoanalysis and the Stream of Consciousness
- The Uses of Myth
- The Avant Garde
- Postmodernism in British Literature
- Britishness after 1960s
- Intertextuality and Experimentation
- Literature and Counterculture

Readings

- Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578-80, 559-63.
- T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp.2319-25.
- Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9-27.
- Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23-38.
- Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp. 1-16.
- Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature and Its Background, 1960-1990* (Oxford: OUP, 1997).

Paper 12: ENG-HC-5026 Women's Writing

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper seeks to direct the students' attention to nineteenth and twentieth century writings by women living in different geographical and socio cultural settings. Students will get acquainted with the situationally distinct experiences of women articulated in a variety of genres-poetry, novels, short stories, and autobiography, while the selections from Mary Wollstonecraft-the only 18th century text prescribed, will acquaint students

with the ideas contained in one of the earliest feminist treatises of the western world. Apart from an examination of the themes and styles in the prescribed texts, students will be required to engage themselves with the specificities of the contexts from which the texts emerged and also analyze the women writers' handling of the different genres to articulate their women-centric experiences.

Themes: Gender, sexual/textual politics, feminism, body, identity, class, location, voice, space, gender and narrative.

Texts:

- Mary Wollstonecraft: *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.
- Rassundari Debi: Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.
- Katherine Mansfield: 'Bliss'
- Sylvia Plath: 'Daddy'; 'Lady Lazarus'
- Alice Walker: *The Color Purple*
- Mahashweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
- Nirupama Bargohain: 'Celebration'
- Adrienne Rich: 'Orion'
- Eunice De Souza: 'Advice to Women'; 'Bequest'

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- The Confessional Mode in Women's Writing
- Sexual Politics
- Race, Caste and Gender
- Social Reform and Women's Rights

Readings

- Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
- Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
- Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
- Susie Tharu & K. Lalitha, Introduction to *Women Writing in India: 600 BC to the Present, Vol.I: 600 BC to the Early 20th Century*, Eds. Tharu and Lalitha, (New Delhi: Oxford, 1997 (rpt)) pp.1-37.

Semester VI

Paper 13: ENG-HC-6016 Modern European Drama

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

The paper aims at introducing students to the innovative dramatic works of playwrights from different locations in Europe, which taken together represents the wide range of modern drama and its fortunes on the written page and the stage. The selected plays would allow an understanding of the emergence of avant garde movements and trends and dramatic devices and techniques during the period of modernism which eventually influenced theatrical practices in other nations of the world.

Texts:

- Henrik Ibsen: *Ghosts*
- Anton Chekhov: *The Cherry Orchard*
- Bertolt Brecht: *The Caucasian Chalk Circle*
- Samuel Beckett: *Waiting for Godot*

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- Politics, Social Change and the Stage
- Text and Performance
- European Drama: Realism and Beyond
- Tragedy and Heroism in Modern European Drama
- The Theatre of the Absurd

Readings

- Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
- Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
- George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

Paper 14: ENG-HC-6026 Postcolonial Literatures

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

European Colonialism since the fifteenth century changed the face of the world in many significant ways, and the effects of the experience of colonialism remain in many countries around the world even in the postcolonial era. This paper gives the students an opportunity to acquaint themselves with some of the novels, short stories and poems from postcolonial literatures across the world, with the texts showcasing the many regional, cultural differences and peculiarities, as well as common and shared experiences of the postcolonial condition.

Texts:

- Chinua Achebe: *Things Fall Apart*
- Gabriel Garcia Marquez: *Chronicle of a Death Foretold*
- Bessie Head: 'The Collector of Treasures' Ama Ata Aidoo: 'The Girl who can'
- Grace Ogot: 'The Green Leaves'
- Shyam Selvadurai: *Funny Boy*
- Pablo Neruda: 'Tonight I can Write'; 'The Way Spain Was'
- Derek Walcott: 'A Far Cry from Africa'; 'Names'
- David Malouf: 'Revolving Days'; 'Wild Lemons'
- Easterine Kire: *When the River Sleeps*

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- De-colonization, Globalization and Literature
- Literature and Identity Politics
- Writing for the New World Audience
- Region, Race, and Gender
- Postcolonial Literatures and Questions of Form

Readings

- Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
- Ngugi waThiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
- Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).
- Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.

Discipline Centric Elective (Any Four)

Detailed Syllabi

Semester V (Any Two)

Paper 1: ENG-HE-5016 Popular Literature

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

Over the years popular literature has moved from the margins to earn for itself a fairly important place in the literary and critical consciousness. This paper seeks to highlight the nature of 'popular' literature as a genre and the critical ideas underpinning the theorization of popular literature. This will be done through a practical engagement with various texts falling under its ambit.

Texts:

- Lewis Carroll: *Alice in Wonderland*
- Agatha Christie: *The Murder of Roger Ackroyd*
- J. K. Rowling: *Harry Potter and the Philosopher's Stone*
- Durgabai Vyam and Subhash Vyam: *Bhimayana: Experiences of Untouchability/ Autobiographical Notes on Ambedkar (For the Visually Challenged students)*

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- Coming of Age
- The Canonical and the Popular
- Caste, Gender and Identity
- Ethics and Education in Children's Literature
- Sense and Nonsense
- The Graphic Novel

Readings

- Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii-xxix.
- Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29-38.
- Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542-61.

Paper 2: ENG-HE-5026 Modern Indian Writing in English Translation

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

Literature in the various Indian languages presents a huge body of work testifying to the diverse cultural and regional preoccupations in the respective regions these languages belong to. This paper attempts to give students an introductory glimpse into this richness and diversity of Indian literature written in the regional languages.

Texts:

- Premchand: 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Asaduddin (New Delhi: Penguin/Viking, 2006).
- Ismat Chughtai: 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr. M. Asaduddin (New Delhi: Penguin Books, 2009).
- Bhabendranath Saikia: 'Celebration', Tr. Prachee Dewri, in *Splendour in the Grass: Selected Assamese Short Stories*, ed. Hiren Gohain (New Delhi: Sahitya Akademi, 2010)
- Fakir Mohan Senapati: 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).
- Rabindra Nath Tagore: 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction by William Radice* (New Delhi: Penguin India, 2011).
- G.M. Muktibodh: 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujan (New Delhi: OUP, 2000).
- Amrita Pritam: 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).
- Thangjam Ibopishak Singh: 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).
- Dharamveer Bharati: *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
- Hiren Bhattacharyya: 'What Is It That Burns in Me?'
<https://www.poemhunter.com/poem/what-is-it-that-burns-in-me/>

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- The Aesthetics of Translation
- Linguistic Regions and Languages
- Modernity in Indian Literature
- Caste, Gender and Resistance
- Questions of Form in 20th Century Indian Literature.

Readings

- Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).

- B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
- Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
- G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient Black Swan, 2009) pp. 1–5.

Paper 3: ENG-HE-5036 Literature of the Indian Diaspora

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

In the light of global literature today focusing extensively on ideas of transnationalism, exile, migration, displacement, and so on, literature of the diaspora has come to exert a strong presence in the global scene. This paper will look at the diasporic experience with particular reference to Indian diasporic writers.

Texts:

- M. G. Vassanji: *The Book of Secrets* (Penguin, India)
- Rohinton Mistry: *A Fine Balance* (Alfred A Knopf)
- Meera Syal: *Anita and Me* (Harper Collins)
- Jhumpa Lahiri: *The Namesake* (Houghton Mifflin Harcourt)

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- The Diaspora
- Nostalgia
- New Medium
- Alienation

Reading

- "Introduction: The diasporic imaginary" in Mishra, V. (2008). *Literature of the Indian Diaspora*. London: Routledge
- "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & hybridity*. London: Sage Publications.
- "The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.

Paper 4: ENG-HE-5046 Nineteenth Century European Realism

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

The insistence on literary representation whose objective was to 'mirror' reality gained ground in nineteenth-century Europe across the different cultural spaces of the Continent. That is why varieties of realism surfaced in the literary traditions which were as culturally divergent as Russia and Spain. This paper is designed to provide an interesting sampling of the traditions that contributed to the growth and consolidation of European Realism in the nineteenth century. Study of these texts will also facilitate the understanding of the gradual movement towards modernism in the twentieth century which was, in many ways, both a response and a reaction to the major tendencies of European Realism.

Texts:

- Ivan Turgenev: *Fathers and Sons*, tr. Peter Carson (London: Penguin, 2009).
- Leo Tolstoy: 'Kholstomer: The Story of a Horse'
- Nikolai Gogol: 'The Nose'
- Honore de Balzac: *Old Goriot*, tr. M.A. Crawford (London: Penguin, 2003).
- Guy de Maupassant:

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- History, Realism and the Novel Form
- Ethics and the Novel
- The Novel and its Readership in the 19th Century
- Politics and the Russian Novel: Slavophiles and Westernizers

Readings

- Leo Tolstoy, 'Man as a creature of history in *War and Peace*', ed. Richard Ellmann et. al., *The Modern Tradition*, (Oxford: OUP, 1965) pp. 246–54.
- Honore de Balzac, 'Society as Historical Organism', from Preface to *The Human Comedy*, in *The Modern Tradition*, ed. Ellmann et. al (Oxford: OUP, 1965) pp. 265–67.
- Gustav Flaubert, 'Heroic honesty', Letter on *Madame Bovary*, in *The Modern Tradition*, ed. Richard Ellmann et. al. (Oxford: OUP, 1965) pp. 242–3.
- George Lukacs, 'Balzac and Stendhal', in *Studies in European Realism* (London, Merlin Press, 1972) pp. 65–85.
- Viktor Shklovsky, 'Art as Technique'

Paper 5: ENG-HE-5056 Literary Criticism and Literary Theory
Credits: 5 (Theory) + 1 (Tutorial)
Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper will familiarize students with some important texts on literary criticism and literary theory. Beginning from William Wordsworth's Preface to the *Lyrical Ballads* the purpose will be to inform the students on the shifts in literary interpretations and critical approaches so as to equip them while reading texts across genres.

Texts:

- William Wordsworth: Preface to the *Lyrical Ballads* (1802)
- S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV
- Virginia Woolf: "Modern Fiction"
- T.S. Eliot: "Tradition and the Individual Talent" (1919)
- I.A. Richards: *Principles of Literary Criticism* Chapters 1,2 and 34. London 1924
- Cleanth Brooks: "The Language of Paradox" in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)
- Terry Eagleton: Introduction to *Marxism and Literary Criticism* (University of California Press, 1976)
- Elaine Showalter: 'Twenty Years on: A Literature of Their Own Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.
- Toril Moi: "Introduction" in *Sexual/Textual Politics* (1985. New York and London: Routledge, 2002, 2ndEdn.) pp. 1-18.
- Jacques Derrida: "Structure, Sign and Play in the Discourse of the Human Science", tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.
- Michel Foucault: 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.
- Mahatma Gandhi: 'Passive Resistance' and 'Education', in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.
- Edward Said: 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
- Frantz Fanon: *Black Skin, White Masks* tr. Charles Lam Markmann (Chapter 4 "The So-Called Dependency Complex of Colonized Peoples") (London: Pluto Press, 1986) pp. 83-108

Suggested Background Prose Readings and Topics for Class Presentations

Topics

- Summarising and Critiquing
- Point of View
- Reading and Interpreting
- Media Criticism
- Plot and Setting

- Citing from Critics' Interpretations
- The East and the West
- Questions of Alterity
- Power, Language, and Representation
- The State and Culture

Readings

- Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).
- Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).
- C.S. Lewis, Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
- M.H. Abrams, *The Mirror and the Lamp*, Oxford University Press, 1971
- Rene Wellek, Stephen G. Nicholas, *Concepts of Criticism*, Connecticut, Yale University 1963
- Taylor and Francis Eds., *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

Paper 6: ENG-HE-5066 Science Fiction and Detective Literature

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

Science Fiction and Detective Literature have a fairly venerable ancestry, going back at least two centuries. Some fine literary minds have engaged with these genres, and their creations can be fruitfully studied to explore ways in which new narrative possibilities have emerged due to the human fascination for crime, mystery and improbable occurrences.

Texts:

- Wilkie Collins: *The Woman in White*
- Arthur Conan Doyle: *The Hound of the Baskervilles*
- Raymond Chandler: *The Big Sleep*
- H.R.F. Keating: *Inspector Ghote Goes by Train*
- Doris Lessing: *Shikasta*

Suggested Topics and Readings for Class Presentation

Topics

- Crime across the Media
- Constructions of Criminal Identity
- Cultural Stereotypes in Crime Fiction
- Crime Fiction and Cultural Nostalgia
- Crime Fiction and Ethics

- Crime and Censorship

Readings

- J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
- George Orwell, *Raffles and Miss Blandish*, available at: www.george-orwell.org/Raffles_and_Miss_Blandish/0.html
- W.H. Auden, *The Guilty Vicarage*, available at: harpers.org/archive/1948/05/the-guilty-vicarage/
- Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, Dec. 1944, available at: <http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>

Semester VI (Any Two)

Paper 7: ENG-HE-6016 Literature and Cinema

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

- James Monaco: 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.
- *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox) [Adaptations of William Shakespeare *Romeo and Juliet*, and its adaptations]
- *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.) [Bapsi Sidhwa: *Ice-Candy-Man's* adaptation]; and *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment) [Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation]
- *Ganashatru* (1989; dir. Satyajit Ray, NFDC) [Henrik Ibsen: *An Enemy of the People's* adaptation]; *Rudaali* (1993; Kalpana Lajmi, NFDC) [Mahasweta Devi: *Rudaali*]

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- Theories of Adaptation
- Transformation and Transposition
- Hollywood and 'Bollywood'
- The 'Two Ways of Seeing'
- Adaptation as Interpretation

Readings

- Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
- Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
- Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
- Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).
- Gulzar – *Angoor* (1982) [Adaptation of William Shakespeare's *The Comedy of Errors*]
- Vishal Bhardwaj – *Maqbool* (2003), *Omkara* (2006) [Adaptation of William Shakespeare's *Macbeth* and *Othello* respectively]
- BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004) [Jane Austen, *Pride and Prejudice* and its adaptations]
- Italo Spinelli – *Gangoror 'Behind the Bodice'* (2010).
- Shyam Benegal – *Junoon* (1979)
Vishal Bhardwaj – *The Blue Umbrella* (2005), and *Saat Khoon Maaf* (2011)
[Adaptation of Ruskin Bond's short stories]
- David Lean – *Passage to India* (1984) [Adaptation of E.M. Forster's *Passage to India*]

Note:

- For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:
- Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
- John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
- Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
- J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
- B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

Paper 8: ENG-HE-6026 World Literatures

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

- V.S. Naipaul: *A Bend in the River* (London: Picador, 1979).
- Marie Clements: *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)
- Antoine De Saint-Exupery: *The Little Prince* (New Delhi: Pigeon Books, 2008)

- Julio Cortazar: 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).
- Judith Wright: 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.
- Gabriel Okara: 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.
- Kishwar Naheed: 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.
- Shu Ting: 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).
- Jean Arasanayagam: 'Two Dead Soldiers', in *Fusillade* (New Delhi: Indialog, 2003) pp. 89–90.

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- The Idea of World Literature
- Memory, Displacement and Diaspora
- Hybridity, Race and Culture
- Adult Reception of Children's Literature
- Literary Translation and the Circulation of Literary Texts
- Aesthetics and Politics in Poetry

Readings

- Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
- David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
- Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
- Theo D'haen et al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

Paper 9: ENG-HE-6036 Partition Literature

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

- Intizar Husain: *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
- Amitav Ghosh: *The Shadow Lines*.

- Dibyendu Palit: 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.
- Manik Bandhopadhyaya: 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp.23–39.
- Sa'adat Hasan Manto: 'Toba Tek Singh', *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212-20.
- Lalithambika Antharajanam: 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.
- Faiz Ahmad Faiz: 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
- Jibananda Das: 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.
- Gulzar: 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Ravikant and Tarun K. Saint (New Delhi: Katha, 2001) p.x.

Suggested Topics and Readings for Class Presentation

Topics

- Colonialism, Nationalism, and the Partition
- Communalism and Violence
- Homelessness and Exile
- Women in the Partition

Background Readings and Screenings

- Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
- Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
- Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
- Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Worksof Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

Films

- *Garam Hawa* (dir. M.S. Sathyu, 1974).
- *Khamosh Paani: Silent Waters* (dir. SabihaSumar, 2003).
- *Subarnarekha* (dir. RitwikGhatak, 1965)

Paper 10: ENG-HE-6046 Travel Writing

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

- Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City Improbable: Writings on Delhi*, Penguin
- Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India
- Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX), Wordsworth Classics Edition
- Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper
- William Dalrymple: *City of Djinns* (Prologue, Chapters I and II), Penguin
- Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing
- Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013
- Vikram Seth: *From Heaven Lake* "Heaven Lake"
- Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey Among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

Suggested Topics and Background Prose Readings for Class Presentations

- Travel Writing and Ethnography
- Gender and Travel
- Globalization and Travel
- Travel and Religion
- Orientalism and Travel

Readings

- Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-241
- Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
- Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29
- Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

Paper 11: ENG-HE-6056 Life Writing

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

- Jean-Jacques Rousseau: *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000).
- Maya Angelou: *I Know Why the Caged Bird Sings*, Chapter 6, pp. 37-49 (New York: Virago, 2004)
- M. K. Gandhi: *Autobiography or the Story of My Experiments with Truth*, Part I Chapters II-IX, pp.5-26(Ahmedabad: Navajivan Trust, 1993).
- Ismat Chughtai, *A Life in Words: Memoirs*, Chapter 1 (New Delhi: Penguin India, 2013).
- Binodini Dasi: *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for women, 1998).
- Revathi: *Truth About Me: A Hijra Life Story*, Chapters One to Four, 1-37 (New Delhi: Penguin Books, 2010.)
- Richard Wright: *Black Boy*, Chapter 1, pp. 9-44 (United Kingdom: Picador, 1968).
- Sharankumar Limbale: *The Outcaste*, Translated by Santosh Bhoomkar, pp. 1-39 (New Delhi: Oxford University Press, 2003)

Suggested Topics and Background Prose Readings for class Presentations

- Self and society
- Role of memory in writing autobiography
- Autobiography as resistance
- Autobiography as rewriting history

Readings:

- James Olney, 'A Theory of Autobiography' in *Metaphors of Self: the meaning of Autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.
- Laura Marcus, 'The Law of Genre' in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
- Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp.1-17.
- Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in *Life/Lines:Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.
- Carolyn G. Heilbrun, 'Introduction' in *Writing a Woman's Life* (New York: Ballantine Books, 1988) pp. 11-31.

Paper 12: ENG-HE-6066 Writings from North East India

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

Section I: Oral Narratives

- Mamang Dai: On Creation Myths and Oral Narratives

- Tashi Chopel: The Story of Creation
- Kynpham Sing Nongkynrih: U Thlen: The Man-Eating Serpent

Section II: Poetry

- Deva Kanta Barua: 'And we open the Gates'
- Ajit Barua: 'Lovely is Our Village', Parts I & II
- Rajendra Bhandari: 'Time Does Not Pass'

Section III: Fiction

- Homen Borgohain: 'Spring in Hell'
- Temsula Ao: 'An Old Man Remembers'
- Mahim Bora: 'Audition'

Section IV: Prose

- Gopinath Bardoloi: 'Reminiscences of Gandhiji'
- Moji Riba: 'Rites, In Passing'

Section V: Drama

- Arun Sarma: *Aahar*

Suggested Topics and Background Prose Readings for class Presentations

- The Folk in Narrative
- Myths and Legends
- Memory and Telling
- Writing Northeast India

Readings:

- Geeti Sen. ed. *Where the Sun Rises When Shadows Fall: The North East*, OUP, 2006
- HomenBorgohain. *The Collected Works of Homen Borgohain*. Amaryllis, 2017
- Homen Borgohain and Hiren Dutta. Eds. *Hundred Years of Assamese Poetry*, Publication Board, Assam, 1998
- Mitra Phukan ed. *Assamese: Handpicked Fictions*, Katha, 2003
- Robin Singh Ngangom, and K S Nongkynrih. eds. *Dancing Earth: An Anthology of Poetry from Northeast India*, 2009

III Generic Elective (Four Papers)

Note: One Generic Elective paper in each semester given below is designed to be a common one for both BA Honours and BA Regular students. The Departments can, therefore, offer these papers if they find it convenient to do so. However, they are also free to offer the other papers if they choose to.

Semester I (Any One)

Paper 1: ENG-HG-1016 Academic Writing and Composition

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

- Introduction to the Writing Process
- Introduction to the Conventions of Academic Writing
- Writing in one's own words: Summarizing and Paraphrasing
- Critical Thinking: Syntheses, Analyses, and Evaluation
- Structuring an Argument: Introduction, Interjection, and Conclusion
- Citing Resources; Editing, Book and Media Review

Suggested Readings

- Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
- Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
- Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
- Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

Paper 2: ENG-HG-1026 Individual and Society

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

Credits: 5 (Theory) + 1 (Tutorial) =6

Marks: 100 (80+20)

This paper examines a key aspect of literary composition – the figure of the individual in her interactions with the society in which she lives. Literary works represent these elements in different ways. The individual appears as character, narrator, writer, while the society features as milieu in which individuals function, and as that which creates the conditions for emergence of the literary text. Individuals live in harmony or in conflict with society. Texts in this paper, selected from the many literatures in English being produced today, will provide the opportunity to study all of these aspects. Students will also note the ways in which individual-society relationships and their representation change in different historical periods of literature. Each text in this paper will be studied against its social and cultural milieu.

Course Outcomes:

- Understand the relationship between the individual writer and the society about/in which she writes
- Develop skill in analyzing the author's representation of society and the individual in interaction and write critiques drawing out.

- Learn to distinguish between literary representation and actual character and milieu

Texts:

- Geoffrey Chaucer: *The Prologue to the Canterbury Tales*
- Pope: Epistle 3 (from *An Essay on Man*)
- Charles Dickens: *Oliver Twist*
- T.S. Eliot: 'Preludes',
- Allen Ginsberg: *Howl*
- Vijay Tendulkar *Kamala* (Play. Translated from Marathi)
- Kamila Shamsie: *Burnt Shadows*
- E.L. Doctorow: *Ragtime*

Suggested Readings:

- The Norton Anthology of English Literature* (All volumes - for library)(10th edition, 2018)
- Andrew Sanders: *The Short Oxford History of English Literature* (1994)
- Raymond Williams: *Culture and Society* (1958)

Semester II (Any One)

Paper 3: ENG-HG-2016 Contemporary India: Women and Empowerment

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

Course Objectives/Course Description: This course will look at Women's Issues in India in the light of the various historical and social contexts. It will trace the evolution of Women's Empowerment both in terms of policy and discourse in postcolonial, contemporary India and at the same time try to locate the women's position in earlier times.

The course aims to:

- Study the position of women in pre-colonial times
- Show how colonial modernity impacts women
- Study the impact of nationalism on women
- Track the Women's movement and Empowerment issues in contemporary India

Course Outcome:

The learner will be equipped with:

- A historical understanding of the space accorded to women in India through history
- An understanding of the manner in which the social construction of gender comes about.

- The ability to critique the given and stereotypical notions of such constructions.

UNIT 1: Social Construction of Gender (15)

- Masculinity and Femininity
- Patriarchy
- Women in Community

UNIT 2: History of Women's Movements in India (Pre & Post Independence)
(20)

- Women and Nation
- Women and the Partition
- Women, Education and Self-fashioning
- Women in the Public and Private Spaces

UNIT 3: Women and Law (15)

- Women and the Indian Constitution
- Personal Laws (Customary practices on inheritance and Marriage)
- Workshop on legal awareness

UNIT 4: Women's Body and the Environment (15)

- State interventions, Khap Panchayats
- Female foeticide, Domestic violence, Sexual harassment
- Eco-feminism and the Chipko Movement

UNIT 5: Female Voices (15)

- Kamala Das, "The Old Playhouse"
- Mahashweta Devi, *Mother of 1084*
- Krishna Sobti, *Zindaginama*

Recommended Reading:

- Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India*
- Kumkum Sanagari, *Recasting Women: Essays in Colonial History*

- Judith Walsh, *Domesticity in Colonial India: What Women Learned When Men Gave Them Advice*
- Tanika and Sumit Sarkar, *Women and Social Reform in Modern India- Vol 1 & Vol 2*
- Nivedita Menon, *Gender and Politics in India: Themes in Politics*
- Vandana Shiva & Maria Mies, *Ecofeminism*

Paper 4: ENG-HG-2026 Modern Indian Literatures

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

The Modern Indian Literatures comprise extensive writings in all genres in many languages. The different historical and cultural backgrounds of the various Indian languages and literatures add to the complexity of what is termed as Modern Indian Literatures. However, there are also things that hold India together, many commonalities, bondings, and shared experiences despite the varieties. The list of short stories and poems prescribed for this course give the student a taste of Indian writing from different regions of the country. The selection has been culled from English translations of writings in Indian languages and English compositions of Indian authors.

Short Stories:

50 Marks

- Amrita Pritam: "The Weed"
- U. R. Anantha Murthy: "The Sky and the Cat"
- Gopinath Mohanty: "The Somersault"
- R K Narayan: "Another Community"
- Sunil Gangopadhyay: "Shah Jahan and His Private Army"
- Saurabh Kumar Chaliha: "Restless Electrons"

Poems:

30 Marks

- Nissim Ezekiel: "Poet, Lover, Birdwatcher"
- Jayanta Mahapatra: "The Abandoned British Cemetery at Balasore"
- Keki N. Daruwalla: "Wolf"
- Mamang Dai: "The Voice of the Mountain"
- Navakanta Barua: "Bats"
- Dilip Chitre: "The Felling of the Banyan Tree"

Recommended Texts:

- The Penguin Book of Modern Indian Short Stories*. Edited by Stephen Alter and Wimal Dissanayake. 2001.
- The Oxford Anthology of Twelve Indian Poets* chosen and edited by Arvind Krishna Mehrotra. Oxford University Press, 1992.
- The Oxford Anthology of Writings from North-East India: Poetry and Essays*. Edited by Tilottoma Misra. OUP, 2011.

Suggested Reading:

- Sarkar, Sumit. *Modern Times: India: 1880s-1950s: Environment, Economy, Culture*. Ranikhet: Permanent Black, 2014.
- Mehrotra, Arvind Krishna. *Partial Recall: Essays on Literature and literary History*. Orient Blackswan, 2012.

Semester III (Any One)**Paper 5: ENG-HG-3016 Language and Linguistics****Credits: 5 (Theory) + 1 (Tutorial)****Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)**

- Language: language and communication; language varieties: standard and non- standard language; language change.

Recommended Reading:

- Mesthrie, Rajend and Rakesh M Bhatt. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press,2008.
- Lyons, John. *Language and Linguistics. An Introduction*. Cambridge University Press,1981
- Structuralism: Ferdinand De Saussure. 1966. *Course in general linguistics*. New York: McGraw Hill Introduction: Chapter 3
- Phonology and Morphology: The organs of speech, vowel and consonant sounds, the syllable, word stress and sentence stress, basic intonation patterns.

Morphemes/Allomorphs/Morphs, word-formation processes in English, inflectional and derivational suffixes.

Recommended Reading:

- Akmajian, A., R. A. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. Cambridge, Mass,: MIT Press, 1984; Indian edition, Prentice Hall, 1991
- Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. New York: Holt, Rinehart and Winston, 1974(Chapters 3, 6 and 7)
- Syntax and semantics: categories and constituent structure; maxims of conversation, the diversity of meaning-synonymy, antonymy, homonymy and polysemy.

Recommended Reading:

Akmajian, A., R. A. Demers and R, M Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. Cambridge, Mass,: MIT Press, 1984; Indian edition, Prentice Hall, 1991(Chapter 5 and 6)

Paper 6: ENG-HG-3026 British Literature

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper is designed to offer a representative sampling of the major literary traditions of British life and culture through a study of texts in different genres. The paper will comprise of 80 marks external examination and 20 marks internal evaluation.

Section A

Poetry:

30 marks

- William Shakespeare: 'Sonnet 116'
- John Milton: 'On his Blindness'
- Samuel Taylor Coleridge: 'Christabel'
- W. B. Yeats: 'The Second Coming'
- Ted Hughes: 'The Thought-Fox'
- Emily Bronte: 'Remembrance'
- Dylan Thomas: 'Poem in October'
- Vicky Feaver: 'Slow Reader'

Section B

Fiction:

30 marks

- Elizabeth Gaskell: *Mary Barton*
- James Joyce: "The Dead"
- E. M. Forster: "The Celestial Omnibus"
- William Trevor: *The Story of Lucy Gault*

Section C

Drama:

20 marks

- Oscar Wilde: *The Importance of Being Earnest*
- J. B. Priestley: *An Inspector Calls*

Semester IV (Any One)

Paper 7: ENG-HG-4016 Language, Literature and Culture

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

This paper will introduce students to the relationship between language, literature and culture. Language varies according to the culture and world view of the group in which it is used. The language used in literature also has certain features which distinguish it

from the language of everyday communication. Keeping these aspects in mind, students will study the following topics:

- Speech community
- Concept of dialect
- Register and style
- Diglossia
- Bilingualism and multilingualism
- Language and gender
- Style in literature: cohesion, word-choice, point of view, figures of speech, the concept of genre.

Recommended Reading:

- Romaine, Suzanne. *Language in Society: An Introduction to Sociolinguistics*. OUP, 1994
- Trudgill, Peter. *Sociolinguistics: An Introduction to Language and Society*, 1995 Revised edition.
- Toolan, Michael. *Language in Literature: An Introduction to Stylistics*, London: Arnold, 1998
- Carter, R.(ed) *Language and Literature: An Introductory Reader in Stylistics*. London: Allen and Unwin, 1982
- Crystal, David. *The Cambridge Encyclopedia of the English Language*. Cambridge: Cambridge University Press, 1995

Paper 8: ENG-HG-4026 Literary Cross Currents: Forms: Prose, Poetry, Fiction & Play

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 80 (End-Semester Examination) + 20 (Internal Assessment)

In almost every period of literary history works of non-fictional prose, fiction, poetry and drama have co-existed. Also, literary cross-currents have helped shape these literary forms in a way that demonstrates their affinities as well as differences. It's important to study works with due attention to their 'formal' aspects so that what is truly distinctive about the literary type, form, or genre to which they belong is not missed. At the same time it's necessary to contextualize the study so that the evolutionary or historical dimension of the literary works, their growth and transformation over the years is not lost sight of. This paper will acquaint the students with different literary forms, with one part addressing formal concerns including definitions, while the other part will involve study of actual texts which exemplify a particular literary form or genre, and which will include some consideration of the contexts of their production.

Part A: Forms and movements

20 Marks

- Forms:

Epic and mock-epic, ballad, ode, sonnet, lyric, elegy, tragedy, tragicomedy, absurd drama, heroic drama, problem plays, expressionist plays, Gothic fiction, the historical novel, the bildungsroman, the personal essay, the periodical essay, memoir, autobiography, biography

- Movements and trends which influence forms and genres:

Neo-classicism, Romanticism, Augustanism, Victorianism, Realism, Naturalism, Expressionism, Existentialism, Dadaism and Surrealism

Part B: Study of individual texts

Epic and Poetry: (20)

- *The Mahabharata* (The Game of Dice)
- Ben Jonson: "Song to Celia"
- Lord Alfred Tennyson: "The Lady of Shalott"
- John Keats: "Ode on a Grecian Urn"

Prose (Fiction and Non-fiction) (20)

- Joseph Addison: "True and False Wit," (Spectator 62)
- Charles Lamb: "The Dream Children"
- Charlotte Bronte: *Jane Eyre*
- Edgar Allan Poe: "The Black Cat"
- Kamala Das: *My Story*

Plays: (20)

- Henrik Ibsen: *A Doll's House*
- Harold Pinter: *The Birthday Party*.

Suggested Reading:

- Pakmaja Asho. *A Companion to Literary Forms*
- Chris Baldick. *The Oxford Dictionary of Literary terms*
- *The Concise Oxford Companion to English Literature (Oxford Quick Reference)*
- Lillian Herlands Hornstein, G. D. Percy, and Calvin S. Brown, Eds. *The Reader's Companion to World Literature*

IV. Ability Enhancement Compulsory Course

Paper 1: English/MIL Communication Credits: 4
(ENG-AE-1014: English Communication)

Paper 2: Environmental Studies Credits: 4

V. Skill Enhancement Course (Two Papers)

Note: There will be a common pool of papers in the Skill Enhancement Courses for both BA English Honours and BA English. These papers are designed in such a way that they can be taught in both BA English Honours and BA English (Regular). The SEC papers for Semesters III and IV in both BA English Honours and BA English will be common even though they will have separate course codes for the two programmes. These papers may be taught in classes common to both the Honours and the Regular students.

Semester III

Paper 1: ENG-SE-3014 Creative Writing

Credits: 4

Marks: 100 (80+20)

The students in this course will focus on three creative genres, fiction, non-fiction and poetry. The emphasis will be to build proficiency in readings and writings. The course encourages active class participation and lots of writings. One of the basic objectives of the course is to allow students to explore ideas, feelings, experiences and effectively communicate these stimulus using the written word. Each lecture will be tied to reading of texts, techniques, narratology and rhetorical positions. The set of readings will be given during the course and may vary each semester, whenever the course is on offer.

The weightage of the programme will depend on:

10% --class lectures;

20% --journal writings on discussions of ideas, photographs, paintings, memories and experiences;

30%-- class participation/assignments/workshops/writings following prompts/writing with music

40%-- submission of fiction (20000 words) /non-fiction(20000 words) / poetry(15 poems of 150000 words) at the time of completion of the course.

Section A: Poetry

15 Marks

Discussion/ Class participation topics:

- What is good poetry?
- Writing poetry
- Why poetry
- Reading poetry

The students will be introduced to

- History of poetry,
- Forms of poetry.
- Rhetoric and prosody.
- Images and symbols

Section B: Fiction

30 Marks

Discussion/ Class participation topics:

- What is a good story?

- Writing short stories
- Writing novels
- Characterisation
- Structure
- Dialogues

The selected texts will inform of style, sentence structure, and tone and how these connect to the purpose and meaning/effect of the story. There will be specific texts highlighting

- Lyrical Prose
- Focus on group rather than individual
- Narratology
- Use of symbols
- Individual and the collective voice
- Use of time
- Repetition
- Gender roles

Section C Non-Fiction

15 Marks

Discussions and assignments:

The students will be introduced to

- Forms of essays
- Memoirs
- Travelogues
- Report writing
- Literary journalism

Section D: Workshop(1000 --3000words)

20

Marks

- Discussing-- why you write, how you write, and what you hope to gain from this course.
- How is your writing different /similar to others?
- Reading stories by Writers-in-residence and by participants.
- Consider how this course has changed your writing skills.
- How has this course helped you to encourage reading of various texts?
- How has this course helped you to understand of literature?
- How have you grown as a writer?
- Discussion on Publication and Market.
- Prompt writings for each section.

Recommended Readings:

- *A Writer's Time: A guide to the creative process from vision through revision:* Kenneth Atchity
- *How do you Write a Great Work of Fiction:* Jennifer Egan
- *In the Palm of Your Hand: The Poet's Portable Workshop:* Steve Kowit
- *The Making of a Poem: A Norton Anthology of Poetic Forms* Eavan Boland and Mark Strand
- *Rhyme's Reason: A Guide to English Verse:* John Hollander

Semester IV

Paper 2: ENG-SE-4014 Translation: Principles and Practice

Credits: 4

Marks: 100 (80+20)

This course is designed to give students basic skills in translation. It introduces students to the field of translation studies and gives them training in practical translation.

Unit 1

(Marks: 30)

Translation in India:

History; challenges of translation in multilingual conditions; institutions promoting and commissioning translation; Landmarks of translation in different languages.

Types and Modes of translation:

- Intralingual, Interlingual and intersemiotic translation
- Free translation,
- Literal translation,
- Transcreation
- Communicative or functional translation
- Audio-visual translation

Concepts of Translation:

Accuracy, Equivalence, Adaptation, Dialect, Idiolect, Register, Style, subtitling, back-translation

Unit 2

(Marks: 50)

In this section questions may be in the nature of translation tests: short passages, speeches from the plays or a poem to be analysed and different aspects pointed out; and secondly to be translated into English from the original language

Practical translation activities:

a. Analyse texts translated into English keeping the above concepts, and especially that of equivalence, in mind, at the lexical (word) and syntactical (sentence) levels:

Novel : The Story of *Felanee* by Arupa Patangiya Kalita.

Play: The Fortress of Fire by Arun Sarma.

Poem: "Silt" by Nabakanta Barua, Trans. Pradip Acharya

Short Story: "Golden Girl" by Lakshminath Bezbarua, in the anthology *Splendour in the Grass*. Ed. Hiren Gohain.

b. Make a back translation into the original English

Short Story or passage from a text (Alice in Wonderland by Probina Saikia)

c. Subtitle a film (Assamese – Village Rockstars) (to be discussed in class, a sample shown and then used for internal assessment)

Resources for Practice:

- Dictionaries
- Encyclopedias
- Thesaurus
- Glossaries
- Translation software

Suggested Readings:

- Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001. (Useful exercises for practical translation and training)
- Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
- Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.
- Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
- Toury, Gideon. *Translation across Cultures*. New Delhi: Bahri Publications Private Limited, 1987.
- Palumbo, Guiseppe. *Key Terms in Translation Studies*. London and New York: Continuum, 2009.

গুৱাহাটী বিশ্ববিদ্যালয়ৰ CBCS পাঠ্যক্রমৰ

প্ৰথম ষাণ্মাসিক

বুনিয়াদী পাঠ্য (Core Course)

ASM-RC-1016

RC-1016 : অসমীয়া ভাষাৰ ইতিহাস

প্ৰথম গোট : অসমীয়া ভাষাৰ উদ্ভৱ আৰু যুগবিভাজন :	২০
দ্বিতীয় গোট : প্ৰাচীন অসমীয়া ভাষাৰ ভাষাগত বৈশিষ্ট্য :	২০
চৰ্যাপদ, মাধৱ কন্দলি : ৰামায়ণ, শংকৰদেৱ : দশম	
তৃতীয় গোট : মধ্যযুগৰ অসমীয়া ভাষাৰ ভাষাগত বৈশিষ্ট্য :	২০
বুৰঞ্জী, চৰিত পুথি, মন্ত্ৰ পুথি	
চতুৰ্থ গোট : আধুনিক অসমীয়া ভাষাৰ ভাষাগত বৈশিষ্ট্য :	২০
আনন্দৰাম ঢেকিয়াল ফুকন : অচমিয়া লৰাৰ মিত্ৰ	
হেমচন্দ্ৰ বৰুৱা : আত্মজীৱন চৰিত	
লক্ষ্মীনাথ বেজবৰুৱা : বুঢ়ী আইৰ সাধু	

দক্ষতা বিকাশ পাঠ্য

ASM-SE-3014

ব্যবহাৰিক অসমীয়া

মূল্যাংক : ৮০

(উদ্দেশ্য : অসমীয়া বিষয়ৰ জ্ঞানেৰে একোগবাকী ছাত্ৰ-ছাত্ৰীৰ পৰৱৰ্তী জীৱনৰ বৃত্তিকপে গ্ৰহণ কৰিব পৰা বিশেষ বিষয়ৰ প্ৰাথমিক প্ৰায়োগিক জ্ঞান এই পাঠ্যত থাকিব।)

প্ৰথম গোট	:	আৰ্হি পাঠ : পদ্ধতি আৰু কৌশল	২
দ্বিতীয় গোট	:	ছপা আৰু বৈদ্যুতিন মাধ্যমৰ বাবে বিজ্ঞাপন লেখন, ইংৰাজী হিন্দী বিজ্ঞাপনৰ অসমীয়া অনুবাদ	২
তৃতীয় গোট	:	অনুবাদ : সংবাদ, প্ৰবন্ধ, সাক্ষাৎকাৰ	২
চতুৰ্থ গোট	:	চিত্ৰনাট্য নিৰ্মাণ : সাহিত্যৰ চিত্ৰায়ণ	২

সহায়ক গ্ৰন্থ (নিৰ্বাচিত) :

অসমীয়া আখৰ জেঁটনিৰ কথা : শিৱনাথ বৰ্মন

আৰ্হি পাঠকৰ হাত পুথি : অসম সাহিত্য সভা

কি লিখি কেন লিখি : নীৰেন্দ্ৰ নাথ চক্ৰবৰ্তী

গণজ্ঞাপন : তত্ত্ব ও প্ৰয়োগে : পাৰ্থ চট্টোপাধ্যায়

ব্যৱহাৰিক অসমীয়া ব্যাকৰণ : উপেন ৰাভা হাকাচাম

বিজ্ঞান লেখকৰ হাতপুথি : দীনেশ চন্দ্ৰ গোস্বামী

বিষয় চলচিত্ৰ : সত্যজিৎ ৱায়

লেখক ও সম্পাদকৰ অভিধান : সুভাষ ভট্টাচাৰ্য (সম্পা.)

সেকাল একালৈৰ সংবাদ পৰিবেশনেৰ ধাৰা ও বিচিত্ৰ সংবাদ : বৈদ্যনাথ বন্দোপাধ্যায়

চতুৰ্থ মাধ্যমিক

বুনিয়াদী পাঠ্য

ASM-RC-4016

আধুনিক অসমীয়া গীতি সাহিত্য

মূল্যাক : ৮০

(উদ্দেশ্য : এই পাঠ্যৰ জৰিয়তে আধুনিক অসমীয়া গীতি সাহিত্যৰ বিভিন্ন পৰ্বৰ যুগমীয়া গীতৰ সৈতে ছাত্ৰ-ছাত্ৰীৰ পৰিচয় আৰু অন্তৰংগতা স্থাপন কৰাৰ কথা চিন্তা কৰা হৈছে।)

প্ৰথম গোট : অসমীয়া আধুনিক গীতি সাহিত্যৰ ইতিহাস ২০

দ্বিতীয় গোট : হেৰা আমাৰ জন্মভূমি : লক্ষ্মীনাথ বেজবৰুৱা ২০
মোৰ গানত জ্বলে শত যুগৰ কত অভিমান : জ্যোতিপ্ৰসাদ আগৰৱালা
পূৰ্জোঁ আহাঁ আই মাতৃ : পাৰ্বতিপ্ৰসাদ বৰুৱা
অ' অসমীয়া ডেকা দল : বিষ্ণুপ্ৰসাদ ৰাভা

তৃতীয় গোট : নিয়ৰবে ফুল এপাহ ফুলিল : নবকান্ত বৰুৱা ২০
হে দোলা : ভূপেন হাজৰিকা
হাৰেৰা জেতুকী : ৰুদ্ৰ বৰুৱা
কাউৰী পৰে : কেশৱ মহন্ত

চতুৰ্থ গোট : বহুদিন বকুলৰ গোন্ধ পোৱা নাই : তফজ্জুল আলি ২০
সন্ধিয়াৰ আকাশত বগলি উৰে : নিৰ্মলপ্ৰভা বৰদলৈ
মাহ হালধিৰে নোবালে ধুবালে : দ্বিজেন্দ্ৰমোহন শৰ্মা
তোমাৰ বাবেই আছোঁ বাট চাই : কীৰ্তিকমল ভূঞা

সহায়ক গ্ৰন্থ (নিৰ্বাচিত) :

অসমীয়া আধুনিক গীতৰ বিকাশত আকাশবাণীৰ ভূমিকা : কীৰ্তিকমল ভূঞা
অসমীয়া আধুনিক গীতৰ সংগীতকাৰসকল : তফজ্জুল আলি
কেশৱ মহন্তৰ গীত সমগ্ৰ : মনজ্যোৎস্না মহন্ত গোস্বামী (সম্পা.)
গান আৰু কবিতা সমগ্ৰ : নবকান্ত বৰুৱা
জ্যোতিপ্ৰসাদ ৰচনাবলী : নগেন শইকীয়া (সম্পা.)
পাৰ্বতিপ্ৰসাদ বৰুৱা ৰচনাবলী : পবনাথ শৰ্মা (সম্পা.)
ফুলৰ এই মেলাতে : নিৰ্মলপ্ৰভা বৰদলৈ
বহুদিন বকুলৰ গোন্ধ পোৱা নাই : তফজ্জুল আলি
বিষ্ণুপ্ৰসাদ ৰাভা ৰচনা সম্ভাৰ (প্ৰথম বঁটা) : যোগেশ দাস (সম্পা.)
বেজবৰুৱাৰ গ্ৰন্থাবলী : অসম সাহিত্য সভা
ভূপেন হাজৰিকাৰ গীত আৰু কবিতা : মিলীপকুমাৰ দত্ত

**UNDER GRADUATE COURSE FOR
B.A. in SANSKRIT (HON.)**

UNDER

**CHOICE BASED CREDIT SYSTEM
(CBCS)**

Krishna Kanta Handique Govt. Sanskrit College

Gauhati University

Guwahati

**PROPOSED SCHEME FOR CHOICE BASED CREDIT
SYSTEM IN B.A (Honors) IN SANSKRIT**

Semester	CORE COURSE (14)	Ability Enhancement Compulsory Course (AECC) (2)	Skill Enhancement Course	Elective: Discipline Specific DSE (4)	Elective: Generic (GE) (4)
I	SKB-HC-1016	(English Communication/MIL)/ Environmental Science			SKB-HE-1016
	SKB-HC-1026				
II	SKB-HC-2016	Environmental Science/(English/MIL Communication)			SKB-HE-2016
	SKB-HC-2026				
III	SKB-HC-3016		SKB-SE-3014		SKB-HE-3016
	SKB-HC-3026				
	SKB-HC-3036				
IV	SKB-HC-4016		SKB-SE-4014		SKB-HE-4016
	SKB-HC-4026				
	SKB-HC-4036				
V	SKB-HC-5016			SKB-HD-5XX6	
	SKB-HC-5026			SKB-HD-5YY6	
VI	SKB-HC-6016			SKB-HD-6XX6	
	SKB-HC-6026			SKB-HD-6YY6	

Subject Code and Paper Structure

The Subject Code for B.A in Sanskrit will be SKB

In case of Discipline Specific Elective(DSE) for Honours for B.A. in Sanskrit there will be four Special Courses of which a student will have to choose any one special course from the pool (viz. Kavya, Veda, Vedanta and Nyaya).

The Generic Elective (GE) subject for B.A. in Sanskrit will be History.

Scheme of Romanization of Devanagari Script (International Alphabet for Sanskrit Transliteration (IAST))

□ a	□ ā	□ i	□ ī	□ u
□ ū	□ ṛ	□	□ □	□ e
□ ai	□ o	□ au	□ ṃ/ṁ	□
□ □ k	□ □ kh	□ □ g	□ □ gh	□ □ ṅ
□ □ c	□ □ ch	□ □ j	□ □ jh	□ □ ñ
□ □ ṭ	□ □ ṭh	□ □ ḍ	□ □ ḍh	□ □ ṇ
□ □ t	□ □ th	□ □ d	□ □ dh	□ □ n
□ □ p	□ □ ph	□ □ b	□ □ bh	□ □ m
□ □ y	□ □ r	□ □ l	□ □ v	
□ □ s	□ □ ś	□ □ ṣ	□ □ h	
□ □ kṣ	□ □ □ □ jñ	□ □ □ □ śr		

Core Papers (14)

B.A. (Hons) Sanskrit

Semester: I

SKT- HC-1016
Classical Sanskrit Literature (Poetry)

SKT- HC- 1026
Critical Survey of Sanskrit Literature

Semester: II

SKT- HC- 2016
Classical Sanskrit Literature (Prose)

SKT- HC-2026
Self-Management in the Gītā

Semester: III

SKT- HC-3016
Classical Sanskrit Literature
(Drama)

SKT- HC-3026
Poetics and Literary
Criticism

SKT- HC-3036
Indian Social Institutions
and Polity

Semester: IV

SKT- HC-4016
Indian Epigraphy,
Palaeography and
Chronology

SKT- HC-4026
Modern Sanskrit Literature

SKT- HC-4036
Sanskrit and World
Literature

Semester: V

SKT- HC- 5016
Vedic Literature

**SKT- HC-
5026**
Sanskrit Grammar

Semester: VI

SKT- HC- 6016
Indian Ontology and Epistemology

**SKT- HC-
6026**
Sanskrit Composition and
Communication

DETAIL OF CORE COURSES FOR SANSKRIT

SKB- HC-1016

Classical Sanskrit Literature (Poetry)

Credit : 6

[A] Prescribed Course:	Marks
Unit I Raghuvamśam: Canto-I (Verse: 1-25)	15
Unit II Kumārasambhavam: Canto-V (Verse: 1-30)	15
Unit III Kirātārjunīyam - Canto I (1-25 Verses)	15
Unit IV Nīśatakam (1-20 Verses, 1 st two Paddhatis)-M. R. Kale Edition.	15
Unit V Origin and Development of Mahākāvya and Gītikāvya	20

[B] Course Objectives:

This course aims to get students acquainted with Classical Sanskrit Poetry. It intends to give an understanding of literature, through which students will be able to appreciate the development of Sanskrit Literature. The course also seeks to help students to negotiate texts independently.

[C] Unit-Wise Division:

Unit I

Raghuvamśam: Canto-I (Verse: 1-25)

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

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

Unit II

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

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

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

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

Unit III

Kirātārjunīyam - Canto I (1-25 Verses)

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

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

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

Unit IV

Nīśatakam (1-20 Verses, 1st two Paddhatis)-M. R. Kale Edition

Nīśatakam: Verses (1-10) Grammatical analysis Translation, explanation. Nīśatakam: Verses (11-20) Grammatical analysis Translation, explanation, thematic analysis bhartṛhari's comments on society.

Unit V

Origin and Development of Mahākāvya and Gītikāvya

Origin and development of different types of
Māhākāvya with special reference to Aśvaghoṣa,
Kālidāsa, Bhāravi, Māgha, Bhatti, Śrīharṣa.
Origin & Development of Sanskrit gītikāvayas
With special reference to Kālidāsa, Bilhaṇa,
Jayadeva, Amarūk, Bhartṛhari and their works.

Suggested Books/Readings:

1. C.R. Devadhar (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi.
2. M.R. Kale (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi.
3. Gopal Raghunath Nandargikar (Ed.), Raghuvamśam of Kālidāsa, MLBD, Delhi.
4. M.R. Kale (Ed.), Kumarasambhavam, MLBD, Delhi
5. M.R. Kale (Ed.), Kirātārjunīyam of Bhāravi, MLBD, Delhi.
6. M.R. Kale (Ed.), Nītiśatakam of Bhartṛhari, MLBD., Delhi.
7. Mirashi, V.V. : *Kālidāsa*, Popular Publication, Mumbai.
8. Keith, A.B.: *History of Sanskrit Literature*, MLBD, Delhi.
9. Krishnamachariar : *History of Classical Sanskrit Literature*, MLBD, Delhi.
10. Gaurinath Shastri: *A Concise History of Sanskrit Literature*, MLBD, Delhi.
11. Winternitz, Maurice: *History of Indian Literature* (Vol. I-III), also Hindi Translation, MLBD, Delhi

SKB- HC-1026
Critical Survey of Sanskrit Literature

Credit: 6

[A]	Prescribed Course:	Marks
Unit I	Vedic Literature	15
Unit II	Rāmāyaṇa	15
Unit III	Mahābhārata	15
Unit IV	Purāṇas	15
Unit V	General Introduction to Vyākaraṇa, Darśana and Sāhityaśāstra	20

[B] Course Objectives:

This course aims to get students acquainted with the journey of Sanskrit literature from Vedic literature to Purāṇa. It also intends to give an outline of different shastric traditions, through which students will be able to know the different genres of Sanskrit Literature and Śāstras.

[C] Unit-Wise Division

**Unit I
Vedic Literature**

Samhitā (Ṛk, Yajuh, Sāma, Atharva): Time, subject–matter, religion & Philosophy, social life.

Brāhmaṇa, Āraṇyaka, Upaniṣad, Vedāṅga (Brief Introduction)

**Unit II
Rāmāyaṇa**

Rāmāyaṇa: Time, subject–matter, Rāmāyaṇa as an Ādikāvya. Rāmāyaṇa as a Source Text and its Cultural Importance.

**Unit III
Mahabharata**

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

Unit IV Purāṇas

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

Unit V General Introduction to Vyākaraṇa, Darśana and Sāhityaśāstra

General Introduction to Vyākaraṇa, Brief
History of Vyākaraṇaśāstra
General Introduction to Darśana: Major schools
of Indian Philosophy Cārvāka, Bauddha, Jaina,
Sāṅkhya-yoga, Nyāya-Vaiśeṣika, Pūrva-
mīmāṃsā and Uttara mīmāṃsā.
General Introduction to Poetics : Six major
Schools of Indian Poetics-Rasa, Alamkāra,
Rīti, Dhvani, Vakrokti and Aucitya.

Suggested Books/Readings:

1. A.B. Keith, *History of Sanskrit Literature*, also Hindi translation, MLBD, Delhi.
2. M. Krishnamachariar, *History of Classical Sanskrit Literature*, MLBD, Delhi.
3. Gaurinath Shastri, *A Concise History of Sanskrit Literature*, MLBD, Delhi.
4. Maurice Winternitz, *History of Indian Literature* (Vol. I-III), also Hindi Translation, MLBD, Delhi.
5. Basu, Jogiraj, *Bedar Paricay*, Guwahati

SKB- HC-2016
Classical Sanskrit Literature (Prose)

Total Credits 6

[A]	Prescribed Course:	Marks
Unit I	Śukanāsopadeśa (Ed. Prahlad Kumar)	25
Unit II	Viśrutacaritam Upto 15th Para	25
Unit III	Origin and development of prose, Important prose romances and fables	30

[B]Course Objectives:

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

[C]Unit-Wise Division:

Unit I
Śukanāsopadeśa (Ed. Prahlad Kumar)

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

Society, *Āyurveda* and political thoughts depicted in *Śukanāsopadeśa*, logical meaning and application of sayings: Bāṇocchiṣṭam
Pancānan bā'ṇah

Unit II
Viśrutacaritam Upto 15th Para

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

Para 11 to 15 - Text reading (Grammar, Translation, and Explanation), Poetic excellence, plot, Timing of Action. Society, language and style of Daṇḍin. Exposition of Saying “ Iaṇḍinaḥ padalāliyam ,” “ Kavirdaṇḍī Kavirdaṇḍī na Saṁśayaḥ”.

Unit III

Origin and development of prose, Important prose romances and fables

Origin and development of prose, important prose romances and fables

Subandhu, Daṇḍin, Bāṇa, Ambikādatta
Vyāsa.

Pañcatantra, Hitopadeśa,
Vetālapañcaviṁśatikā, Simhāsanadvātrimśikā,
Puruṣaparīkṣā, Śukasaptati.

Suggested Books/Readings:

1. Prahlad Kumar, Sukanāso Padeśa, Meharchand Laksmandas, Delhi
2. Surendradeva, Viśrutacaritam, (Sahitya Bhandar Meerut)
3. A.B. Keith: *History of Sanskrit Literature*, also Hindi translation, MLBD, Delhi.
4. M. Krishnamachariar : *History of Classical Sanskrit Literature*, MLBD, Delhi.
5. Gaurinath Shastri: *A Concise History of Sanskrit Literature*, MLBD, Delhi.
6. Maurice Winternitz : *Ancient Indian Literature* (Vol. I-III), also Hindi Translation, MLBD, Delhi.
7. Prabhat Ch. Sarma, Kadambari, Translated into Assamese, ABILAC , Guwahati, Assam, 2000

SKB- HC-2026
Self Management in the Gītā

Total Credits 6

[A] Prescribed Course:	Marks
Unit I Gītā: Cognitive and emotive apparatus	25
Unit II Gītā: Controlling the mind	30
Unit III Gītā: Self management through devotion	25

[B]Course Objectives:

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

[C]Unit-Wise Division:

Unit I

Gītā: Cognitive and emotive apparatus

Hierarchy of *indriya, manas, buddhi* and *ātman*
III.42; XV. 7

Role of the *ātman* –XV.7; XV.9

Mind as a product of *prakṛti* VII.4

Prope
rties
of
three
guṇas
and
their
impac
t on
the
mind
–

XIII. 5-6;
XIV.5-8, 11-
13; XIV.17

Unit II

Gītā: Controlling the mind

Confusion and
conflict

Nature of
conflict I.1;
IV.16; I.45; II.6

Causal factors –
Ignorance –
II.41; *Indriya* –
II.60,
Mind – II.67;
Rajoguna –
III.36-39;
XVI.21;
Weakness of
mind- II.3;
IV.5

Means of
controlling the
mind

Meditation–difficulties –VI.34-35; procedure
VI.11-14
Balanced life- III.8; VI.16-17

Diet control- XVII. 8-10

Physical and mental discipline – XVII. 14-19, VI.
36.

Means of conflict resolution

Importance of knowledge – II. 52 ; IV.38-39;
IV.42

Clarity of *buddhi* – XVIII.30-32

Process of decision making – XVIII.63

Control over senses – II.59, 64

Surrender of *karṭṛbhāva* –XVIII .13-16; V.8-9

Desirelessness- II.48; II.55

Unit III
Gītā: Self management through devotion

Surrender of ego – II.7 ; IX.27; VIII.7; XI.55 ;
II.47

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

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

Suggested Books/Readings:

1. Śrīmadbhagavadgītā - English commentary by Jayadayal Goyandka, Tattvavivecinī Gītā Press, Gorakhpur, 1997.
2. Śrīmadbhagavadgītārahasya - The Hindu Philosophy of Life, Ethics and or Karmayogaśāstra Religion, Original Sanskrit Stanzas with English Translation, Bal Gangadhar Tilak & Balchandra Sitaram Sukthankar, J.S.Tilak & S.S.Tilak, 1965.
3. Śrīmadbhagavadgītā - A Guide to Daily Living, English translation and notes by Pushpa Anand, Arpana Publications, 2000.
4. Śrīmadbhagavadgītā - The Scripture of Mankind, text in Devanagari with transliteration in English and notes by Swami Tapasyananda, Sri Ramakrishna Math, 1984.
5. Chinmayananda - The Art of Man Making (114 short talks on the Bhagavadgītā), Central Chinmaya Mission Trust, Bombay, 1991.
6. Panchamukhi, V.R.- Managing One-Self (Śrīmadbhagavadgītā : Theory and Practice), R.S. Panchamukhi Indological Research Centre, New Delhi & Amar Grantha Publications, Delhi, 2001.
7. Sri Aurobindo - Essays on the Gītā, Sri Aurobindo Ashram, a. Pondicherry, 1987.
8. Srinivasan, N.K. - Essence of Śrīmadbhagavadgītā : Health & Fitness (commentary on selected verses), Pustak Mahal, Delhi, 2006.
9. Bhattacharjya Sudeshna, The Srimadbhagavadgita-Its Importance in Modern World, Surabharati Vol.XII, 2011-12, Deptt. Of Sanskrit, GU
10. Gitar Bhumika Aru Bharatiya Sanskritir Bhatti, Translated by Sarma, Diganta Biswa, Nabasristi Prakasan, Guwahati
11. Gitarahasya Athaba Karmayogasastra, Tilak Bal Gangadhar, Translated by, Kailash Nath Sarma, Published by Mrinalini Devi, Guwahati

SKB- HC-3016
Classical Sanskrit Literature (Drama)

Total Credits 6

[A] Prescribed Course:	Marks
Unit I Svapnavāsavadattam– Bhāsa Act I & VI	20
Unit II Abhijñānaśākuntalam– Kālidāsa I & IV	20
Unit III Mudrārāṅgasam - Viśākhadatta I, II & III	20
Unit IV Critical survey of Sanskrit Drama	20

[B]Course Objectives:

[C]UnitWise

Division:

Unit I

Svapnavāsavadattam– Bhāsa Act I & Act VI

Svapnavāsavadattam:Act I-Story,
Meaning/Translation and Explanation.
Unique features of Bhāsa's style,
Characterization, Importance of 1st and 6th Act,
Society, Norms of Marriage, Story of 'regains'.
Bhāso hāsaḥ

Unit II

Abhijñānaśākuntalam– Kālidāsa Act I & Act IV

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

Unit III

Mudrārāksasam -Act I, II & Act III

Mudrārāksasam : Act I – (a) Introduction, Author,
Purpose and design behind *Mudrārāksasa*.

Text Reading prescribed verses for translation and
explanation- 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 14, 16, 18, 19,
21, 22, 24, 26, 27. (Grammar, Translation, Explanation),
Poetic excellence, Plot, Timing of Action.

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

Mudrārāksasam: Act III - prescribed verses for translation
and explanation- 1, 3, 4, 6, 12, 13, 14, 15, 16, 17, 20, 21,

22, 23,
24, 25,
26, 27,
29, 31
and 33.
Text
Reading
(Gramma
r,
Translatio
n,
Explanati
on),
Poetic
excellenc
e, Plot,

Timing of
Action.)

Unit IV Critical survey of Sanskrit Drama

Sanskrit Drama : Origin and Development, Nature of Nāṭaka,
Some important dramatists and dramas: Bhāsa, Kālidāsa,
Śūdraka, Viśākhadatta, ŚrīHarṣa, Bhavabhūti,
Bhaṭṭanārāyaṇa and their works.

Suggested Books/Readings:

1. C.R.Devadhar(Ed.), Abhijñanaśākuntalam, MLBD, Delhi.
2. M.R. Kale(Ed.), Abhijñanaśākuntalam, MLBD, Delhi.
3. Gajendra Gadakar (Ed.) , Bose, Ramendramohan, Abhijñanaśākuntalam, Modern Book Agency, 10 College, Square, Calcutta.
- 4.M.R. Kale(Ed.), Svapnavāsavadattam , M.L.B.D., Delhi
5. M.R. Kale(Ed.), Mudrārāksasam, MLBD, Delhi.
6. K.T.Telang(Ed.), Mudrārāksasam, Nag Publishers, Delhi.
7. Minakshi Dalal, *Conflict in Sanskrit Drama*, Somaiya Publication Pvt. Ltd.
8. Ratnamayi Dikshit, *Women in Sanskrit Dramas*, Meherchand Lachhman Das, Delhi.
9. A.B. Keith, *Sanskrit Drama*, Oxford University Press London, 1970.
- 10.Minakshi Dalal, *Conflict in Sanskrit Drama*, Somaiya Publication Pvt. Ltd.
- 11.G. K. Bhat, *Sanskrit Drama*, Karnataka University Press, Dharwar 1975
- 12.Henry W. Wells, *Six Sanskrit Plays*, Asia Publishing House, Bombay

SKB- HC-3026 Poetics and literary criticism

Total Credits 6

[A]PrescribedCourse

Marks

Unit I	Introduction to Sanskrit poetics	20
Unit II	Forms of Kāvya-Literature	10
Unit III	Śabda-śakti (Power of Word) and rasa-sūtra	20
Unit IV	Alaṅkāra (figures of speech) and chandas (metre)	30

[B] Course Objectives:

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

[C] Unit –Wise Division:

Unit I

Introduction to Sanskrit Poetics

Introduction to poetics: Origin and development of Sanskrit poetics, its various names- *kriyākalpa*, *alaṅkāraśāstra*, *sāhityaśāstra*, *saundryaśāstra*.

Definition (*lakṣaṇa*), objectives (*prayojana*) and causes (*hetu*) of poetry. (according to *kāvyaṅprakāśa*)

Unit II

Forms of Kāvya-Literature

Forms of poetry : *drśya*, *śravya*, *miśra*, (*campū*) (according to *Sāhityadarpaṇa*)

Mahākāvya, *khaṇḍakāvya*, *gadya-kāvya*: *kathā*, *ākhyāyikā*
(according to *Sāhityadarpaṇa*)

Unit III

Śabda-śakti and rasa-sūtra

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

Kāvyaśāstra from *Sāhityadarpaṇa*.

Unit IV

Figures of speech and Meter

Figures of speech- *anuprāsa, yamaka, śleṣa, upamā, rūpaka, sandeḥa, bhrāntimān, apahnuti, utprekṣā, atiśayokti, tulyayogitā, dīpaka, drṣṭānta, nidarśanā, vyatireka, samāsokti, svabhāvokti, aprastutaprasāmsā, arthāntaranyāsa, kāvyaliṅga, vibhāvanā.*

Metres- *anuṣṭup, āryā, indravajrā, upendravajrā, drutavilambita, upajāti, vasantatilakā, mālinī, mandākrāntā, śikhariṇī, śārdūlavikrīḍita, sragdharā.*

Recommended Books/Readings:

1. Alaṅkāra according to *Sāhityadarpaṇa* (Ch. X) and metres according to prescribed texts of poetry and drama.
2. Dwivedi, R.C, *The Poetic Light*, Motilal Banarsidas, Delhi. 1967.
3. Kane P.V., *History of Sanskrit Poetics* pp.352-991,
4. Kane, P.V., 1961, *History of Sanskrit Poetics* and its Hindi translation by Indrachandra Shastri, Motilal Banarasidas, Delhi.
5. *Kāvya prakāśa*, kārikās 4/27, 28 with explanatory notes.
6. Ray, Sharad Ranjan, *Sāhityadarpaṇa*; Viśvanātha, (Ch I, VI & X) with Eng. Exposition, Delhi.
7. *Sāhityadarpaṇa*: (Ch. VIth), Kārikā 6/1,2,313-37

SKB- HC-3036

Indian Social Institutions and Polity

Total Credits 6

[A] Prescribed Course:	Marks
Unit I	Indian Social Institutions : Nature and Concepts 20
Unit II	Structure of Society and Value of Life 20
Unit III	Indian Polity : Origin and Development 20
Unit IV	Cardinal Theories and Thinkers of Indian Polity 20

[B] Course Objectives:

Social institutions and Indian Polity have been highlighted in *Dharma-sāstra* literature. The aim of this course is to make the students acquainted with various aspects of social institutions and Indian polity as propounded in the ancient Sanskrit texts such as *Samhitās*, *Mahābhārata*, *Purāṇa*, Kautīlya's *Arthaśāstra* and other works known as *Nītisāstra*.

[C] Unit-Wise Division:

Unit I Indian Social Institutions : Nature and Concepts

Indian Social Institutions : Definition and Scope:

Sociological Definition of Social Institutions.
Trends of Social Changes, Sources of Indian Social Institutions (Vedic Literature, *Sūtra* Literature, *Purāṇas*, *Rāmāyaṇa*, *Mahābhārata*, *Dharmaśāstras*, Buddhist and Jain Literature, Literary Works, Inscriptions, Memoirs of Foreign Writers)

Social Institutions and *Dharmaśāstra* Literature:

Dharmaśāstra as a special branch of studies of Social Institutions, sources of Dharma (*Manusmṛti*, 2,12; *Yājñavalkyasmṛti*, 1.7).

Different kinds of *Dharma* in the sense of Social Ethics (*Manusmṛti*, 10,63; *Viṣṇupurāṇa* 2.16-17); Six kinds

of *Dharma* in the sense of Duties (*Mitākṣarāṭīkā* on *Yājñavalkyasmṛti*, 1.1).

Tenfold *Dharma* as Ethical Qualities (*Manusmṛti*, 6.92);
Fourteen-*Dharmasthānas* (*Yājñavalkyasmṛti*, 1,3)

Structure of Society and Values of Life

Varṇa-System and Caste System :

Four-fold division of *Varṇa* System, (*Rgveda*, 10.90.12),
Mahābhārata, *Śāntiparva*, 72.3-8);

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

Origin of Caste-System from Inter-caste Marriages

(*Mahābhārata*, *Anuśāsanaparva*, 48.3-11);

Emergence of non-Aryan tribes in *Varṇa*-System

(*Mahābhārata*, *Śāntiparva*, 65.13-22).

Social rules for up-gradation and down-gradation of Caste

System (*Āpastambadharmasūtra*, 2.5.11.10-11,

Baudhāyanadharmasūtra, 1.8.16.13-14, *Manusmṛti*, 10,64,

Yājñavalkyasmṛti, 1.96)

Position of Women in the Society :

Brief survey of position of women in different stages of
Society.

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

Praise of women in The *Bṛhatsamhitā* of Varāhamihira
(*Strīprasamsā*, chapter-74.1-10)

Social Values of Life :

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

Four aims of life '*Puruṣārtha Catuṣṭaya*'-

Dharma, 2. *Artha*, 3. *Kāma*, 4. *Mokṣa*.

Four *Āśramas*- 1. *Brahmacarya*, 2. *Gṛhastha*,

Vānaprastha, 4. *Samnyāsa*

Unit III

Indian Polity : Origin and Development

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

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

Parliamentary Institutions : '*Sabhā*, '*Samiti*' and
'*Vidatha*' in Vedic period (*Atharvaveda*,7.12.1;12.1.6 ;
Rgveda ,10.85.26);

Atharvaveda(3.5.6-7), Council of 'Ratnis' in *śatapathabrāhmaṇa*(5.2.5.1); Coronation Ceremony of *Samrāṭ* in *śatapathabrāhmaṇa* (51.1.8-13; 9.4.1.1-5) Republic States in the Buddhist Period (Digghnikāya, Mahāparinibbana Sutta, Aṅguttaranikāya, 1.213;4.252,256)

(*Arthaśāstra*, 1.13 : 'matsyanyāyābhibhūṭh' to 'yo' *asmāngopāyatī* i'); Essential Qualities of King (*Arthaśāstra*, 6.1.16-18: 'sampādayatyasampannaḥ' to 'jayatyeva na hīyate'); State Politics 'Rajadharma' (*Mahābhārata*, *Śāntiparva*, 120.1-15; *Manusmṛti*, 7.1-15; *Śukranīti*, 1.1-15); Constituent Elements of Jain Polity in *Nitivākyāmṛta* of Somadeva Suri, (*Daṇḍanīti- samuddeśa*, 9.1.18 and *Janapada- samuddeśa*, 19.1.10). Relevance of Gandhian Thought in Modern Period with special reference to 'Satyāgraha' Philosophy ('*Satyāgrahagītā*' of Panditā Kṣamārāva and '*Gandhi Gītā*', 5.1-25 of Prof. Indra)

Unit IV Cardinal Theories and Thinkers of Indian Polity

Cardinal Theories of Indian Polity:

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

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

'*Śāḍgunya*' Policy of War and Peace :
1. *Sandhi*, 2. *Vigraha*, 3. *Yāna*, 4. *Āsana*, 5. *Samśraya* 6. *Dvaidhibhāva*.

'*CaturvidhaUpāya*' for Balancing the power of State :
1. *Sāma* 2. *Dāma*, 3. *Daṇḍa*. 4. *Bheda*;

Three Types of State Power '*Śakti*': 1. *Prabhu-*

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

Important Thinkers on Indian Polity:

*Manu, Kautilya, Kāmandaka, Śukrācārya, SomadevaSuri,
Mahatma Gandhi.*

Recommended Books/Readings:

1. Āpastambadharmasūtra - (Trans.), Bühler, George, [The Sacred Laws of the Āryas](#), SBE Vol. 2, Part 1, 1879
2. Arthasāstra of Kautilya - (Ed.) Kangale, R.P. Delhi, Motilal Banarasidas 1965
3. Atharvavedasamhitā - (Trans.) R.T.H. Griffith, Banaras, 1896-97, rept.(2 Vols) 1968.
4. Baudhāyanadharmasūtra - (Ed.) Umesha Chandra Pandey, Chowkhamba Sanskrit Series Office, Varanasi, 1972.
5. Mahābhārata (7 Vols) - (Eng. Tr.) H.P. Shastri, London, 1952-59.
6. Manu's Code of Law - (Ed. & Trans.) : Olivelle, P. (A Critical Edition and Translation of the Manava- Dharmasāstra), OUP, New Delhi, 2006.
7. Rāmāyaṇa of Vālmīki — (Eng. Tr.) H.P. Shastri, London, 1952-59. (3 Vols)
8. Ṛgvedasamhitā (6 Vols)- (Eng. Tr.) H.H. Wilson, Bangalore Printing & Publishing Co., Bangalore, 1946.
9. Śatapathabrāhmaṇa - (with Eng. trans. ed.) Jeet Ram Bhatt, Eastern (3 Vols), BookLinkers, Delhi, 2009.
10. Viṣṇupurāṇa - (Eng. Tr.) H.H. Wilson, PunthiPustak, reprint, Calcutta, 1961.
11. Yājñavalkyasmṛti with Mitākṣarā commentary - Chowkhamba Sanskrit Series Office, Varanasi, 1967
12. Anguttaranikāya (1-4 parts)
13. Digghanikāya (1-2 parts) - ed. J. Kashyap Vihari, 1958
14. Altekar, A.S - State and Government in Ancient India, Motilal Banarsidass, Delhi, 2001.
15. Altekar, A.S - The Position of Women in Hindu Civilization, Delhi, 1965.
16. Belvalkar, S.K.- Mahābhārata : Śāntiparvam, 1954.
17. Bhandarkar, D.R. - Some Aspects of Ancient Indian Hindu Polity, Banaras Hindu University
18. Bharadwaj, Ramesh: Vajrasūcī of Aśvaghoṣa (Varṇa-Jāti through the Ages), Vidyanidhi, Delhi
19. Gharpure, J.R. - Teaching of Dharmaśāstra, Lucknow University, 1956.
20. Ghosal, U.N. - A History of Indian Political Ideas, Bombay, 1959.
21. Jayaswal, K.P.- Hindu Polity, Bangalore, 1967.
22. Jha, M.N. - Modern Indian Political Thought, Meenakshi Parkashan, Meerut, UP.
23. Law, N. S. - Aspect of Ancient Indian Polity, Calcutta, 1960.
24. Maheshwari, S. R. - Local Government in India, Orient Longman, New Delhi,
25. Mehta, V.R. - Foundations of Indian Political Thought, Manohar Publisher, Delhi, 1999.
26. Pandey, G.C.- Jaina Political Thought, Jaipur Prakrit Bharti, 1984.
27. Prabhu, P.H.- Hindu Social Organisation, Popular Prakashan, Mumbai, 1998
28. Prasad, Beni - Theory of Government in Ancient India, Allahabad, 1968.
29. Saletore, B.A. - Ancient Indian Political Thought and Institutions, Bombay, 1963.
30. Sharma, R. S. - Aspects of Political Ideas and Institutions in Ancient India, Motilal Banarsidass, Delhi, 1996.
31. Sharma, S.L. - Smṛtis, A Philosophical Study, Eastern Book Linkers, Delhi, 2013
32. Singh, G.P. & Singh, S. Premananda - Kingship in Ancient India: Genesis and Growth, Akansha Publishing House, Delhi, 2000.

- 33.Sinha, K.N. - Sovereignty in Ancient Indian Polity, London,1938.
34Valavalkar, P.H. — Hindu Social Institutions, Manglore, 1939

SKB- HC-4016
Indian Epigraphy, Paleography and Chronology

Total Credits 6

[A]Prescribed Course:		Marks
Unit I	Epigraphy	20
Unit II	Paleography	10

Unit III	Study of selected inscriptions	35
Unit IV	Chronology	15

[B]Course Objectives:

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

[C] Unit- Wise Division

Unit I Epigraphy

Introduction to Epigraphy and Types of Inscriptions

Importance of Indian Inscriptions in the reconstruction of Ancient Indian History and Culture

History of Epigraphical Studies in India

History of Decipherment of Ancient Indian Scripts (Contribution of Scholars in the field of epigraphy): Fleet, Cunningham, Prinsep, Buhler, Ojha, D.C.Sircar.

Unit II Paleography

Antiquity of the Art of Writing

Writing Materials, Inscribers and Library

Introduction to Ancient Indian Scripts.

Unit III Study of selected inscriptions

Aśoka's Giranāra Rock Edict-1

Aśoka's Sāranātha Pillar Edict

Girnāra Inscription of Rudradāman

Dubi Copper Plates of Bhāskaravarman

Parbatiya Copper Plates of Vanamalavarmadeva

Unit IV Chronology

General Introduction to Ancient Indian
Chronology

System of Dating the Inscriptions (Chronograms)

Main Eras used in Inscriptions - Vikrama Era,
Śaka Era and Gupta Era

Recommended Books/ Readings

1. Mukunda Madhava Sharma, Inscriptions of Ancient Assam, Gauhati .
University, 1978
2. Select Inscriptions (Vol.I) - D.C. Sircar, Calcutta, 1965.
- 3 Dani, Ahmad Hasan :*Indian Paleography*, Oxford, 1963.
4. Pillai, Swami Kannu & K.S. Ramchandran :*Indian Chronology*
(*Solar, Lunar and Planetary*), Asian Educational Service, 2003.
- 5 Satyamurty, K. :*Text Book of Indian Epigraphy*, Lower Price Publication,
Delhi, 1992.

SKB- HC-4026

Modern Sanskrit Literature

Total Credits 6

[A]	Prescribed Course:	Marks
	Unit I	
	Mahākāvya and Charitakāvya	20
	Unit II	
	GadyaKāvya and Rūpaka	20

Unit III	GītiKāvya and Other genres	20
Unit IV	General Survey of Modern Sanskrit Literature	20

[B] Course Objectives:

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

[C] Unit- Wise Division

Unit I

Mahākāvya and Charitakāvya

Svātantryasambhavam (RevaprasadaDwivedi)
Canto 2, verses 1-45
Śankaradeva carita of (Maheswar Hazarika)
Chapter -5, Maṇikāñcanamīlanam

Unit II

Gadya and Rūpaka

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

Unit III

Gitikāvya and Other genres

Ketakīk
āvya
Taranga
, I

Stutipraś
astimañja
rī by
Mukunda

Madhava Sarma:
Anundoram
Barooah,
Krsnakanta
Handique,
Sanakaradeva.

Harshdev
Madhava
Haiku-
(Snanagrihe,
vedanā,
mrityuh1,
mrtyuh) 2;
khanih;
shatāvadhāni R.
Ganesh (kavi-
viśādah,
varṣāvibhūtiḥ –
selected verses)

Unit IV

General Survey

Pandita Kshama Rao, P.K. Narayana Pillai, S. B.
Varnekar, ParmanandShastri, Reva Prasad Dwivedi

Bhavadeva Bhagavati, Monoranjan Shastri,
Biswanarayan Shastri, M.M. Sharma

Haridas Siddhantavagish, Mula Shankar M. Yajnika,
Mahalinga Shastri, Leela Rao Dayal, YatindraVimal
Chowdhury, Virendra Kumar Bhattacharya

Recommended Books/Readings

- 1.Joshi, K.R. & S.M. Ayachuit ² *Post Independence Sanskrit Literature*, Nagpur, 1991.
- 2.Prajapati, Manibhai K. ² *Post Independence Sanskrit Literature: A Critical Survey*, Patna, 2005.
- 3.UshaSatyavrat *Sanskrit Dramas of the Twentieth Century*, Mehar Chand Lachmandas, Delhi, 1987.
- 4.Dwivedi Rahas Bihari – *AdhunikMahakāvya Samikshanam*
- 5.Tripathi RadhaVallabh– *Sanskrit SahityaBeesaveenShatabdi* , 1999, Delhi
- 6.Musalgaonkar Kesava Rao – *Adhunik Sanskrit KāvyaParampara*, 2004
- 7.Naranga, S.P. – *KalidasaPunarnava*,
8. Upadhyaya, Ramji–*Adhunik Sanskrit Natak*, Varanasi
9. Abhiraja Rajendra Misra, Kalpavalli (samakālīna samkrtakavyasamkalanam, Sahitya Academy, 2013

SKT- HC-4036
Sanskrit and World Literature

Total Credits 6

[A] Prescribed Course:	Marks
Unit I Survey of Sanskrit Literature in the World	10
Unit II Upaniṣads and Gītā in World Literature	10
Unit III Sanskrit Fables in World Literature	10
Unit IV Rāmāyaṇa and Mahābhārata in South East Asian Countries	20
Unit V Kālidāsa's Literature in World Literature	10
Unit VI Sanskrit Studies across the World	20

[B]Course Objectives:

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

[C]Unit-Wise Division:

Unit I
Survey of Sanskrit Literature in the World

Vedic cultural elements in ancient Eastern and Western societies.

Presence of Sanskrit words and ideas in English language.
(Wasteland by T.S. Eliot; Brahma by R.W. Emers on

Leaves of Grass and song of Myself by Walt Whiteman

General survey of the Classical Sanskrit Literature in the Eastern and Western literature.

Unit II

Upaniṣads and Gītā in the West

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

Unit III

Sanskrit Fables in World Literature

Translation of Pañcatantra in Eastern and Western Languages.

Translation of Vetālapañcaviṃśatikā, Simhāsanadvātrimśikā and Śukasaptati in Eastern

Languages and Art.

Unit IV

Rāmāyaṇa and Mahābhārata in South Eastern Asia

Rāma Kathā in south eastern countries

Mahābhārata stories as depicted in folk cultures of SE Asia

Unit V

Kālidāsa in the West

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

**Sanskrit
Studies across the
World**

i. Sanskrit Study Centers in Asia

ii. Sanskrit Study Centers in Europe
Sanskrit Study Centers in
America

10 Credits

Recommended Books/Readings:

1. The Bhagavad Gita and the West: The Esoteric Significance of the Bhagavad Gita and Its Relation to the Epistles of Paul", by Rudolf Steiner, p. 43. arisebharat.com/2011/10/22/impact-of-bhagavad-gita-on-west/
2. AWAKENING - Google Books Result.
3. Ben-Ami Scharfstein (1998), A Comparative History of World Philosophy: From the Upanishads to Kant, State University of New York Press, ISBN 978-0791436844, page 376.
4. Bhagavad Gita - World Religions
5. 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.
6. Banarji, Suresh Chandra- 'Influence of Sanskrit out side India, A Companion to Sanskrit Literature, MLBD, 1971.
7. Excerpt from Wood's 2008 update of *Kalila and Dimna- Fables of Friendship and Betrayal*.
8. Falconer, Ion Keith (1885), *Kalilah and Dimnah or The Fables of Bidpai*, Cambridge University Press, Amsterdam, 1970.
9. 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, Pūrṇabhadra, critically edited in the original Sanskrit, Harvard Oriental Series Volume 11,12,13, 14.
10. *History of Sanskrit Literature*, A Berriedale Keith, Motilal Banarsidas Publishers Pvt. Limited, India, 1993.
11. *History of the Miration of Pañcatantra*.
<http://en.wikipedia.org/wiki/Panchatantra>".
<https://books.google.co.in/books?isbn=8184002483>
12. Ibn al- Muqaffa, Abd'allah, *Calila e Dimna*, Eds. Juan Manuel Cacho Blecua and Marīa Jesus Lacarra, Madrid: Editorial Castalia, 1984.
13. Ibn al- Muqaffa, Abdallah, *Kalilah et Dimnah*, Ed. P. Louis Cheiko. 3 ed. Beirut: Imprimerie Catholique, 1947.

14. [Impact of Bhagvad Gita on West | Arise Bharat](#)
15. [Influence of Bhagavad Gita - Wikipedia, the free encyclopedia](#)
16. Jacobs, Joseph (1888), *The earliest English version o the Fables of Bidpai*, London.
17. James A. Hijiya, "The Gita of Robert Oppenheimer" Proceeding of the American Philosophical Society, 144, no. 2 (Retrieved on 27 February 2011).
18. Kāśīnāth Pāṇḍuraṅga Paraba, ed. (1896), *The Pañcatantra of Viṣṇuśarma*,
19. Tukārām Jāvajī, <http://books.google.com/-id=K71WAAAAAYAAJ->, Google Books.
20. Katchbull, Rev. Wyndham (1819), *Kalila and Dimna or The Fables of Bidpai*, Oxford, (Translated from Silvestre de Stacy's laborious 1816 collation of different Arabic manuscripts)
21. Mahulikar, Dr. Gauri, *Effect of Ramayana On Various Cultures And Civilisation*, Ramayana Institute.
22. Mark B. Woodhouse (1978), *Consciousness and Brahman-Atman*, *The Monist*, Vol. 61, No.1, Conceptions of the Self: East & West (January, 1978), pages 109-124.
23. Neria H. Hebbler, *Influence of Upanishads in the West*, Boloji.com. Retrieved on : 2012-03-02.
24. Olivelle, Patrick (2006), *The Five Discourses on Worldly Wisdom*, Clay Sanskrit Library.
25. Pañcatantra, <http://en.wikipedia.org/wiki/Panchatantra>, retrieved on Feb 1, 2008
26. Pandit Guru Prasad Shastri (1935), *Pañcatantra with the commentary Abhinavarajalaxmi*, Benares: Bhargava Pustakalaya.
27. Patrick Olivelle (2014), *The Early Upanishads*, Oxford University Press, ISBN 978-0195124354, page 12-14.
28. Rajan, Chandra (transl.) (1993), *Viṣṇuśarma: The Pañcatantra*, London : Penguin Books, ISBN-9780140455205-(reprint : 1995) (also from the North Western Family text.
29. Rohman, Todd (2009). "The Classical Period". In Watling, Gabrielle, Quay, Sara.
30. S Radhakrishnan, *The Principal Upanishads* George Allen&Co., 1951, pages 22, Reprinted as ISBN 978-8172231248
31. "The Gita of J. Robert Oppenheimer" by JAMES A. HIJIYA, Professor of History, University of Massachusetts Dartmouth (PDF file)
32. *The Pañcatantra*, Viṣṇuśarma, translated from Sanskrit with an Introduction by Chandra Rajan, Penguin Books, India, 1993.
33. Valmiki's Ramayana illustrated with Indian miniatures from the 16th to the 19th Century 2012, Editions Diane de Selliers, ISBN 9782903656168
34. Video of London 2009 ICR Illustrated Lecture on the Westward Migration of Panchatantra from India.
35. Viṣṇuśarma, http://en.wikipedia.org/wiki/Vishnu_Sarma, retrieved on Feb 1, 2008.
36. Wilkinson (1930), *The Lights of Canopus described by J V S Wilkinson*, London: The studio.
37. Winternitz, M. *Some Problems of Indian Literature* –Munshiram Manoharlal, Delhi, 1978. www.comparativereligion.com/Gita.html

38. Biswas, M., *Impact of Vedanta Philosophy on Mawlana Jalaluddin Rumi's Work*, Surabharati, Deptt. Of Sanskrit, G.U. Vol.12

39. Biswas M, Reflection of Upanisadic thought in the Literary and Philosophical Works of Western Scholars, Vagiswari, Silchar

40. Bhattacharjya, S. The Concept of Sufi vis-a-vis the Idea of the Favourite Devotee (Priya Bhakta of the Srimadbhagavadgita: the Lore Divine,m Prajna, Vol.XXIV, G.U.

SKB- HC-5016

Vedic Literature

Total Credits 6

[A] Prescribed Course:		Marks
Unit I	<i>Samhitā and Brāhmaṇa</i>	30
Unit II	Vedic Grammar	20
Unit III	Muṇḍakopaniṣad	30

[B] Course Objectives:

This course on Vedic literature aims to introduce various types of vedic texts. Students will also be able to read one Upaniṣad, namely, Muṇḍaka, where primary Vedānta-view is propounded.

[C] Unit-Wise Division:

Unit I

Samhitā and Brāhmaṇa

Ṛgveda- Agni- 1.1, Uṣas- 3.61, Akṣa Sūkta
10.34,

Yajurveda- Śivasamkalpa Sūkta- 34.1-6

Atharvaveda- Sāmmanasyam- 3.30, Bhūmi-
12.1-12
Satapathabrahmana (Manumatsyakatha)

Unit II

Vedic Grammar

Declensions (*śabdarūpa*), Subjunctive Mood (*leṭ*), Gerunds (*ktvārthaka*, *Tumarthaka*), Vedic Accent and Padapāṭha.

Unit III

(*Muṇḍakopaniṣad*)

Muṇḍakopaniṣad - 1.1 to 2.1

Muṇḍakopaniṣad – 2.2 to 3.2

Recommended Books/Readings:

1. *Atharvaveda* (Śaunakīya): (Ed.) Vishva Bandhu, VVRI, Hoshiarpur, 1960.
2. *Śatapatha Brāhmaṇa*, (Ed.) Ganga Prasad Upadhyaya, SLBSRS Vidyapeeth, Delhi.
3. *Śuklayajurveda-Saṁhitā*, (Vājasaneyi-Mādhyandina), (Ed.) Jagadish Lal Shastri,
4. MLBD, Delhi, 1978.
5. *Ṛksūktāvalī*, H.D. Velankar, Vaidika Sanshodhana Mandala, Pune, 1965.
6. *Ṛksūktavaijayantī*, H.D. Velankar, Bharatiya Vidya Bhavan, Bombay, 1972.

SKT- HC-5026
Sanskrit Grammar

Total Credits 6

[A] Prescribed Course		Marks
Unit I	General Introduction to Vyakarana, Sivasutra, Paribhasa Sandhi	20
Unit II	Natvavidhi & Şatvavidhi,	10
Unit III	Declension Conjugation and roots	25
Unit IV	Karaka prakaranam, Samasa Prakaranam	25

[B] Course Objective:

- To acquaint the students with general Sanskrit Grammar

[C] Unit-Wise Division

Unit I

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

upasarga, upadha, ti, Vibhasa
Rules of Sandhi (Svara-Sandhi)

Unit II

Natvavidhi & Ṣatvavidhi

Unit III

Declension of noun & pronouns Declension of
svarānta punlinga, strilinga, napumsakalinga.
Vyajananta punlinga, strilinga, napumsakalinga
Pronouns
Numerical words, Conjugation of roots

Unit IV

Karaka prakarana, Samasa Prakarana

Recommended Books/Readings:

- 1.V.S. Apte, The Students' Guide to Sanskrit Composition, Chowkhamba Sanskrit Series, Varanasi (Hindi Translation also available).
- 2.M.R. Kale, Higher Sanskrit Grammar, MLBD, Delhi (Hindi Translation also available).
- 3.Kanshiram, Laghusiddhāntakaumudī (Vol. I), MLBD, Delhi, 2009.
4. Basu S.C. Vaiyakaranasiddhantakaumudi (Vols I, II)
5. Basu S.C. Astadhyayi (Vols I, II)
6. Vidyasagar , Ishvarachandra, Samagra Vyakarana Kaumudi
- 7.Online Tools for Sanskrit Grammar developed by Computational Linguistics Group, Department of Sanskrit, University of Delhi: <http://sanskrit.du.ac.in>.
8. Chakraborty, Satyanarayan, Paniniya Sabasastra, Sanskrit Pustak Bhandar, Kolkata

SKB- HC-6016

Ontology and Epistemology

Total Credits 6

[A]	Prescribed Course	Marks	
	Unit I	Essentials of Indian Philosophy	30
	Unit II	Ontology (Based on Tarkasaṁgraha)	20
	Unit III	Epistemology (Based on Tarkasaṁgraha)	30

[B] Course Objectives:

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

[C] Unit-Wise Division:

Unit I

Essentials of Indian Philosophy

Meaning and purpose of darśana, general classification of philosophical schools in classical Indian philosophy

Realism (*yathārthavāda* or *vastuvāda*) and Idealism (*pratyayavāda*), Monism (*ekattvavāda*), Dualism (*dvaitavavāda*) & Pluralism (*bahuttvavāda*) ; dharma (property)-dharmi (substratum)

Causation (*kāryakāraṇavāda*) : naturalism (*svabhāvavāda*), doctrine of pre-existence of effect (*satkāryavāda*), doctrine of real transformation (*pariṇāmavāda*), doctrine of illusory transformation (*vivartavāda*), doctrine of non-preexistence of effect in cause (*asatkāryavāda and ārambhavāda*)

Unit II

Ontology

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

Sāmānya, Viśeṣa, Samavāya, Abhāva.

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

Qualities (other than the qualities of the ātman)

Five types of Karma.

Unit III

Epistemology

Buddhi(jñāna) – nature of jñāna in Nyāya

vaiśeṣika;

smṛiti-anubhava; yathārtha and ayathārtha ,

Karaṇa and kāraṇa, definitions and types of pramā,

kartā-kāraṇa-vyāpāra-phala, model

Pratyakṣa

Anumāna including hetvābhāsa

Upamāna and śabda pramāṇa

Types of ayathārtha anubhava

Recommended Books/Readings:

A Primer of Indian Logic, Kuppuswami Shastri, Madras, 1951.

Tarkasaṅgraha of Annambhaṭṭa (with Dīpikā & Nyāyabodhinī), (Ed. & Tr.) Athalye & Bodas, Mumbai, 1930.

Tarkasaṅgraha of Annambhaṭṭa (with Dīpikā & Nyāyabodhinī), (Ed. & Tr.) Virupakshananda, Sri Ramkrishna Nath, Madras, 1994.

Tarkasaṅgraha of Annambhaṭṭa (with Dīpikā commentary with Hindi Translation), (Ed.& Tr), Pankaj Kumar Mishra, Parimal Publication, Delhi-7. 2013.

Tarkasaṅgraha, Narendra Kumar, Hansa Prakashan, Jaipur.

Chatterjee, S. C. & D. M. Datta - Introduction to Indian Philosophy, Calcutta University, Calcutta, 1968 (Hindi Translation also).

Chatterjee, S. C. – The Nyāya Theory of Knowledge, Calcutta, 1968.

Hiriyanna, M. - Outline of Indian Philosophy, London, 1956 (also Hindi Translation).

Radhakrishnan, S. - Indian Philosophy, Oxford University Press, Delhi, 1990.

Chatterjee, S.C. & : Introduction to Indian Philosophy, Calcutta

Bhattacharya, Chandrodaya, The Elements of Indian Logic and Epistemology, Maitra, S.K., Fundamental Questions of Indian Metaphysics & Logic,

R.N.Sarma, Epistemology of Prabhakara School of Purvamimamsa, Guwahati, 2005

M.Biswas, Samkhya-Yoga Epistemology – A Study, D.K. Printworld, New Delhi

Sanskrit Composition and Communication

Total Credits 6

[A] Prescribed Course:	Marks
Unit I Vibhaktyartha, Voice and Kṛt	20
Unit II Translation and Communication	40
Unit III Essay	20

[B] Course Objectives:

This paper aims at teaching composition and other related informations based on Laghusiddh ntakaumud Vibhaktyartha Prakara a.

[C] Unit-Wise Division:

Vibhaktyartha, Voice & Kṛt

Unit I

(i). Vibhaktyartha Prakara a of Laghusiddh ntakaumud

(ii). Voice (kat , karma and bh va)

Selections from K t Prakara a- from Laghusiddh ntakaumud Major Sūtras for the formation of k danta words

(tavyat, tavya, an yar, yat, yat, vul, tric, a , kta, katavātu, atri, nac, tumun, ktv -lyap, lyu ,ghan, ktin)

Unit II

Translation and Communication

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

(ii). Translation from Sanskrit to English

Communicative Sanskrit: Spoken Sanskrit.

Unit III

Essay

Essay (traditional subjects) e.g. *veda, upnisad, Sanskrit Language, Sanskriti, Ramayan, Mahabharata, purana, gita*, principal Sanskrit poets.

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

Recommended Books/Readings:

1. Apte V.S. - *The Students' Guide to Sanskrit Composition*, Chowkhamba Sanskrit Series, Varanasi (Hindi Translation also available).
2. Kale, M.R. - *Higher Sanskrit Grammar*, MLBD, Delhi (Hindi Translation also available).
3. Kanshiram- *Laghusiddhāntakaumudī* (Vol.1), MLBD, Delhi, 2009.
4. Sārasvata Samikṣana Samuccaya by M.M. Sarma.
5. Nibandha Kusumañjali- R.N. Sarma

Discipline Specific Elective (DSE)
Kavya Special

SKB-HE-5016K Sanskrit Poetry	SKB-HE-5026K Sanskrit Poetics and Mathematics
SKB-HE-6016K Sanskrit Drama	SKB-HE-6026K Sanskrit Prose and Campū

SKB-HE-5016K
Sanskrit Poetry

Total Credits 6

[A] Prescribed course:

	Marks-80
Unit-I Rāmāyaṇa	30
Unit-II Mahābhārata	20
Unit-III Raghuvamśam	30

[B] Unit-Wise Division:

Unit-I
Rāmāyaṇa
Bālakāṇḍa, Chapter - I only

Unit-II
Mahābhārata
Śāntiparva, Chapter. 191 (Bṛghubharadvājasamvāda)

Unit-III
Raghuvamśam Chapter-IV only

Recommended Books/ Readings:

1. Rāmāyaṇa ed. by Janakinatha Sharma, Gita Press
2. Mahābhāratam of Maharṣi Vedavyāsa praṇītam commentary of Śrīmannīlakanṭha by ŚrīPañchānan Devaśarmaṇah, 1987
3. Raghuvamśam of Kālidāsa with ‘Sañjīvanī’ and Sanskrit ‘Haripriyā’ Hindi commentary by Pandit Lakshīprapannachārya, Kṛṣṇnadās Academy, Vārānasī, 2002

SKB-HE-5026K
Sanskrit Poetics and Mathematics

[A] Prescribed course:

Total 6 Credits
Marks- 80

Unit-I Kāvyaṣṛakāṣh

30

Unit-II Sāhitya Darpaṇa

30

Unit-III Lilāvati

20

[B] Unit-Wise Division:

Unit-I

Kāvyaṣṛakāṣh Chapter.- I only

Unit-II

Sāhitya Darpaṇa Chapter.- VI only

Unit-III

Lilāvati (Parikramāṣṭakam)

Recommended Books/ Readings:

1. Kāvyaṣṛakāṣh of Mammaṭa by Dr. Gajananda Shastri Musalgaonkar, Krishnadas Academy, Vārānasī, 221001, 1997
2. Sāhitya Darpaṇa of Viśvanātha Kavirāja with ‘Lakshmi’ with ‘Rahasyabodhini’ Hindi commentary by Āchārya Kṛṣṇamohan Śāstrī, Chaukhambha Sanskrit Sansthan, Vārānasī, 221001, 1996
3. Lilāvati with interpretation, proof, example, illustration and ‘Tattvachandrika’ Sanskrit Hindi commentry ed. by Prof. Ramacandra Pandey, Krishnadas Academy, Vārānasī, 221001, 1993

SKB-HE-6016K

Sanskrit Drama

[A] Prescribed course:	Total 6 Credits	Marks 80
Unit-I Karṇabhāra		25
Unit-II Ratnāvalī		25
Unit-III Vikramorvaśīya		30

[B]Unit-Wise Division:

Unit-I
Karṇabhāra Acts I-IV

Unit-II
Ratnāvalī of Śrīharṣa Acts I-IV

Unit-III
Vikramorvaśīya Acts I- V

Recommended Books/ Readings:

1. Karṇabhāram of Bhāsa, edited and commented by Dr. Gangāsāgar Rāi, Chaukhambha Sanskrit Sansthan, Vārānasī, 221001, 1998
2. Bhāsanāṭakacakram with introduction, Sanskrit commentary, Hindi translation and Appendices, edited and commented by Dr. Gangāsāgar Rāi, Chaukhambha Sanskrit Sansthan, Vārānasī, 221001, 1998
3. Ratnāvalī Nāṭikā of Mahakavi Śrīharṣa edited with 'Sudha' Sanskrit and Hindi commentary by Pt. Parameshwardin Pandey, Chaukhambha Surabharati Prakashan, Vārānasī, 221001, 2012
4. Vikramorvaśīyam of Kālidāsa critically edited with introduction, notes, translation and Appendices by C. R. Devadhar, Motilal Banarasidass, Delhi, 2006

SKB-HE-6026K
Sanskrit Prose and Campū

[A] Prescribed course:

Total 6 Credits

Marks 80

Unit-I Kādambarī

30

Unit-II Daśakumāracarita

20

Unit-III Nalacampū

30

[B] Unit-Wise Division:

Unit-I

**Kādambarī (candrāpīḍa yauvanārambha to
Rājakulavarṇanā)**

Unit-II

Daśakumāracarita (I)

Unit-III

Nalacampū (ucchvāsa-I)

Recommended Books/ Readings:

1. Kādambarī (Purvaddham) with Sanskrit tika and Hindi translation, translated by Śrī Hariśchandra Vidyālaṅkara, Motilal Banarasidass, Delhi-7, re-print-1976
2. Daśakumāracaritam of Mahākabi Daṇḍi with the 'Bālavibodhinī' Sanskrit commentary by Sāhityacārya Pt. Tārācharana Bhattachārya and Bālakriḍa Hindi commentary by Pt. Kedārnath Sarma, Chaukhambha Amarabharati Prakashan, Gopal Mandir lane, Vārānasī, 221001, Re-print-2004
3. Nalacampā or Damayantī-Kathā of Sri Trivikramabhaṭṭa with the 'Visamapāda prakasa' Sanskrit commentary by Sri Chandapāla (1260 A.D.) edited with his own commentary by Prof. Kailāśapati Tripāthī, Chaukhambha Prakashan, Vārānasī, 221001, Re-print-2004

Veda Special

SKB-HE-5036V Vedic Hymns and Vedic Grammar	SKB-HE-5046V Brāhmaṇa Āraṇyaka and Upaniṣad
SKB-HE-6036V Vedāṅga Literature & Ṛgvedabhāṣyabhūmikā	SKB-HE-6046V History of Vedic Literature and Environmental Awareness

Vedic Hymns and Vedic Grammar

[A] Prescribed course:	Credits 6 Marks
Unit I R̥gveda, Yajurveda, Atharvaveda	40
Unit II Vedic Grammar	25
Unit III Pāribhāṣikārtha	15

[B] Unit –Wise Division:

Unit I

R̥gveda: Agni (1.1), Sūrya (1.115), Varuṇa (1.24), Hiraṇyagarbha (10.121), Samjñānasūkta (10.191) with Sāyaṇabhāṣya

Yajurveda: Puruṣa (Ch. 31. 1-16), Prajāpati (2.1-5) with Mahīdharabhāṣya

Atharvaveda: Kālasūkta (19. 53 & 54) with Sāyaṇabhāṣya

Unit II

Vedic Grammar

Sandhi, Avagraha, Itikaraṇa, Svāra, Tumun, Upasarga, Leṭ

Unit III

Pāribhāṣikārtha

Yājyā, Anuvākya, Ādhāna, Araṇī, Prātarānuvāka, Ṣaḍaha, Śastra, Strotra

Viniyoga,

Recommended Books / Readings:

1. *R̥gvedasamhitā* with the commentary of Sāyaṇācārya, Tilak Maharashtra University, Poona, 1933
2. *Vājasaneyi-Mādhayandina-Śuklayajurvedasamhitā*, with the comms. of Uvaṭācārya and Mahīdhara, ed. by Vasudeva Lakshmana Sastri Panasikara with *Tattvabodhinī* Hindi comm. by Ramakrishna Shastri, Chowkhamba Vidyabhawan, Varanasi, 2011
3. *Atharvaveda* with the comm. of Sāyaṇācārya, ed. by Vishva Bandhu, Vishveshvara Vedic Research Institute, Hoshiarpur, 1960
4. Chaubey, B.B. *The New Vedic Selections*, Bharatiya Vidya Prakashan, Varanasi, 1990
5. Gupta, Pushpa, *Vaidika Samkalan*, Chaukhamba Surabharati Prakashan, Delhi, 2008

SKB-HE-5046V

Brāhmaṇa Āraṇyaka and Upaniṣad

[A] Prescribed course:

Credits 6

Marks

Unit I	Śatapathabrāhmaṇa	15
Unit II	Aitareya Āraṇyaka	15
Unit III	Taittirīya Āraṇyaka	15
Unit IV	Ísopaniṣad	20
Unit V	Taittirīya Upaniṣad	15

[B] Unit –Wise Division:

Unit I

Śatapathabrāhmaṇa, Vedi

Unit II

Aitareya Āraṇyaka, Puruṣabibhūti (2.1.7)

Unit III

Taittirīya Āraṇyaka, Pañcamahāyajña (2.10)

Unit IV

Ísopaniṣad

Unit V

Taittirīya Upaniṣad, Bhṛguvallī, Anuvāk (1-3)

Recommended Books / Readings:

1. Chaubey, B.B. *The New Vedic Selections*, Part II, Bharatiya Vidya Prakashan, Delhi, 1986
2. Chatterji, K. C. *Vedic Selections*, Calcutta University, 1944
3. *Íśāvāsyopaniṣad*, ed. by Swami Harsanandapur, Ramkrishna Math, Bangalore, 1997
4. *Taittirīya Upaniṣad*, with Śāṅkarabhāṣya, Geeta Press, Gorakhpur, 2000
5. *Upaniṣad Granthāvalī* (Vol. 1-3), ed. Swami Gambhirananda, Udbodhan Karyalaya, Kolkata, 2006
6. *Upaniṣad Aṣṭaka*, Text of eight Upaniṣads with Assamese Translation and Explanation, ed. Tirthanath Sharma, Assam Prakashan Parisad, Guwahati, 2006

SKB-HE-6036V

Vedāᅅga Literature & ᅀgvedabhāᅅyabhūmikā

[A] Prescribed course:

	Credits
	Marks
Unit I Nirukta	20
Unit II Siddhāntakaumudī	20
Unit III ᅀkprāᅅiᅅākhyā	20
Unit IV ᅀgvedabhāᅅyabhūmikā	20

[B] Unit –Wise Division:

Unit I

Nirukta, Ch. VII

Unit II

Siddhāntakaumudī, svaraprakriyā

Unit III

ᅀkprāᅅiᅅākhyā, Chandaᅅ paᅅālam (16th paᅅāla)

Unit IV

ᅀgvedabhāᅅyabhūmikā

Recommended Books / Readings:

1. *The Nighaᅅᅅtu and the Nirukta*, ed. and tr. (Eng.) by Lakshman Swarup, Motila Banarsidass, Delhi, 1967
2. *Vaiyākarāᅅasiddhāntakaumudī*, ed. by Gopal Datt Pande, Chaukhamba Surabharati Prakashan, Varanasi, 2008
3. *ᅀkprāᅅiᅅākhyā*, ed. by Birendra Kumar Verma, Chaukhamba Sanskrit Pratishthan, Delhi, 1992
4. *ᅀgvedabhāᅅyabhūmikā*, ed. by Ram Abadh Pandit, Motilal Banarsidass Publishers, 2011

History of Vedic Literature and Environmental Awareness

[A] Prescribed course:	Credits 6
	Marks
Unit I History of Vedic Literature	30
Unit II Introduction to Śrauta and Gṛhya rituals	20
Unit III Environmental Awareness in Vedic Literature	30

[B] Unit –Wise Division:

Unit 1

History of Vedic Literature :Introduction to the four Vedas, Brāhmaṇa literature, Āraṇyakas, Upaniṣads and Vedāṅgas

Unit II

Introduction to Śrauta and Gṛhya rituals: Introduction to the Śrautasūtras and Gṛhyasūtras, Differences between Śrauta and Gṛhya rites, Darśapūrṇamāsa, Agnihotra, Annaprāśana, Cūḍākaraṇa, Upanayana, Vivāha)

Unit III

Environmental Awareness in Vedic Literature :
Environmental Issues and Eco-system in Vedic Literature
Divinity to Nature, Co-ordination between all natural powers of universe;
Cosmic order 'Rta' as the guiding force for environment of whole universe (*Rgveda*, 10.85.1); Equivalent words for Environment in *Atharvaveda* : 'Vritavrita' (12.1.52), 'Abhivarah,(1.32.4.), 'Avritah' (10.1.30), 'Parivrita' (10.8.31); five basic elements of universe covered by environment : Earth, Water, Light, Air, and Ether. (*Aitareya Upanishad* 3.3) ; Three constituent elements of environment known as 'Chandansi': Jala (water), Vayu (air), and Osadhi (plants) (*Atharvaveda*, 18.1.17); Natural sources of water in five forms: rain water(*Divyah*), natural spring(*Sravanti*), wells and canals (*Khanitrimah*), lakes (*Svayamjah*) and rivers(*Samudrarthah*) *Rigveda*, 7.49.2).

Environment Preservation in Vedic Literature:

Five elementary sources of environment preservation:

Parvat(mountain), *Soma* (water), *Vayu* (air), *Parjanya* (rain) and *Agni* (fire) (*Atharvaveda*, 3.21.10); Environment Protection from Sun (*Rgveda*,1.191.1-16,*Atharvaveda*,2.32.1-6, *Yajurveda*,4.4,10.6);

Congenial atmosphere for the life created by the Union of herbs and plants with sun rays (*Atharvaveda*,5.28.5);Vedic concept of Ozone-layer

Mahat ulb' (*Rgveda*,10.51.1; *Atharvaveda*,4.2.8); Importance of plants and animals **for preservation of global ecosystem**; (*Yajurveda* ,13.37); **Eco friendly** environmental organism in Upanishads (*Bṛhadaranyaka Upanishad*,3.9.28,*Taittiriya Upanishad*,5.101, *Iso-Upanishad*,1.1))

Recommended Books / Readings:

- 1 Mishra, Jagadishchandra, *Vaidikavāṇmayasyetihāsaḥ*, Varanasi, 2002
- 2 Shastri, Ashokchandra, *Samskr̥tavāṇmayatīhye Vaidikavāṇmayam*, Delhi, 2007
- 3 Vasu Jogiraj, *Vedar Paricay*, Assam Prakashan Parishad, 2001
- 4 Sharma, Thaneshwar, *Vaidik Sāhityar Rūprekhā*, Chandra Prakash, Guwahati, 2011
- 5 *Ṛgvedasamhitā*, (6 Vols), tr. Eng., by H. H. Wilson, Bangalore, 1946
- 6 *Ṛgvedasamhitā* with the commentary of Sāyaṇācārya, Tilak Maharashtra University, Poona, 1933
- 7 *Vājasaneyi-Mādhayandina-Śuklayajurvedasamhitā*, with the comms. of Uvaṭācārya and Mahīdhara, ed. by Vasudeva Lakshmana Sastri Panasikara with *Tattvabodhinī* Hindi comm. by Ramakrishna Shastri, published by Chowkhamba Vidyabhawan, Varanasi, 2011
- 8 *Atharvaveda* with the comm. of Sāyaṇācārya, ed. by Vishva Bandhu, Vishveshvara Vedic Research Institute, Hoshiarpur, 1960
- 9 *The Principal Upanisads*, ed. with tr., by S. Radhakrishnan, George Allen and Union Ltd. London, 1953
- 10 Ramgopal, *India of Vedic Kalpasūtras*, National Publishing House, Delhi, 1959
- 11 Ramgopal, *India of the age of the Kalpasūtras*, National Publishing House, Delhi, 1973
- 12 Pandey, Rajbali, *Hindu Saṁskāras: Socio-Religious Study of the Hindu Sacraments*, Motilal Banarsidass Publishers, Delhi, 2013
- 13 Bhattacharjee, B. P. *Vedic Grammar*, Sanskrit Pustak Bhandar, Kolkatta
- 14 Chatterji, Kshitish Chandra, *Vedic Selections*, Calcutta University, 1944

Vedanta Special

SKB-HE-5056VN Upanisad and Advaita Epistemology	SKB-HE-5066VN Upanisad and Advaita Epistemology
SKB-HE-6056VN Upanisad and Brahmasutra	SKB-HE-6066VN

SKB-HE-5056VN
Upanisad and Advaita Epistemology

[A] Prescribed course:

Credits 6

		Marks
Unit I	Taittiriya Upanisad	40
Unit II	Vedantaparibhasa	40

[B] Unit –Wise Division:

Unit I

Taittiriya Upanisad with Sankarabhasya

Unit II

Vedantaparibhasa (Pratyaksa & Prayojanta Pariccheds)

SKB-HE-5066VN

Upanisad, Gita and Pancadasi

[A] Prescribed course:

		Credits 6
		Marks
Unit I	Kathopanisad	20
Unit II	Srimadhagavadgita	40
Unit III	Pancadasi	20

[B] Unit –Wise Division:

Unit I

Kathopanisad with Sankarabhasya

Unit II

Srimadhagavadgita (with Sankarabhasya) Ch. II.X

Unit III

Pancadasi Ch I

SKB-HE-6056VN

Upanisad and Brahmasutra

[A] Prescribed course:

**Credits 6
Total Marks 80**

Unit I	Chandogyopanisad	30
Unit II	Brahmasutram	50

[B] Unit –Wise Division:

Unit I

Chandogyopanisad Ch VI with Sankarabhasya

Unit II

Brahmasutram with Sanakarabhasya Ch 1.1

SKB-HE-6066VN
Upanisad and Vaiyasikanyayamala

[A] Prescribed course:

Credits 6
Total Marks 80

Unit I	Brhadaranyakopanisad	30
Unit II	Kenopanisad	20
Unit III	Vaiyasikanyayamala	30

[B] Unit –Wise Division:

Unit I

Brhadaranyakopanisad Chapter I with Sankarabhasya

Unit II

Kenopanisad

Unit III

Vaiyasikanyayamala Chapter I

Nyaya Special

SKB-HE-5016N	SKB-HE-5026N
SKB-HE-6016N	SKB-HE-6026N

[A] Prescribed course:

Total 6 Credits
Total Marks: 80

Unit: I	History of Nyāya Philosophy	25
Unit: II	Nyāyasūtra	20
Unit: III	Tarkabhāṣā	35

[B] Unit –Wise Division:

Unit: I
History of Nyāya Philosophy

Unit: II
Nyāyasūtra: [From sūtra 1.1. ('pramāṇa-prameya...niḥśreyasādhigamaḥ')
to sūtra 1.8 (Sa dvidvidho dṛṣṭārthatvāt)]

Unit: III
Tarkabhāṣā: Pūrvabhagaḥ

Readings/ Recommended Books:

1. Sharma, Chandradhar- *A critical survey of Indian Philosophy*, Motilal Banarasidas, 2003 (Reprint).
2. Dasgupta, S.N.-*A History of Indian Philosophy (Vol.-1)*, Motilal Banarasidas, 1975.
3. Chatterjee, S.C.- *Nyāya theory of knowledge*, Calcutta, 1968. (Internet edition is also available)
4. Vidyabhushan, S.C.- *A History of Indian Logic*, Motilal Banarasidas, 2006 (Reprint)
5. Sinha, N.L. & S.C.Vidyabhushan- *The Nyāyasūtra of Gautama*, Motilal Banarasidas, 1981
6. Jha, Ganganath- *The Nyāyasūtra of Gautama (Vol.- 1)*, Motilal Banarasidas, 1984.
7. Gangopadhyaya, Mrinalkanti- *Nyāya-Gautama's Nyāyasūtra*, Calcutta: India Studies, 1982.
8. Shukla, Badrinath- *Tarkabhāṣā of Keśava Miśra*, Motilal Banarasidas, 2014.
9. Iyer, S.R.- *Tarkabhāṣā of Keśava Miśra*, Chowkhamba Publisher, Varanasi, 2001.
10. Musalgaonkar, Gajanan Sastri- *Tarkabhāṣā of Keśava Miśra*, Chowkhamba Surbharati Prakashan, Varanasi.

SKB-HE-5026N

[A] Prescribed course:

**Total 6 Credits
Total Marks: 80**

Unit: I	Veīṣeṣika Sūtra	40
Unit: II	Akṣapāda Darśana (Nyāya Darśana)	40

[B] Unit –Wise Division:

Unit: I

Veīṣeṣika Sūtra: [Dharma, Padārtha, Karaṇa, Aṇu, Paramāṇu]

Unit: II

Akṣapāda Darśana (Nyāya Darśana): as depicted in *Sarva-Darśana- Saṅgraha* of Mādhavācārya]

Readings/ Recommended Books:

1. Sinha, Nandalal- *The Veīṣeṣikasūtras of Kaṇāda*, Andesite Press.
2. Mishra, Narayana- *Veīṣeṣikasūtra of Kaṇāda*, Chowkhamba Sanskrit Sansthan, Varanasi, 2059 (Vikram Saṁvat)
3. Chakrabarty, Debashish- *Veīṣeṣikasūtra of Kaṇāda*, D.K. Printwood, 2003.
4. Sharma, Uma Shankar- *Srimanmādhavācāryakṛta-Sarva-Darśan-Saṅgrahaḥ*, Chowkhambha Vidya Bhawan, Varanasi, 1964.

[A] Prescribed course:

Total 6 Credits
Total Marks: 80

Unit: I	Bhāṣāpariccheda <i>with</i> Nyāyasiddhāntamuktāvalī	40
Unit: II	Nyāyamañjarī	10
Unit: III	Tarkāmṛtam of Jagadisha	30

[B] Unit –Wise Division:

Unit: I
Bhāṣāpariccheda *with* Nyāyasiddhāntamuktāvalī:
Pratyakṣapariccheda

Unit: II
Nyāyamañjarī

[‘*Prayojanajñānādeva śāstre pravṛtīh*’ portion only.]

(1st āhṇika-from ‘*Nanu prayojana-parijñānamādau ...to Arthākṣiptastu sambandhaḥ phalaśāstrābhidheyagaḥ/ Tannirdeśena siddhatvānna svakaṇṭhena kathyate//*)

Unit: III
Tarkāmṛtam of Jagadisha
[From ‘*atha pramā kathyate...*’ to ‘*tāvataiva tasya dharmadharmiviśayakatvena prāmānyamanumānam*’ (upto *pratyakṣanirūpaṇam*)]

Readings/ Recommended Books:

1. Musalgaonkar, G.S. & Lokamani Dahal, *Nyāya-Siddhānta-Muktāvalī*, Chaukhamba Surabharati Prakashan, Varanasi, 2008.
2. Sastri, Dharmendra Nath, *Nyāya-Siddhānta-Muktāvalī*, Motilal Banarasidass, 1977.
3. Varadacharya, K.S.-*Nyāyamañjarī of Jayantabhaṭṭa*, Oriental Research Institute, Mysore, 1969.
4. Sastri, Gaurinath-*Nyāyamañjarī of Jayantabhaṭṭa* (Part-1), Sampurnanand Sanskrit Viswavidyalaya, Varanasi, 1982.
5. Bhatt, Siddheswar & Sashiprabha Kumar. *Jayantabhaṭṭa’s Nyāyamañjarī*, Delhi: Vidyanidhi Prakashan, 2001.
6. Dixit, Piyushkanta - *Tarkāmṛtam*, Nag Publishers, Delhi, 2003

[A] Prescribed course:

Total 6 Credits
Total Marks: 80

Unit: I	Nyāyasūtra	40
Unit: II	Bhāṣāpariccheda	20
Unit: III	Aulukya-Darśanam or Veīṣeṣikadarśanam	20

[B] Unit –Wise Division:

Unit: I

Nyāyasūtra: Definition and division of *padārthas* [from sūtra 1.1.9 to sūtra 1.2.20]

Śabdaśaktiparīkṣāprakaraṇam- *vyaktivāda, ākṛtivāda, jātivāda, siddhāntavāda*

(2nd Chapter second āhṇika- from sūtra- 'te vibhaktiyantāḥpadam to samānaprasavātmikājātīḥ)

Unit: II

Bhāṣāpariccheda śabdakhaṇḍa

Unit: III

Aulukya-Darśanam or Veīṣeṣikadarśanam : as depicted in *Sarva-Darśana-Saṅgraha* of Mādhavācārya

(From 'iha khalu nikhilaprekṣāvān to ante' vaśiṣṭasya samavāyasyeti)

Readings/ Recommended Books:

1. Sinha, N.L. & S.C. Vidyabhushan- *The Nyāyasūtra of Gautama*, Motilal Banarasidas, 1981
2. Jha, Ganganath- *The Nyāyasūtra of Gautama (Vol.- I)*, Motilal Banarasidas, 1984.
3. Gangopadhyaya, Mrinalkanti- *Nyāya-Gautama's Nyāyasūtra*, Calcutta: India Studies, 1982.
4. Musalgaonkar, G.S. & Lokamani Dahal, *Nyāya-Siddhānta-Muktāvalī*, Chaukhamba Surabharati Prakashan, Varanasi, 2008.
5. Sastri, Dharmendra Nath, *Nyāya-Siddhānta-Muktāvalī*, Motilal Banarasidas, 1977.
6. Varadacharya, K.S.- *Nyāyamañjarī of Jayantabhaṭṭa*, Oriental Research Institute, Mysore, 1969.
7. Sharma, Uma Shankar- *Srimanmādhavācāryakṛta-Sarva-Darśana-Saṅgrahaḥ*, Chowkhamba Vidya Bhawan, Varanasi, 1964.

Art of Balanced Living

Total Credits 6

[A]	Prescribed Course:	Marks
Unit I	Self-presentation	10
Unit II	Concentration	40
Unit III	Refinement of Behaviour	30

[B] Course Objectives:

This course aims to get the students acquainted with theories of art of living inherent in Sanskrit literature and apply them to live a better life. It also intends to make students work on human resource management for giving better results.

[C] Unit-Wise Division:

Unit I

Self-presentation

Method of Self-presentation : Hearing (*śravaṇa*),
Reflection (*manana*) & meditation (*nididhyāsana*)

—
(Bṛhadāraṇyakopaniṣad, 2.4.5) with
Sanakarabhāṣya

Unit II

Concentration

Concept of Yoga : (*Yogasūtra*, 1.2)
Restriction of fluctuations by practice (*abhyāsa*)
and passionlessness (*vairāgya*) : (*Yogasūtra*, 1.12-
16)

Eight aids to Yoga (*aṣṭāṅgayoga*) : (*Yogasūtra*,
2.29, 30, 32, 46, 49, 50; 3.1-4).

Yoga of action (*kriyāyoga*) : (*Yogasūtra*, 2.1)

Four distinct means of mental purity
(*cittaprasādana*) leading to oneness : (*Yogasūtra*,
1.33)

Unit III

Refinement of Behavior

Methods of Improving Behavior : *jñāna-yoga*,
dhyāna-yoga, *karma-yoga* and *bhakti-yoga*
(especially *karma-yoga*)

Karma : A natural impulse, essentials for life journey, co-ordination of the world, an ideal duty and a metaphysical dictate (*Gītā*, 3.5, 8, 10-16, 20 & 21)

Recommended Books/Readings:

1. Dasopanisadah, Motilal Banarsidass
2. Yogasutra Delhi

Skill Enhancement Course (SEC)

(Any Two)

Skill Based

B.A. (Hons) Sanskrit

SKT-SE-3014	SKT-SE-4014
Acting & Script Writing	Sanskrit Meters and Music

SKB-SE-3014

Acting and Script Writing

Total Credit 6

[A]	Prescribed Course:	Marks
Unit I	Acting (Abhinaya)	40
Unit II	Script Writing (Paṭakathālekhana)	40

[B] Course Objectives:

The acting is connected with the practical aspect of the play and depends on actor while script writing is closely related with society and this paper aims at teaching the theoretical aspect of this art. The training of composition and presentation of drama can further enhance one's natural talent. This paper deals with the rules of presentation of play (acting) and dramatic composition (script writing) and aims at sharpening the dramatic talent of the students

[C] Unit-Wise Division:

Unit I

Acting (Abhinaya)

- Persons competent for presentation (acting) : *kuśala* (skilful), *vidagdha* (learned), *pragalbha* (bold in speech), *jitaśramī* (inured to hard-work) .
- Lokadharmī and Nātyadharmī Abhinaya*
- Nātya-prayoktā-gaṇa* (members of theatrical group) : *sūtradhāra* (director), *nātyakāra* (playwrighter), *naṭa* (actor) *kuśīlava*(musician), *bharata*, *nartaka* (dancer), *vidūṣaka* (jester) etc.

- Assignment of role :
 - general principles of distribution
 - role of minor characters
 - role of women characters
 - special cases of assigning of role
- kinds of roles: *anurūpa* (natural), *virūpa* (unnatural), *rūpānusariṇī* (imitative)

Definition of abhinaya and its types:

- a. *Āṅgika* (gestures): *aṅga, upāṅga and pratyaṅga*
- b. *Vācika*(oral): *svara, sthāna, varṇa, kāku, bhāṣā* .
- c. *Sāttvika* (representation of the Involuntary gestures)
- d. *Āhārya*: *pusta, alaṅkāra, aṅgaracanā, sañjiva*
(dresses and make-up)

Unit II

Script Writing

Types of dramatic production: *sukumāra* (delicate),
āviddha (energetic).

Nature of plot (*vastu*): *Ādhikārika* (principal),
Prāsaṅgika (subsidiary), *Dr̥sya* (presentable),
Sūchya (restricted scenes).

Division of Plot

- a. Source of plot: *Prakhyāta* (legendary),
Utpādya (invented), *Miśra* (mixed);

Objectives of plot- *Kārya* (*dharmā, artha, kāma*);
Elements of plot- Five kinds of *Arthaprakṛtis*
(caustations), *Kāryāvasthā* (stages of the action of
actor); *Sandhis* (junctures) and their sub-divisions
(segments)

Five kinds of *Arthopakṣepaka* (interludes);

Dialogue writing: kinds of *saṁvāda*(dialogue)

- Sarvaśrāvya* or *Prakāśa* (aloud)
- Aśrāvya* or *Svagata* (aside)
- Niyataśrāvya* : *Janāntika* (personal address),
Apavārita (confidential)
- Ākāśabhāṣita* (conversation with imaginary person).

- a. Duration of play
- b. Three Unities : Time, Actions and place. c. Starting
of a play : *Pūrvaraṅga –Raṅgadvāra, Nāndī,*
Prastāvanā, Prarocanā.
- d. Analysis of acting , plot and dialogue in the context
of *Abhijñānaśākuntalam.*

Recommended Books/Readings:

- 1.Ghosh, M.M.: *Nāṭyaśāstra of Bharatamuni.*
- 2.M.M. Ghosh, *Nāṭyaśāstra of Bharatamuni*, vol-1, Manisha Granthalaya,
3.Calcutta, 1967. Hass, *The Daśarūpaka : A Treatise on Hindu Dramaturgy*
Columbia University, NewYork , 1912.
- 4.Adyarangachrya, *Introduction to Bharata's Nāṭyaśātra*, Popular Prakashan
Bombay, 1966.

Sanskrit Metre and Music

Total Credits 4

[A] Prescribed Course:	Marks
Unit I	Brief Introduction to Chhandahśāstra 15
Unit II	Classification and Elements of Sanskrit Metre 15
Unit III	Analysis of Selected Vedic Metres and their musical rendering 20
Unit IV	Analysis of Selected Classical Meters and their musical rendering 30

[B] Course Objectives:

The objectives of this course to learn Sanskrit meter for analysis and lyrical techniques. Students will get the complete information regarding selected Vedic and Classical meters with lyrical techniques.

[C] Unit-Wise Division:

Unit I

Brief Introduction to Chhandahśāstra

Brief Introduction to Chhandahśāstra

Unit II

Classification and Elements of Sanskrit Meter

Syllabic verse (akṣaravṛtta):

Syllabo-quantitative verse (varṇavṛtta)

Quantitative verse (mātrāvṛtta)

Syllables: laghu and guru

Gaṇa

Feet

Unit III

Analysis of Selected Vedic Meter and their Lyrical Methods

Definition, Example, Analysis and Lyrical Methods
of following Meters:

*gayatir , usnika, anustupa, brhati , pankti, tristup
and jagati*

Unit IV

Analysis of Selected Classical Meter and their Lyrical Methods

Definition, Example, Analysis and Lyrical Methods of
following Meters:

*bhujanagaprayata, sragvini
,totaka, harigitika
vidyunma la , anustupa, arya
,malini, sikharini
vasantatilaka , mandakranta
,Sragdhara and,
sardu lavikridita*

Suggested Books/Readings:

Brown, Charles Philip (1869). Sanskrit Prosody and Numerical Symbols Explained. London: Trübner & Co.

Deo, Ashwini. S (2007). The Metrical Organization of Classical Sanskrit Verse, (PDF). Journal of Linguistics 43 (01): 63–114. doi:10.1017/s0022226706004452.

Recordings of recitation: H. V. Nagaraja Rao (ORI, Mysore), Ashwini Deo, Ram Karan Sharma, Arvind Kolhatkar.

Online Tools for Sanskrit Meter developed by Computational Linguistics Group, Department of Sanskrit, University of Delhi: <http://sanskrit.du.ac.in>

SYLLABUS
Ability Enhancement Compulsory Course
(All Undergraduate Degree Programmes under Gauhati University)
ENV -AE -2014: Environmental Studies
Total marks: 100 (External: 80 + Internal: 20)
Nature of Course: AECC

No. of Credits: 4

No. of hours: 60

(Approved in the Academic Council 08-11-2019)

Unit1: Introduction to Environmental Studies

- Multidisciplinary nature of environmental studies;
- Scope and importance;
- Concept of sustainable development

(3 lectures)

Unit 2: Ecosystems

- What is an ecosystem? Structure and function of ecosystem: Energy flow in an ecosystem: food chains, food web and ecological succession. Case studies of the following ecosystems:
 - a) Forest ecosystem
 - b) Grassland ecosystem
 - c) Aquatic ecosystems (ponds, streams, lakes, rivers)
 - d) Mountain ecosystem

(8 lectures)

Unit 3: Natural Resources: Types, Renewable and Non-renewable Resources

- Land resources : land use change; land degradation, soil erosion and desertification
- Forest resources: Deforestation: Causes and impacts due to mining, Construction of big dams and their effects on forests and people.
- Water resources: Use and over-exploitation of surface and ground water, floods, droughts, conflicts over water (international & inter-state: Indo-China, Indo-Bangladesh, Cauveri disputes) .
- Energy resources: Renewable and non-renewable energy sources, use of alternate energy sources, growing energy needs, case studies – coal mining, crude oil extraction.

(8 lectures)

Unit 4: Biodiversity and Conservation

- Levels of biological diversity: genetic, species and ecosystem diversity; Biogeographic zones of India; Biodiversity patterns and global biodiversity hot spots
- India as a mega-biodiversity nation; Endangered and endemic species of India
- Threats to biodiversity: Habitat loss, poaching of wildlife, man- wildlife conflicts, biological invasions; Conservation of biodiversity: In-situ and Ex situ conservation of biodiversity.
- Ecosystem and diversity services: Ecological, economic, social, ethical, aesthetic and informational value.

(8 lectures)

Unit 5: Environmental Pollution

- Environmental pollution: types, causes, effects and controls; Air, water, soil and noise pollution
- Nuclear hazards and human health risks
- Solid waste management: Control measures of urban and industrial waste.
- Pollution case studies – Bharalu river, Deepor Beel, Kolong river

(8 lectures)

Unit 6: Environmental Policies & Practices

- Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture
- Environment Laws: Environment Protection Act; Air (Prevention & Control of Pollution) Act; Water (Prevention and control of pollution) Act; Wildlife Protection Act; Forest Conservation Act. International agreements, policies and treaties; Montreal and Kyoto protocols and Convention on Biological Diversity (CBD), CITES.
- Nature reserves, tribal populations and rights, and human wildlife conflicts in the context of Assam

(8 lectures)

Unit 7: Human Communities and the Environment

- Human population growth: Impacts on environment, human health and welfare.
- Resettlement and rehabilitation of project affected persons; case studies.
- Disaster management: floods, earthquake, cyclones and landslides
- Environmental movements: Chipko, Silent valley, Narmada Bachao, Bishnois of Rajasthan.
- Environmental ethics: Role of Indian and other religions and cultures in environmental conservation.
- Environmental communication and public awareness, case studies (CNG, electric vehicles, green energy, waste minimization)

(9 lectures)

Unit 8: Field work

- Visit to an area to document environmental assets : river/forest/flora/fauna, etc
- Visit to a local polluted site - Urban/Rural/Industrial/Agricultural.
- Study of common plants, insects, birds and basic principles of identification.
- Study of simple ecosystems- pond, river, stream

(Equivalent to 8 lectures)

Suggested Readings:

1. Bharucha Erach : Text book on Environmental Studies, UGC, New Delhi
2. Carson, R 2002. Silent Spring. Houghton Mifflin Harcourt.
3. De A.K.: Environmental Chemistry, Wiley Eastern Ltd.
4. Kaushik Anubha and C.P.Kaushik : Perspective in Environmental Studies, New Age International
5. Rajagopalan, R. (2018). Environmental Studies. (3rd Edition) Oxford University Press
6. S. C. Santra (2011): Environmental Science, New Central Book Agency

SYLLABUS
Ability Enhancement Compulsory Course
(All Undergraduate Degree Programmes under Gauhati University)
ENV -AE -2014: Environmental Studies
Total marks: 100 (External: 80 + Internal: 20)
Nature of Course: AECC

No. of Credits: 4

No. of hours: 60

(Approved in the Academic Council 08-11-2019)

Unit1: Introduction to Environmental Studies

- Multidisciplinary nature of environmental studies;
- Scope and importance;
- Concept of sustainable development

(3 lectures)

Unit 2: Ecosystems

- What is an ecosystem? Structure and function of ecosystem: Energy flow in an ecosystem: food chains, food web and ecological succession. Case studies of the following ecosystems:
 - a) Forest ecosystem
 - b) Grassland ecosystem
 - c) Aquatic ecosystems (ponds, streams, lakes, rivers)
 - d) Mountain ecosystem

(8 lectures)

Unit 3: Natural Resources: Types, Renewable and Non-renewable Resources

- Land resources : land use change; land degradation, soil erosion and desertification
- Forest resources: Deforestation: Causes and impacts due to mining, Construction of big dams and their effects on forests and people.
- Water resources: Use and over-exploitation of surface and ground water, floods, droughts, conflicts over water (international & inter-state: Indo-China, Indo-Bangladesh, Cauveri disputes) .
- Energy resources: Renewable and non-renewable energy sources, use of alternate energy sources, growing energy needs, case studies – coal mining, crude oil extraction.

(8 lectures)

Unit 4: Biodiversity and Conservation

- Levels of biological diversity: genetic, species and ecosystem diversity; Biogeographic zones of India; Biodiversity patterns and global biodiversity hot spots
- India as a mega-biodiversity nation; Endangered and endemic species of India
- Threats to biodiversity: Habitat loss, poaching of wildlife, man- wildlife conflicts, biological invasions; Conservation of biodiversity: In-situ and Ex situ conservation of biodiversity.
- Ecosystem and diversity services: Ecological, economic, social, ethical, aesthetic and informational value.

(8 lectures)

Unit 5: Environmental Pollution

- Environmental pollution: types, causes, effects and controls; Air, water, soil and noise pollution
- Nuclear hazards and human health risks
- Solid waste management: Control measures of urban and industrial waste.
- Pollution case studies – Bharalu river, Deepor Beel, Kolong river

(8 lectures)

Unit 6: Environmental Policies & Practices

- Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture
- Environment Laws: Environment Protection Act; Air (Prevention & Control of Pollution) Act; Water (Prevention and control of pollution) Act; Wildlife Protection Act; Forest Conservation Act. International agreements, policies and treaties; Montreal and Kyoto protocols and Convention on Biological Diversity (CBD), CITES.
- Nature reserves, tribal populations and rights, and human wildlife conflicts in the context of Assam

(8 lectures)

Unit 7: Human Communities and the Environment

- Human population growth: Impacts on environment, human health and welfare.
- Resettlement and rehabilitation of project affected persons; case studies.
- Disaster management: floods, earthquake, cyclones and landslides
- Environmental movements: Chipko, Silent valley, Narmada Bachao, Bishnois of Rajasthan.
- Environmental ethics: Role of Indian and other religions and cultures in environmental conservation.
- Environmental communication and public awareness, case studies (CNG, electric vehicles, green energy, waste minimization)

(9 lectures)

Unit 8: Field work

- Visit to an area to document environmental assets : river/forest/flora/fauna, etc
- Visit to a local polluted site - Urban/Rural/Industrial/Agricultural.
- Study of common plants, insects, birds and basic principles of identification.
- Study of simple ecosystems- pond, river, stream

(Equivalent to 8 lectures)

Suggested Readings:

1. Bharucha Erach : Text book on Environmental Studies, UGC, New Delhi
2. Carson, R 2002. Silent Spring. Houghton Mifflin Harcourt.
3. De A.K.: Environmental Chemistry, Wiley Eastern Ltd.
4. Kaushik Anubha and C.P.Kaushik : Perspective in Environmental Studies, New Age International
5. Rajagopalan, R. (2018). Environmental Studies. (3rd Edition) Oxford University Press
6. S. C. Santra (2011): Environmental Science, New Central Book Agency

HIS –HG-2016 : HISTORY OF INDIA (c.1206 to 1757)

Lecture : 5; Tutorial : 1 (per week)

Course Outcome: Upon completion of this course, students will be able to analyse the political and social developments in India between 1206-1757. Students will be able to explain the formation of different States during this period along with their administrative apparatuses, and the society, economy and culture of India in the 13th to mid-18th century period.

Unit: I

- [a] Foundation and consolidation of the Sultanate : Iltutmish, Sultana Raziya, Balban and the Mongol invasions
- [b] Expansion of Sultanate :AlauddinKhalji - conquests and administration
- [c]Tughlaqs- Muhammad bin Tughlaq and Firoz Shah Tughlaq.

Unit: II

- [a] Decline of the Sultanate
- [b] Rise of Provincial Kingdoms and contest for supremacy :Vijaynagar and Bahmani Kingdoms.
- [c] Political and Revenue administration : *Iqtadari* system
- [d] Agriculture, trade and commerce during the Sultanate period.

Unit: III

- [a] Foundation of the Mughal Empire : Mughal - Afghan contest - Babur and Humayun; Sher Shah and his administration.
- [b] Consolidation and territorial Expansion of the Mughal Empire- Akbar, Jahangir, Shahjahan, Aurangzeb.
- [c] Mughal-Rajput Relations.

III. Methodology:

- (a) Collection, preservation and interpretation of historical information through recorded interviews of people, communities, and participants in past events
- (b) Documentation and Archiving : Written, Audio and Visual

IV. Potential areas for Oral History research:

- (a) Oral Traditions: Customs, Beliefs, Practices and World view;
- (b) Life Histories: Participants in past events; Women; War migrants; Victim of disasters, government policies, ethnic conflicts; Personal stories.

Readings:

- Thompson, Paul R., *Voice of the Past : Oral History*, OUP, Great Britain, 1978
- Ritchie, Donald A.: *Doing Oral History: A Practical Guide*, OUP, New York, 2003.
- Perks, Robert and Thomson, Alistair (eds.) *Oral History Reader*, Routledge, 1998.
- Valerie Raleigh Yow, *Recording Oral History*, Altamira Press, USA, 2005.
- Vansina, Jan, *Oral Tradition. A Study in Historical Methodology* (Translated from the French by H. M. Wright). London: Routledge&Kegan Paul. 1965
- Vansina, Jan, *Oral Tradition as History*, Madison: University of Wisconsin Press. 1985
- Butalia, Urvashi, *The Other Side of Silence: Voices from the Partition of India*, Penguin. 2017.
- Humphries: *The Handbook of Oral History*.
- H. Roberts. Ed. *Doing Feminist Research*, Routledge&KeganPaul, London, 1981
- John Miles Foley, *Oral Formulaic-Theory: An Introduction & Annotated Bibliography*, New York & London: Garland, 1985
- Das, Veena, (ed.), *Mirrors of Violence: Communities, Riots & Survivors in South Asia*, Delhi, OUP, 1990
- Prasad, M. Mahadeva, *Ideology of the Hindi Film: A Historical Construction*, Delhi, OUP, 1998.

Skill Enhancement Elective Courses

(2 Courses)

HIS –SE-3014: Historical Tourism in North East India

HIS –SE-4014: Oral Culture and Oral History

HIS –SE-3014: Historical Tourism in North East India

Lecture : 03; Tutorial : 01 (per week)

Course Outcome:

After completing this course, students will be able to explain Tourism in North East India with special reference to the historical monuments, cultural and ecological elements and places of the north east India country as tourist and heritage sites of the nation. They will be able to relate to the growing vocation of tourism as an industry and the applicability of historical knowledge for its growth.

In-semester assessment: Students shall carry out a small project (submission not less than 2000 words) based on survey of an area or monument. The project should try to unearth the tourism potential of the surveyed area or monument. The project may also be on an existing tourist site. No sessional examination is required for this paper.

Unit I : Theoretical aspects of tourism, Elementary geography and bio – diversity of North East India

- [a] : Tourism – Concept, meaning and significance
- [b] : Different types of Tourism
- [c] : Physiographical divisions, water bodies and climatic conditions
- [d] : Important wildlife habitats : Kaziranga, Manas, Orang, Nameri, Dibru Saikhowa, Namdapha, Keibul Lamjao, Rain forests of Assam.

Unit II : Ancient remains and Important tourist places of the North – East India

- [a] : Ancient remains: Goalpara, Ambari, Tezpur, Deopahar, Malinithan, Doyang– Dhansiri Valley
- [b] : Tourist places: Shillong, Cherapunjee, Aizwal, Gangtok, Kohima, Tawang, Poa Mecca (Hajo), Azan Pir Dargah, Jatinga

Unit III : Architectural Heritage

- [a] : Dimapur, Kasomari, Maibong, Khaspur
- [b] : Charaideo, Garhgaon, Sivasagar and Rangpur
- [c] : Ujayanta palace, NeerMahal
- [d] : Kamakhya, HayagrivaMadhava, Tripura Sundari Temple, Rumtek monastery
- [e] : Kangla fort

Unit IV : Fairs and festivals of the North – East

- [a] : Festivals - Bihu, Ali Aye Lrigang, Mopin festival, Tai – Buddhist festivals in Assam
- [b] : Bhaona, Ras celebration in Majuli
- [c] : Fairs – Jonbil Mela, Ambubachi fair at Kamakhya
- [d] : Tourist festivals based on ethnic culture – Horn Bill festival, Sangai festival, Dihing Patkai festival

- [b] The Arabs and the Turks in Indian politics –Ghaznivides and the Ghorid invasions.
- [c] Indian Society during 650 –1200 A.D.-literature & language, temple architecture and Sculpture.

Readings:

- Jha, D.N. :*Early India*, New Delhi, 2006
- :*Ancient India*, Monohar, New Delhi, 2001
- Majumdar, R.C. :*Ancient India*, Banaras, 1952
- RomilaThapar :*Early India*, Vol. I, Penguin, Delhi, 1996
- Shastri, K.A. Nilakanta :*History of South India*
- Singh, Upinder :*A History of Ancient and Early Medieval India*,Pearson, 2009
- Habib&Thakur : The Vedic Age (Peoples History of India), Vol. III, Tulika Books, New Delhi, 2003
- Majumdar, Raychoudhary&Dutta :*An Advanced History of India* (RelevantChapters)
- Sharma ,R. S : *Perspectives in Social & Economic History of Early India*,
- MunshiramManoharlal,Delhi,1983.
- , :*India's Ancient Past*, OUP, Delhi 2006

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Adjourned CCS (UG) (CBCS) (BA Sanskrit Syllabus)

Date: 22.05.19

Time: 1 P.M.

Members Present:

1. Hiran Anand 22/05/19
2. Upama Barman Deka 22/05/19
3. Rashmi Rekha Goswami 22/05/19
4. Sujata Puroyastha
5. Shantidhara Chakravarty
6. B. Buzarbanal.
7. Sudeshna Bhattacharyya Ghanta 22/05/19.
8. Manjula Devi 22.05.19
9. B. Bhagnasati - Principal KRHASE. 22-05-19

Resolution: The CCS has prepared a draft syllabus in the CBCS mode for B.A. in Sanskrit (for Sanskrit College), (U.G.) for the core papers. For the Discipline Specific Elective syllabus the members of the Sanskrit College are requested to prepare the same. For the GE course Ancient Indian History has been suggested.

S. Chakravarty
22.05.2019