Programme: B.A. Honours in Sanskrit (Major)  
w.e.f. 2023-24 onwards  

**COURSE STRUCTURE**

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Number</th>
<th>Course Name</th>
<th>No. of Hrs/Week</th>
<th>No. of Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>Fundamentals of Social Sciences</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Semester-I</td>
<td>2</td>
<td>Perspectives on Indian Society</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Semester-II</td>
<td>3</td>
<td>Epics (Selections from Ramayana &amp; Mahabharata)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Introduction to Sanskrit language and practical Grammar</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Semester-III</td>
<td>5</td>
<td>Yoga for Health</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Kalidasa’s Poems (Raghuvamsa, Kumara Sambhava &amp; Meghaduta)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Swapnavasavadattam of Bhasa</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>DasakumaraCharitam (PurvaPeethika) of Dandi</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Semester-IV</td>
<td>9</td>
<td>Indian Philosophical Thoughts</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Indian Logic</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Management Skills in Bhagavad Geeta</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Semester-V</td>
<td>12</td>
<td>Science in Sanskrit Literature</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>Sanskrit Epigraphy</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>AbhignanaSakuntalam of Kalidasa</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Kalavignaanam</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Semester-VII</td>
<td>16</td>
<td>Mrucchakatikam of Sudraka</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>Works of Bharavi, Maagha &amp; Sri Harsha</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>History of Sanskrit Literature</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>SEC</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19</td>
<td></td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td></td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Semester-VIII</td>
<td>Course Title</td>
<td>Credits</td>
<td>Credits</td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------------------------</td>
<td>---------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>MudraaRaakshasam of VisakhaDatta</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Uttara Rama Charitam of Bhavabhuti</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>ArthaSastram of Kautilya</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SEC</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td></td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>
SEMESTER-I
COURSE 1: FUNDAMENTALS OF SOCIAL SCIENCES

| Theory | Credits: 4 | 4 hrs/week |

**Learning objectives**

The student will be able to understand the nature, various approaches, organs of the state, social perspectives and application of ICT.

**Learning Outcomes**: On successful completion of the course the student will be able to:

1. Learn about the nature and importance of social science.
2. Understand the Emergence of Culture and History
3. Know the psychological aspects of social behavior
4. Comprehend the nature of Polity and Economy
5. Knowledge on application of computer technology

Unit – I – What is Social Science?

1. Definition and Scope of Social Science – Different Social Sciences
2. Distinction between Natural Science and Social Sciences
3. Interdisciplinary Nature of Social Sciences
4. Methods and Approaches of Social Sciences

Unit – II – Emergence of Culture and History of India

1. Understanding Historical Evolution
2. Cultural Change through History
3. Evolution of Social Values
4. Modern Ethical Issues

Unit – III – Society and Social Behaviour

1. Definition, Nature and Scope of Psychology
2. Importance of Social Interaction
3. Need of Psychology for present Society
4. Thought process and Social behaviour

Unit – IV – Political Economy

1. Understanding Political Systems
2. Political Systems – Organs of State
3. Understanding over Economics
4. Economic Growth and Development
Unit - V – Essentials of Computer

1. Milestones of Computer Evolution - Computer – Block Diagram, Generations of Computers
2. Internet Basics – Internet History, Internet Service Providers – Types of Networks – IP – Domain Name Services – Applications
3. Ethical and Social Implications – Network and Security concepts – Information assurance fundamentals

Reference Books

1. The social sciences: An Integrated Approach by James M. Henslin and Dannel F. Chambliss
2. The Wonder that was India – A.L.Bhasham
3. Introduction to Psychology – Morgan and King
4. Principles of Political Science – A.C. Kapoor
5. Contemporary Political Theory – J.C.Johari
7. ML Seth – Macro Economics - Lakshminarayana Agarawal, 2015
8. Fundamentals of Computers by V. Raja Raman

Activities:

1. Group Project Work
2. PPT Presentation, Participation in Webinars
3. Field visits
4. Group Discussion
5. Survey and Analysis
6. Charts and Poster presentation
7. Identifying the attributes of network (Topology, service provider, IP address and bandwidth of your college network) and prepare a report covering network architecture.
8. Identify the types of malwares and required firewalls to provide security.
9. Latest Fraud techniques used by hackers.
SEMESTER-I
COURSE 2: PERSPECTIVES ON INDIAN SOCIETY

Learning objectives

The student is expected to demonstrate the significance of social sciences through better understanding of various fields of social experience and would be able to apply methods and approaches to social phenomena.

Learning Outcomes: On successful completion of the course the student will be able to:

1. Learn about the significance of human behavior and social dynamics.
2. Remembers the Indian Heritage and freedom struggle
3. Comprehend the philosophical foundations of Indian Constitution
4. Knowledge on Indian Economy

Unit – 1 – Man in Society

1. Human Nature and Real Life Engagement
2. Social Groups and Social Dynamics
3. Individualism and Collectivism – Ethical Concerns

Unit – 2 – Freedom Struggle and Indian Heritage

1. Indian under British Rule
2. Raise of Nationalism (1857-1947)
3. Post-Independent India
4. Indian Heritage and Tourism

Unit – 3 – Indian Constitution

1. Philosophical Foundations of Indian Constitution
2. Elements of Indian Constitution
3. Study of Rights in Indian Constitution
4. Directive principles to State

Unit – 4 - Indian Economy

1. Contemporary Indian Economy – Sectoral Contribution of Income
2. Monetary and Fiscal Policies for Economic Development
3. Economic Reforms - Implementation in Public and Private Sectors
4. National and International Financial Resources
Unit – 5 - **Impact on Society & Analytics:**

1. Role of Computer, impact of Computers on human behavior, e-mail,
2. Social Networking- WhatsApp, Twitter, facebook, impact of Social Networks on human behavior.
3. Simulating, Modeling, and Planning, Managing Data, Graphing, Analyzing Quantitative Data,
4. Expert Systems and Artificial Intelligence Applications in the Social Sciences

**References**

1. Introduction to Psychology – Atkinson RC
2. History of the freedom movement in India – Tarachand
3. India since Independence – Bipinchandra
4. Introduction to the Constitution of India D.D.Basu
7. Information and Communication Technology by APCCE
8. Computer Applications in the Social Sciences by Edward E. Brent, Jr. and Ronald E. Anderson

**Activities:**

1. Assignment
2. PPT Presentation, Participation in Webinars
3. Field visits
4. Group Discussion
5. Survey and Analysis
6. Charts and Poster presentation
7. Identify the peripherals connected to a system and label them as either Input or Output or both.
8. Identify the Operating System loaded in your system and compare the features with other existing Operating System.
9. Collect latest census data and draw a graph indicating the growth rate.
10. Predicting the risk of depression, substance dependency, drinking, obsessive compulsive disorders, and suicide using AI.
ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION  
REVISED UG SINGLE MAJOR SYLLABUS UNDER CBCS  
(Implemented from Academic Year 2023-24)  
PROGRAMME: B.A (Honours) in Sanskrit  
Major/Minor Subject: SANSKRIT

Course 3: EPICS (SELECTIONS FROM RAMAYANA & MAHABHARATA)

I Learning Outcomes:
1. अभिजात संस्कृत भाषायाम् आदिकवे: वाल्मीकि महर्षि: संस्कृत साहित्य निर्मातृक्षणाम् मार्गेदशिल्पम् अवगतं भवति ।
2. "यदिहारितं तदन्यत्र यन्त्रहारितं न तत् क्वचित्" इति महाभारतकारः वेदव्यास महर्षि: प्रतिज्ञा अवगता भवति ।
3. आर्यविज्ञानमहत्त्वं सुविदितं भवति ।

II Syllabus: (Teaching Hours: 45)

Unit - 1: श्रीमद्रामायणम् - अयोध्याकण्डम् - 1, 108, 109 सर्गाः (9h)

Unit - 2: श्रीमद्रामायणम् - अरण्यकाण्डम् - 9, 10 सर्गाः (9h)

Unit - 3: श्रीमद्रामायणम् - अरण्यकाण्डम् - 31, 37 सर्गाः (9h)

Unit - 4: श्रीमहाभारतम् - वन पवग् - 206 अध्याय: (9h)

Unit - 5: श्रीमहाभारतम् - वन पवग् - 207, 214 अध्यायाः (9h)

III Skill Outcomes:
On successful completion of this course, student shall be able to:
1. भारतीय वाङ्मय रामायण भारतयो: स्थानम् अवगतं भवति ।
2. संस्कृत साहित्य विकासे वाल्मिकिव्यासयोयं गदारं सुविदितं भवति ।
3. प्रपञ्चवाङ्मय भारतसम बन्यस्त्य कर्ता कोपि नास्तिति विदितवाश्चर्यमनुभवति ।

IV References:

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION
REVISED UG SINGLE MAJOR SYLLABUS UNDER CBCS
(Implemented from Academic Year 2023-24)
PROGRAMME: B.A (Honours) in Sanskrit
Major Subject: SANSKRIT

Course 4: संस्कृतप्रायोगिकव्याकरणम् –
(INTRODUCTION TO SANSKRIT LANGUAGE AND PRACTICAL GRAMMER)

Prescribed Text:
SAMSKRUTA PRAYOGIKA VYAKARANAMU OF KUPPA VENKATA KRISHNA MURTHY,
Published by EMESCO Books pvt. Ltd., Hyderabad & Vijayawada, Feb 2017.

I Learning Outcomes:
1. संस्कृतभाषायः वर्णमालाः व्याकरणवृत्ताः परिज्ञानं भवति ।
2. वाक्यनिर्मरणोत्तरत: अवगता भवति ।
3. प्रायोगिकव्याकरण ज्ञानम् सिद्धयति ।

II Syllabus: (Teaching Hours: 45)

Unit - 1: संज्ञाप्रकरणम्, सन्धिप्रकरणम्, अव्ययानि उपसंग्रामः (9h)
1. Based upon Panini’s Sutraas , according to Siddhanta kaumudi above four topics to be explained.
2. Prescribed text should be followed.

Unit - 2: स्त्रीप्रत्ययाः, कारकप्रकरणम्, समासप्रकरणम् (9h)
1. Based upon Panini’s Sutraas , according to Siddhanta kaumudi above four topics to be explained.
2. Prescribed text should be followed.

Unit - 3: सनाद्यन्त्यासुभिः, तत्त्वप्रकरणम्, कृद्धन्तप्रकरणम् (9h)
1. Based upon Panini’s Sutraas , according to Siddhanta kaumudi above four topics to be explained.
2. Prescribed text should be followed.

Unit - 4: वाक्यनिर्मितिः प्रकरणम्, छन्दः, अल्पकार प्रकरणम् (9h)
1. Based upon samkruta prayogika vyakaranamu of kuppa venkata krishna murthy, above four topics to be explained.
2. Prescribed text should be followed.

Unit - 5: काव्यप्रकरणम्, नाटक प्रकरणम्, रसप्रकरणम् (9h)
1. Based upon samkruta prayogika vyakaranamu of kuppa venkata krishna murthy, above four topics to be explained.
2. Prescribed text should be followed.
III Skill Outcomes:
On successful completion of this course, student shall be able to:

1. संज्ञा, सन्निधि, अव्यय उपसर्गाणां समग्र ज्ञानवान् भवति ।
2. स्त्रीप्रत्ययं, कारकं, समासं समग्र ज्ञानवान् भवति ।
3. सनादयन्त्वां तथावृत्तिः, तद्वितिः, कृदन्तावृत्तिः समग्र ज्ञानवान् भवति ।
4. वाक्यनिर्मीणस्य, छन्दोऽलङ्काराणां च समग्र ज्ञानवान् भवति ।
5. काव्यं, नाटकं, रसादीनां समग्र ज्ञानवान् भवति ।

IV References:
1. R.G. Bhandarkar’s First Book of Sanskrit & Second Book of Sanskrit, published by Bhandarkar oriental Research institute, Pune
2. Balabodhini, Part 1, 2 & 3 of Kasi Krishnacharya, Guntur, A.P

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION
REVISED UG SINGLE MAJOR SYLLABUS UNDER CBCS
(Implemented from Academic Year 2023-24)
PROGRAMME: B.A (Honours) in Sanskrit
Major/Minor Subject: SANSKRIT

Course 5: YOGA FOR HEALTH
Prescribed Text:
YOGASUTRA OF PATANJALI, Published by Chaukhamba Sanskrit Series, Varanasi.

I Learning Outcomes:
1. योगाभ्यासस्य आवश्यकतां जानाताः
2. भारतीय ऋषिष्व विज्ञानम् अभभन्दताः
3. पतञ्जले: योगाग्रामम् अवगच्छताः

II Syllabus: (Teaching Hours: 45)

Unit - 1: पतन्जलिकृत योगसूत्रे समाधिपादः (9h)

Unit - 2: पतन्जलिकृत योगसूत्रे साधनपादः (9h)

Unit - 3: पतन्जलिकृत योगसूत्रे विभूतिपादः (9h)

Unit - 4: पतन्जलिकृत योगसूत्रे कैवल्यपादः (9h)

Unit - 5: शक्कराचार्य कृत योगतारावली (9h)

III Skill Outcomes:
On successful completion of this course, student shall be able to:
1. शारीरिक मानसिक स्वास्थ्यं प्राप्तं मागं जानाताः
2. "योग: कर्मसु कौशलम्", "समत्वं योग उच्यते" इति वाक्ययोगर्थं व्याख्यतः भवति
3. वेदनार्थितम् जीवनं व्याख्यतः

IV References:
1. Yogasutras of Patanjali, Commentary Swami Vivekananda, Published by Srishti Publishers & Distributors, New Delhi.

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION
REVISED UG SINGLE MAJOR SYLLABUS UNDER CBCS
(Implemented from Academic Year 2023-24)

PROGRAMME: B.A (Honours) in Sanskrit
Major Subject: SANSKRIT

Course 6: KALIDASA’S POEMS (RAGHUVAMSA, KUMARA SAMBHAVA & MEGHADUTA)

I Learning Outcomes:
1. कविकुऱकर ोः कालऱदासस्य प्रतिभा समिगतिोः भिति ।
2. महाकाव्य - खण्डकाव्य - लक्षण - परिजानं भवति ।
3. कविना राज: दिलीपस्य राजधर्मवर्णनेन समाजं प्रति कृतं उपदेशं सुविदितं भवति ।
4. तारकासुर निग्रहं प्रति ब्रह्माणमुदिश्य देवं-कृतं प्राध्यानं, तस्य समाधानं च समवगतं भवति ।
5. कामात्सत्सं यथसत्सं अघेतनं मेघमुदिश्य कृतं याच्छा पाठकस्य भाववकलं संपादितं ।

II Syllabus: (Teaching Hours: 45)

Unit - 1: रघुवंशे प्रथमसर्गः 1 - 45 श्लोकः । (9h)

1. After the customary salutation to Siva, the poet speaks of his rashness in attempting such an
arduous task as that of singing of this famous line of kings; he feels like a "dwarf who would
pluck a fruit for giants high. Yet he makes excuses for himself: in the first place the virtues
of the mighty race have so fascinated him that they impel him to the fond attempt; and
secondly he is but following along the path which ancient bards have trodden before him.

2. Then after a brief glance at the origin of the mighty race and an enumeration of their
characteristic virtues, the poet tells us of Dilipa, pious king who embodied in himself the
spirit of ancient chivalry, and was feared and loved by his subjects. He was versed in all
useful arts, was unshackled by earthly ties and made his subjects happy by the blessings of
his rule; he was in fact a real father to his subjects. His wife was Sudakṣinā of the Magadha
house, gentle, courteous and wise, whom the king loved deeply. Eager to have a son born of
her, he lived on hopes the realisation of which was long deferred. So he resigned the burden
of his state-affairs to his ministers, and journeyed with his queen to the her-
mitage of the
saint Vasistha, his preceptor, to seek counsel and help from him.

3. Their chariot rolls over a fine and prosperous country fragrant with lotus-ponds where the
deer wandered in pairs, and the Sarasa-birds warbled sweet-ly and flying together in a
line formed over them an arch-way without supporting pillars. They receive blessings
from pious Brahmmins and presents from the villagers, and cheered by good omens that
attended them on their way, reach the peaceful hermitage.

Unit - 2: रघुवंशे प्रथमसर्गः 46 - 95 श्लोकः । (9h)

1. When the evening rites are over, they the sage and his wife Arundhati and tell see them of
their errand.

2. The sage points out the cause of their sorrow and the remedy to remove it. The king in his
eagerness to see the queen had once neglected to pay due honour to the divine cow
Surabhi, and must now with his queen pay all worship to her offspring-Vasistha’s cow
Nandini, until she be propitiated and grant him the boon he sought.
Unit - 3: कुमारसम्भवे दूर्वितीयसर्गः: 1 - 32 श्लोकः । (9h)

1. At that time, the gods, troubled by the demon Tāraka, went to the creator and praised him.
2. Having heard their praises, the god answered "O ye gods! Why are you afraid?

Unit - 4: कुमारसम्भवे दूर्वितीयसर्गः: 33 - 64 श्लोकः । (9h)

1. The gods replied "The great demon Taraka growing impudent, through a boon you granted, has risen like a comet to devastate the world.
2. The creator said, "So you try to attract the heart of Siva; only two are able to bear his seed—Umā and my watery form."

Unit - 5: मेघदूतम्: 1 - 20 श्लोकः । (9h)

1. In the Purvamegha the poet reveals the Yakṣa facing a cloud, clasping a towering peak of Himalayas, whom he thinks of making the bearer of a message to his lorn wife; for he was cursed by Kubera his Lord, to be severed from his wife for dereliction of duty. He makes an offering of Kutaja flowers and water to the cloud. He addresses the cloud.
2. Then he describes to the cloud, his journey to on distant Alaka, the way he is to take to reach that city. He is to take a northerly course in his flight. Soon he shall meet mount Amrakūta fringed on its skirts by mango groves. "Going further on, thou shalt see Reva, split into tiny streams on the uneven rocks of the Vindhya.

III Skill Outcomes:
On successful completion of this course, student shall be able to:

1. कालिदास प्रतिभा, कवितामधुयं च समवगच्छति ।
2. महाकाव्य, खण्डकाव्ययोः लक्षण परिज्ञानवान् भवति ।
3. पात्रचित्रण रसपोषणादिः काव्यशास्त्रीय विषयानधिगच्छति ।
4. उपमा कालिदासस्य इति वाक्यार्थस्य बौधो भवति ।

IV References:

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
I Learning Outcomes:

1. नाटकलक्षण परिज्ञानं भवति ।
2. भासस्य रचनाशैऱीम् जानाति ।
3. नाटकस्वरूपज्ञानम्, रसगुणाल्पकारादीनाम्, वस्तुन्, नायकादीनाॊ च जानम् अस्य नाटकस्य अध्ययनेन भवति ।

II Syllabus: (Teaching Hours: 45)

Unit - 1: प्रथमाङ्कः (9h)

1. The queen and minister are on their way, and passing by a forest hermitage, meet the retinue of the Magadhan princess, Padmavati. She has been to visit the queen-mother, Mahadevi. The princess, Padmavati, is to stay one night at the hermitage, and has it proclaimed that any one there may claim a boon. This is the minister's opportunity to put Vasavadatta into the security of the Magadhan court. He pretends that she is his sister, and asks the princess to take her as a ward. His request is granted.

2. Then a student of theology wanders by and tells the story of the fire of Lavanaka and of the king's great grief. When he leaves, it is evening and they all retire to the hermitage.

Unit - 2: द्वितीयतृतीयाङ्कः (9h)

1. In the second act we find Vasavadatta at Magadha. The Princess the Princess Padmavati and her ladies are playing at ball in the palace garden. They talk of Udayana, and Vasavadatta nearly gives herself away. Then a nurse enters and announces that Padmavati is betrothed to Udayana, and that the wedding must take place that very day.

2. The more they hasten', says Vasavadatta to herself, the deeper the gloom in my heart'.

3. In the third act Vasavadatta comes alone to the garden, while the preparations for the wedding are going on. But a maid comes with a request from the queen, and Vasavadatta must needs plait the wedding garland for her husband's second marriage.

Unit - 3: चतुर्थाङ्कः (9h)

1. The fourth act the new queen, Padmavati, wanders in the garden with her train, including Väsavadatta.

2. King Udayana and his Jester come into the same garden. The ladies hide in a bower for Vasavadatta's sake. The gentlemen sit down at the entrance, and the ladies cannot avoid over. Hearing their conversation.

3. The king admits his heart is still bound to Vasavadatta, and bursts into tears. Padmavati goes to comfort him, and he leaves to attend a court reception.
Unit - 4: पञ्चमाङ्कः  
1. In the fifth act in an interlude we learn the young queen, Padmavati, is ill. Then Udayana goes to see her in the sea-room. He finds the bed untouched, sits down to wait, and, musing on Vasavadatta, falls asleep.
2. Vasavadatta, coming in the half-light to tend the young queen, takes Udayana's form to be Padmavati's. Resting on the bed, she finds it is her husband talking in his sleep, as he dreams of her. As she slips away, he wakes and catches a glimpse of her. Rushing after her, he runs against the door, and the Jester returning half persuades him it was all a dream.
3. News comes that the other minister, Rumanvän, has brought a large army to defeat Aruni.

Unit - 5: षष्ठाङ्कः  
1. In the sixth act the scene of the next act is Kausambi. The Vatsa kingdom has been recovered. An interlude tells us that Udayana's grief has been renewed by the recovery of his lute. (It seems he must have dropped it on the banks of the Narmada.) Then while the king mourns his lost love, messengers arrive from Ujjain to say that all is forgiven. Their majesties of Ujjain from the very first had intended Udayana to be their son-in-law, and they sent the painted portraits used as proxies in the wedding ceremony.
2. Padmavati notices the resemblance of Vasavadatta's picture to the Lady of Avanti entrusted to her care.
3. Yaugandharāyaṇa in disguise comes to claim his sister. All is revealed. The ministers are forgiven for their deceit, and the king decides to visit Ujjain, taking both the queens.

III Skill Outcomes:  
On successful completion of this course, student shall be able to:

1. पात्रपोषणम् रसपोषणम् च जानाति ।
2. अभभनयकौशऱॊ प्राप्नोति ।
3. सम्भाषणे चािुययम् प्रदशययति ।

IV References:  
1. Bhasanatakachakram, Edited by C.R.DEVADHAR, Motilal Banarsidass, Delhi
2. Swapanavasavadattam, “वेद-प्रकाश” संस्कृत- हिन्दी ऑग्लयाख्योपेतम्, चौखम्भा प्रकाशन, भारतीयविद्याप्रकाशन, वाराणासी।
3. Swapanavasavadattam, “जयश्री” संस्कृत-तिन्दीव्याख्योपेतम्, भारतीयविद्याप्रकाशन, वाराणासी।

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
I Learning Outcomes:
1. संस्कृत गद्य साहित्य पररचयो भवतत ।
2. दण्डिन् पदऱालऱत्यं समवगतं भवतत ।
3. दशकुमाराणाम् इतिबुत्त पठनेन सौहादस्वरूप पररज्ञानं भवतत ।

II Syllabus: (Teaching Hours: 45)

Unit - 1: कविपररचयः प्रथमोछ्िासः च (9h)

1. Rajahamsa, a benevolent and accomplished monarch, ruled in Pashpapuri, the capital of the kingdom of Magadha. His queen, a peerless beauty, was named Vasumati. He had three ministers, Dharmapala, Padmodbhava and Sitavarman by name, who held their offices by hereditary succession. Of these Dharmapâla had three sons, Sumantra, Sumitra and Kâmapâla; Padmodbhava had two, Sus'rata and Ratnod- bhava; and Sitavarman two, Sumati and Satyavarman. Kamapala turned cut a vagabond and led a life of dissolute profligacy. Ratnodbhava, engaged in foreign trade, constantly performed distant voyages; while Satyavarman, disgusted with the world, went on a pilgrimage to foreign parts. The remaining four brothers succeeded to the minis- terial offices held by their fathers.

2. War once broke out between Rajahamsa and Manasars, king of Malwá. Rajahamsa was, in the first instance, victorious, but was finally defeated and obliged to take shelter in a forest of the Vindhya mountains. There he approached a sage, Vâmadeva by name, for the recovery of his lost kingdom. The sage advised him to live there for a few years, which he did accordingly. His four ministers followed him in his retreat, and here his wife gave birth to a son, Rajavahana. About the same time the four ministers also got sons-that of Sumati was named Pramti, of Sumantra Mitragupta, of Sumitra Mantragupta, and of Sus'ruta Višruta. While Rajahamsa was residing in the forest, there were brought to him, on different occasions, five other young boys, making, with the sons of the ministers and Rajavahana, the "Ten Kumáras" of the story. Thus:

3. (1) Praharavarman, the king of Mithilá, was a friend and ally of Rajahamsa. On the defeat of the latter, Prahara, beat a hasty retreat towards his own country. But on his way he was attacked by the foresters (Sabaras) and lost his baggage and attendants. His two sons were separated from him in this skirmish. One of them was rescued from the Sabaras by a Brahmana, who took him to Rajahamas. The latter called him Upabaravarman, and brought him up along with the other princes. (2) On another occasion the King came across the second son of Pranára, whom he took under his protection, naming him Apaharavarman. (3) Ratnodbhava was shipwrecked when voyaging with his wife. The latter was delivered of a son, but owing to an accident the boy was separated from his mother. A Brahmana saved him and brought him to the King, who bestowed on him the name of Pushpodbbava. (4) Kmapála had married Taravali, the daughter of a Yaksha-chief. Tarávali brought her son to the queen of Rajahamsa; this boy was called Arthapala. (5) The son of Satyavarman was rescued from a river into which he had been thrown by his step-mother in jealousy. This boy was brought to Rajahamsa who had him named Somadatta.
4. These ten boys, thus assembled, were educated together, and became adepts in all the necessary arts and sciences.

Unit - 2: द्वितीयोऽछवासः (9h)
1. As the princes had now all grown up, the King, in accordance with the advice of the sage Vāmadeva, sent them on a campaign to conquer the world’ (digvijaya). They departed accordingly, and for a time journeyed together; but when in the Vindhya forest, Prince Rajavahana was induced by a stranger Brahmana to leave his companions secretly and to assist him in obtaining the sovereignty of the Pātāla, which was foretold for him by god Siva in a vision. Accordingly the two left secretly for Pātāla through a chasm in the earth. The enterprise succeeded:
2. but when the prince returned to the spot where he had left his companions, he found them all gone. Alarmed by his inexplicable disappearance they had left in various directions in quest of him. The adventures they met with before their re-union with Rajavahana are narrated subsequently, and lend its title to our romance.] Roaming in search of his friends, Rajavabans came to Ujjayini where in a garden he encountered Somadatta, acom- panied by a splendid retinue and a beautiful damsel. Upon being asked by Rajavahapa, Somadatta began to narrate his adventures.

Unit - 3: तृतीयोऽछवासः (9h)
1. King Mattakala of the Lata country had invaded the territory of king Viraketu of Ujjayini with a view to compel the latter to give his daughter, Vimalochana, in marriage to him (Matta.). Somadatta ranged himself on the side of Viraketu, defeated the forces of Mattakala, and succeeded in killing him in single combat. Overwhelmed by gratitude, Viraketu gave his daughter to Somadatta, and also adopted him as his Yuvaraja (heir-apparent.)
2. While Soms. with his bride was going to the temple of Mahakala, in accordance with the instructions of an astrologer, he was met by Rajavábana. When Somadatta bad finished his narrative, there arrived on the scene Pushpodbhavs, who, being requested, next proceeded to unfold his tale.

Unit - 4: चतुर्थोऽछवासः (9h)
1. After wandering for several days, Pushpodbha- va once saw a man falling from a precipice in front of him; this proved to be Ratnodbhava, who had been shipwrecked sixteen years ago and was separated from his wife on that occasion. Being unable to bear his grief any longer, he tried to commit suicide, when his son found him. Shortly after that, as good lack would have it, Pushpodbhava prevented a woman from immolating herself in fire; she proved to be his mother- After being thus re-united with his parents, Pushpodbhava journeyed on to Ujjayini, where he made friends with a rich merchant called Bandhupala. There he fell in love with his daughter Balachandrika, who returned his affection.
2. She was, however, sought in marriage by Prince Daruvarman, whom she detested for his violence. So, under (Pushpodbhava's advice, she gave out that her person was possessed by a Yaksha and that she would marry that brave man who would free her from the evil spirit. Daruvarman tried to defy the Yaksha and to win Balachandrika, when Pushp., disguised as her female attendant, killed him, and rushed out of the chamber exalaiming that the Yaksha had killed Daruvarman. In the tumult which followed, he slipped out with Bala., and they were married a few days later. The arrival of Rajavahana was made known to Pushp, by Bandhupala who was an expert in foretelling events by the observation of omens. At the end of his narrative, Rājavāhana along with Somadatts and Pushp. repaired to Ujjiayini, where he disguised himself as the son of a Brahmana, and soon earned distinction by his high attainments.
Unit - 5: पञ्चमोछ्वासः (9h)
1. Dwelling in Ujjayini, Rajavabana once beheld. Avantisundari, the lovely daughter of king Manasara, the foe of his father Rajahamsa. The prince and the princess were equally smitten with love at the sight of each other.
2. Now, Manasāra had abdicated the kingdom in favour of his son Darpatara, who too had retired to practise penance after appointing his cousins Daruvarman and Chandavarman as joint regents; of these the former was killed by Pushpod bhava, so that Chandavarman was left the sole ruler. Rajavahana and Avantisundarī were legally married in the presence of the fire through the contrivance of a friendly conjuror, who made Chand, believe at that time that the marriage was a delusion, being part of a magic show. Thereafter Raja, and Avan. retired into the inner apartments for sport.

III Skill Outcomes:
On successful completion of this course, student shall be able to:

1. संस्कृतभाषायाम् अधिकारम् संपादयत।
2. गद्यसहहत्यशैऱीम् समवगच्छत।
3. गद्यसहहत्यतनमादणे दण्डिन् कौशऱम् पररजानात।

IV References:

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION
REVISED UG SINGLE MAJOR SYLLABUS UNDER CBCS
(Implemented from Academic Year 2023-24)
PROGRAMME: B.A (Honours) in Sanskrit
Major/ Minor Subject: SANSKRIT

Course 9: INDIAN PHILOSOPHICAL THOUGHT S

I Learning Outcomes:
1. दर्शनाध्ममानस्म भहत्तत्तवभ् अवगच्छति।
2. शर्कर, रामानुज, मध्याचयादीनाम् सूक्ष्मदर्शिताम् अवगच्छति।
3. प्रमाण विषये दर्शनकायाणाम् ह्यदम्यगच्छति।

II Syllabus: (Teaching Hours: 45)

Unit - 1: रामानुजदर्शनम् (9h)
रामानुजमते च जीवानां नियंत्ता जीवान्त्तर्यामी जीवेक्ष्योत्तरितः ईश्वरविषये ईश्वरः।
जीववर्गः जडवर्गश्च तत्स्य शरीरम्। स एव च जीव तृत्तस्य साध्वसाधुकृयम्: कर्मपेक्षाया फलं ददाति।
स च जानस्वपनः। अनुयूःज्ञानस्वाच्यान्त्तर्त्तवादीश्वरान्त्तपद्वर्तवं श्रुतिशूच्यते।
जानादिगुणानामयमाश्च। गुणभूतज्ञानं च स्वरूपभूतज्ञानाधिनम्। अत्यं च परमेश्वरो जगत्तस्त्रिविधं
कारणं भवति।

Unit - 2: रामानुजदर्शनम् (9h)
तत्त्त्वज्ञाभाष्य ईतिहूसिमां-जग- दूपकार्यायंत्तवाशवर्व एव विविधं कारणं भवति। तथा हि।
बहु स्थायि संकल्पं विशेष्टो निमित्तकायाणम्। नामस्यविभागान्त्तर्यत्याग्वती स्वविशेष्योद्धृतसूक्ष्मचिद-चिदविशेष्ट: सन्नुःपादानकायाणम्।
जानादिकायादिविशेष्ट: सन् सहकारिकारणं च भवति। (तत्त्त्वज्ञानान्त्तर्त्तवादी गृहीतः पृ.१०९) इति।
ईश्वरश्च जीववाण्यपाण्यत्यामी। यथा शरीर- स्वातंत्त्रतिन्त्तु सृक्ष्मो जीव: शरीरं नियंमयति।
तथा जीववाण्यान्त्त्तस्त्रां सृक्ष्मतत ईश्वरो जीवं नियंमयति। इत्यान्वीषयोः जीवः
स्वरूपंशुद्भिरतत्वाशवर्वनानविशेष्यन्त्तु न शक्तिपति अतिपूर्णशक्तितवाट।
ईश्वरस्तु परिपूर्णशक्तितवाटवशेष्यन्त्तु जीवविशेषंतु शक्तिपति।
यद्धछ्या नियंतरुः शक्तिशर्यं
जीववर्त्तत्त्तकार्यानुसारोऽवं नियंमयति।

Unit - 3: पूर्णप्रज्ञदर्शनम् (9h)
माधवा: जगतो ईश्वरविषये नोपादानकारणं किं तु केवलं निमित्तकायाणमेवंति मन्यते।
कर्मफलदाता च स एव। कर्मसपेक्षां एवेशवरो जगिनिर्विशीत कृतं वदन्ति। स च जगतो नोपादानकारणं
नापि निमित्तकायाणम्।

Unit - 4: शाङ्कदर्शनम् (9h)
अदैतवदेक्तिनिं नि: ये परमान्त्तत् एव एव दृष्ट्वप: पदार्थ आत्मा। हैन तनादुष्यविद्यया कल्पितम्।
तदनुसारे दर्शस्य तैतंत्तवित भूषण तदन्त्तवितम्। तदन्त्तरो ईश्वरप्रर्विधिः।
ईशवरो जीवः साक्षी चेति भूतताः।
कारणी- भूमिज्ञानोपाधिक्षरव। स च ब्रह्मविशेष्यमहेश्वरवेदेन तैतंत्तवित:। अन्तः-
करणत्तंसम्बन्धसाङ्केतिञ्ज्ञानोपाधिक्षरव:। ईशवरो जीवः तत्तत्तवाः सवंस्त्रिविध। केवलः।
तया सह चितं: संबन्धः, तत्स्य चिदाभासः, जीवेश्वरं, विभागशेषितं चतुष्टयमनादितवादद्वाकृतिपद्मोऽच्यतेः।

Unit - 5: शाङ्करदर्शनम् (9h)

अविद्याया: सकाशाज्ञातानि। शब्दरसरससःपरसमाधातानिः सूक्ष्माणि पञ्चभूतान्यविद्यात्
एवोट्पन्नोऽन्न। कारश्चामूलवूण्डनोऽच्यते। पञ्चवीकरणात्पूर्वं तेन तृतीयनां मूर्तिवस्थाया अभा-वात्।
अन्धकारोप्यमूर्त्व एव। अमूर्तवस्थानामावें च भूतानां प्रत्येकं सात्तिकवांशा- देवाकृत्य
ज्ञाननिद्रियस्योऽपि। सर्वेऽस्तिकाकाशेऽं मिलितेऽयो मनस्य उत्पत्ति।। तथा तस्यात्मेवावस्थायां
प्रत्येकं राजसांसारिककृत्य कृमिीनिद्रियस्योऽपि।। मिलितेऽयश्च राजसांस्कृत्य: प्राणस्योऽपि।।
तत्तत्त्वेऽभूतानां पञ्चवीकरणां। पञ्चवीकरणां नाम परस्परं मिलश्रणम्। तेन च मूर्तिवस्था संपद्यते।
ततो भूतिक सर्वमेक्ष्ममेक्ष्ममुंडलमुर्द्यते।

III Skill Outcomes:
On successful completion of this course, student shall be able to:
1. दर्शनभेदेन मोक्षस्वरूपभेदत् जानाति।
2. अद्वैतदर्शनस्य अनुमानापेक्षया भृति: प्रबल इत्यवगतिभेंवित।
3. रामानुज, मध्व दर्शनयो: भृतिपेक्षया अनुमानं प्रबलम् इत्यवगतिभेंवित।

IV References:
1. Sarva-Darsana-Samgraha, Published by Bhandarkar Oriental Institute, Pune.
2. Shad-Darpanamulu by Peri Suryanarayana Sastry.

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
Course 10: INDIAN LOGIC

I Learning Outcomes:
1. भारतीय चिन्तनम् तर्कबद्धम् इतत अवगतत् भवतत् ।
2. सवेषाां दर्कनानाम् अध्ययने तर्कार्थितम् अवगच्छति ।
3. बौद्ध, जैन, वैद्वत्तिक तर्क प्रगतिः समवगच्छति ।

II Syllabus: (Teaching Hours: 45)
Unit - 1: तर्कसङ्ग्रहे प्रत्यक्ष परिसंचरणः (9h)
There are Seven Categories:- Substance, Quality, Action, Generality, Particularity, Co - inherence or Intimate relation and Negation.

Unit - 2: तर्कसङ्ग्रहे प्रत्यक्ष परिसंचरणः (9h)
It (apprehension) is twofold: true and false. The true one is the apprehension of a thing having an attribute as possessing that attribute and it is called Prama; the false one is the apprehension of a thing not having an attribute as possessing that attribute, e. g. knowledge of silver in a conch-shell.

Unit - 3: अनुमान परिसंचरणः एवम् उपमान परिसंचरणः (9h)
1. Inference is the peculiar cause of a judgment; judgment is the knowledge that springs from consideration; Consideration is the knowledge of reason as distinguished by invariable concomitance, as for instance, the knowledge that this mountain has smoke which is invariably accompanied by fire is Consideration, while the knowledge born of it that mountain is fiery is Judgment. Invariable concomitance is the certainty of association that wherever there is smoke, there is fire. The existence of an invariably concomitant thing on objects like mountain makes it the characteristic of a Receptacle.

2. Comparison is the immediate Cause of Analogy. Analogy is the knowledge of the connection of a name with the object denoted by it. The knowledge of similarity is its proximate Cause. The recollection of an authoritative direction is the intermediate operation.

Unit - 4: शब्द परिसंचरणः (9h)
Word is a sentence spoken by an authority. Authority is a person who speaks truth. Sentence is a group of words, e. g. bring a cow. Word is a thing having power (of conveying meaning). Power is a convention made by God that certain sense be understood from certain word.

Unit - 5: शब्द परिसंचरणः (9h)
Wrong apprehension is of three kinds, doubt, error and false assumption. Doubt is the apprehension of various contrary properties in one object, e.g. Is it a post or a man? Error is false knowledge, as silver in a conch-shell. False assumption is the deduction of a wider thing by the wrong hypothesis of a narrow one, e.g. if there be no fire there would be no smoke.

III  
Skill Outcomes:  
On successful completion of this course, student shall be able to:  
1. “तर्कं कर्कश बुद्धिनाम् किमसाध्यमत:परम्” इति वाक्यार्थस्य अवगतिभवति।  
2. "शास्त्रान्तराभ्यस्त योग्यतया युनवित" इति वाक्यार्थस्य अवगतिभवति।  
3. "काणादम् पालिनियंच सर्वशास्त्रार्पकारकम्" इति वाक्यार्थस्य अवगतिभवति।

IV  References:  
2. TARKA-SANGRAHAH, with 8 Sanskrit Commentaries, published by Chaukhamba Vidyabhavan, Varanasi.

V  Co-Curricular Activities: (Hours for Activity: 15h)  
1. Assignments  
2. Seminars, Group discussions, Quiz, Debates etc.  
3. Invited lectures and presentations on related topics by experts.
ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION
REVISED UG SINGLE MAJOR SYLLABUS UNDER CBCS
(Implemented from Academic Year 2023-24)
PROGRAMME: B.A (Honours) in Sanskrit
Major Subject: SANSKRIT

Course 11: MANAGEMENT SKILLS IN BHAGAVAD GEETA

I Learning Outcomes:
1. भगवद्गीतार्थ आचरणार्थ आवश्यकतां जानाताः।
2. विविधायाकार्यत्वायामाः सामाजिक संप्रदाय साम्यायासाह तामाः। प्रामाण्यत्वायात्रामाः। समवद्यायाः।
3. भगवद्गीतां रूपार्थिक कार्यसिद्धि प्रवृत्तिकार्य इत्यादियास।

II Syllabus: (Teaching Hours: 45)

Unit - 1: द्वितीयाध्याये 3, 14, 15, 27, 38, 41, 47, 48, 49, 50, 66 श्लोकाः

About 5,000 years back, in India, a war broke out between the cousins known as Kauravas and Pandavas. It was by far the biggest war fought in those times where all the states of India were involved and the total combined strength of both the armies was reckoned at 1.8 million soldiers.

"Arjuna" the commander in chief of Pandava army desired to have the 'SWOT' (Strength, Weakness, Opportunities and Threat) analysis of Kaurava army and directed his charioteer "Krishna" to place his chariot between the two armies. He showed his Gurus and the elders pitted against him and very thought of killing them made him despondent. He was confused and did not know what could be his duty under the circumstances. He turned to "Krishna" who was supremely wise and practical philosopher statesman, for guidance.

They entered into a dialogue documented as "Gita". Gita covered all aspects of human life. Krishna explained the man's duty on the earth, his conduct, need to acquire the scientific knowledge and perform' knowledge based actions.

Unit - 2: तृतीयाध्याये 4, 5, 8, 20, 21, 26, 35 श्लोकाः

Gita showed the path of achieving supremacy by attaining Super Vision, fixing the right and rational goals. He drafted the path of action for human beings to be at par with God. every word said 5000 years back has relevance even today.

Gita is an encyclopedia of Social thoughts, psychology, ethics, religion, management science and leadership. It is written in a language which is easy to understand and provides enlightening reading.

Unit - 3: पञ्चमाध्याये 16 श्लोकाः

Gita is not a religious book. There is no reference to Hinduism, Islam, Christianity or any other religion in Gita. It points to the universal way to truth for human beings. So widespread is the reach of Gita that some have learnt the lessons on devotion from it while others have found the ways to 'self-awareness' from it. Some have found in Gita...
messages on action-orientation, others have learnt the lessons on non-possession and sacrifice. The words of Gita are relevant for the child, for the youth and for the old. Gita is a guide for here and now and for there and beyond. It teaches ways to manage happiness and sorrow. There is one thing or the other to grasp from Gita depending on one's own frame of mind and one's own perception.

Mahatma Gandhi, who spread and popularized the message of Gita through his daily prayer meetings, always said that he better understood all other religions through Gita.

Unit - 4: द्वादशाध्याये 12, 13, 15, 18, 19 श्लोकाः । चतुदाशाध्याये 11, 12, 13, 17, 18 श्लोकाः: (9h)

Gita is eternal. Everyone finds one's own meaning in Gita. Over the centuries, interpretations of Gita have changed. This is the proof of its dynamism and its continued relevance at all times.

Unit - 5: षोडशाध्याये 1, 2, 3, 4, 5, 23, 24 श्लोकाः । अष्ठादशाध्याये 9, 37, 45, 46, 47, 48 श्लोकाः: (9h)

Without disproportionate emphasis on anyone aspect of life, Gita has touched all facets of life. The messages of Gita include those of love and of knowledge, of karma-action and of compromise and acceptance. No aspect is over emphasized, none is underplayed, Devotion, knowledge, character building, yagya, penance, philanthropy, cleansing of mind, social service, community wealth all have place in Gita.

In one of his many brilliant discourses, Swami Vivekananda pointed out that before the advent of Gita, Yoga, Gyana and Bhakti each had strong adherents. They quarrelled among themselves about superiority of their favoured path. Gita synchronized these harmonizing best of the thoughts of each of the paths. Krishna as a great leader was a synthesizer. In one of his classical essays, in Harvard Business Review [November-December 1989] Peter Drucker refers to the conductor of a philharmonic as a model of leadership. Gita reconciled the differences in different paths and harmonized their messages. Reconciliation is a major attribute of good management.

III Skill Outcomes:
On successful completion of this course, student shall be able to:

1. भारतीय तत्वशास्त्रग्रन्थ सवयस्यावऩ उऩकाराय इत्यवगच्छतत ।
2. काययतनवयहण सामर्थययदातयनी भगवद्गीता इत्यनुभवतत ।
3. भगवद्गीता सावयकासऱकी ववश्वमानव सन्मागयबोधधका च इत्यवगच्छतत ।

IV References:

1. Srimadbhagavadgita, Published by Geetapress, Gorakhpur.
2. Management in Bhagavad Gita, by Dr Ashutosh Narayan Misal, Published by A1VIEW (14 December 2021)
4. **Management Wisdom From The Bhagavad Gita**, by Swami Viditatmananda Saraswati, Published by Adhyatma Vidya Mandir (1 January 2020)

5. **Bhagwad Gita (Encyclopedia of Management Principles and Scientific Living)**, by PRIYAVADAN DESAI, Published by BHARATIYA VIDYA BHAVAN, 2010.


V Co-Curricular Activities: (Hours for Activity: 15h)

1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION
REVISED UG SINGLE MAJOR SYLLABUS UNDER CBCS
(Implemented from Academic Year 2023-24)
PROGRAMME: B.A (Honours) in Sanskrit
Major/ Minor Subject: SANSKRIT

Course 12: SCIENCE IN SANSKRIT LITERATURE

I Learning Outcomes:
1. संस्कृत वाङ्मयं विज्ञाननिधिपिति जातुं प्रभवति ।
2. विज्ञान विषयक शोधकार्य संस्कृत शास्त्राणाम् उपकारकत्वम् अनुभवति ।
3. भारतीयानम् वैज्ञानिक दृष्टिम् प्रशंसति ।

II Syllabus: (Teaching Hours: 45)

Unit - 1: Science in Vedic Literature (9h)

Unit - 2: Mathematics, Physics, Astronomy in Sanskrit Literature (9h)

Unit - 3: Civil Engineering, Mechanical Engineering in Sanskrit Literature (9h)

Unit - 4: Metallurgy, Chemistry, Life Sciences in Sanskrit Literature (9h)

Unit - 5: Medicine, Agriculture, Irrigation in Sanskrit Literature (9h)

III Skill Outcomes:
On successful completion of this course, student shall be able to:

1. आधुनिकः अधीयमनां विज्ञानविषयकांशां बीजानि प्राचीन संस्कृत वाङ्मये लब्धवा विस्मयं प्रण्नानि ।
2. असाधनाः प्राचीनभारतीयाः कथं विज्ञानमाविष्यक्रः इत्यालोचने निमल्लान ।
3. भारतीयानम् शास्त्र दृष्टिम् अभिनन्दनति ।

IV References:
1. Pride of India, Published by Samskrita Bharati, New Delhi
2. Science in Samskrit, Published by Samskrita Bharati, New Delhi

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
Course 13: SANSKRIT EPIGRAPHY

I Learning Outcomes:
1. संस्कृत शासनाध्ययानावश्यकतां जानाति।
2. संस्कृत भाषाध्ययनस्य अतनवाययताम् अवगच्छति।
3. यथार्थम् इतिहासं जानाति।

II Syllabus: (Teaching Hours: 45)

Unit - 1: Introduction to Sanskrit Epigraphy (9h)
Introduction part of “A STUDY OF SANSKRIT INSCRIPTIONS IN ANDHRAPRADESH
BY Prof. DHOOLYPALA RAMAKRISHNA, Published by SV Vedic University, Tirupati.

Unit - 2: (9h)
1. Pendekallu grant of Venkatapatiraya –I
2. Gudimallam plates of the Bana king Vikramaditya-II
3. The Tirumala Music Inscription
4. Inscription of Krishnaraya’s Time
5. The Penuguluru grant of Tirumala.
6. The Porumamilla Tank inscription of Bhaskara Bhavadura

Unit - 3: (9h)
1. Chikkulla plates of Vikramendravarman-II
2. Nandampud grant of Rajaraja-I
3. Vilasa grant of Prolaya-Nayaka.
5. The Vesanta grant of Pallava Simhavarma-II
6. Tadikonda grant of Ammaraja-II

Unit - 4: (9h)
1. A grant of Sambhu-Choda
3. No.395, South Indian inscriptions Vol. X(A.S.O.I)
4. The Kraku grant of Harihara-II
5. Four Pillar inscriptions of Eastern Chalukya Chiefs at Srikurmam.
6. Grant (I) of Chalukya Jayasimha-I

Unit - 5: (9h)
1. Grant (II) of Chalukya Jayasimha-I
2. Hanumakonda Niroshthya Kavya inscription.
3. Urusukonda Siddhakavya inscription.
6. Ravulapati grant of Undi Raja-III
III  Skill Outcomes:
On successful completion of this course, student shall be able to:

1. संस्कृत शासन कवीनाम् परिचयलाभो भवति ।
2. संस्कृत साहित्येति छिद्रपूरणम् करणु प्रभवति ।
3. शासनेशु निर्मितं संस्कृत साहित्यं जातु प्रभवति ।

IV  References:

1. "A STUDY OF SANSKRIT INSCRIPTIONS IN ANDHRAPRADESH
   by Prof. DHOOLYPALA RAMAKRISHNA, Published by SV Vedic University,
   Tirupati
2. Deciphering Our Glorious Past, Published by Directorate of Epigraphy, A.S.O.I, Mysore.
4. Diplomatic of Sanskrit Copper-plate Grants by Bahadur Chand Chhabra, Published by
   National Archives of India.

V  Co-Curricular Activities: (Hours for Activity: 15h)

1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION
REVISED UG SINGLE MAJOR SYLLABUS UNDER CBCS
(Implemented from Academic Year 2023-24)
PROGRAMME: B.A (Honours) in Sanskrit
Major Subject: SANSKRIT

Course 14: ABHIGNANA SAKUNTALAM OF KALIDASA

I Learning Outcomes:

1. काव्येषु नाटकं रम्यं इत्यस्याथ् अवगतो भवति ।
2. नाटकेषु शकुन्तऱा इत्युक्त् अवगता भवति ।
3. कालऱदासस्य नाटकनिर्मिणात्रूक्तः कौशऱ्यं परिजानाति ।

II Syllabus: (Teaching Hours: 45)

Unit - 1: प्रथमद्वितीयाङ्कौ  (9h)
1. the bee has left the jasmine and is trying to settle on Sakuntala's face; she calls for help and her friend playfully suggests that she had better call on Duṣyanta, the king, whose duty it was to protect the hermitage. This gives Duṣyanta, who so long had been eagerly watching them, his cue. He enters, and Šakuntala feels a strange flutter in her heart at sight of him.
2. For in the subsequent conversation between her friends and the king, it has been very artistically revealed that he was in every way worthy of her, and her friends too feel that if father Kanva were present he would do honour to the guest and offer him the one possession he prized most. Duṣyanta's doubts regarding her birth are stilled when urged by him. Sakuntala's friends narrate to him how she was the daughter of Visvamitra and Menaka and is being reared not for the religious life but for marriage with some one worthy of her. Šakuntala in feigned anger rises to leave when Priyamvadā detains her saying she had promised her the watering of two trees and she could not leave before she had paid her debt; at which the king most gallantly gives her the ring to redeem her debt.
3. the king now pines for love, which allows him no rest at night and deprives him of all his zest for the pleasures of hunting. He recounts his feelings to his unsympathetic friend, the Vidūṣaka, and gratefully receives the request of the young hermit to protect the hermitage against the attacks of the demons. Then comes a messenger from the palace requesting the king's presence at a festival there, and this gives the king the opportunity to dismiss all his retinue and the Vidūṣaka, assuring him, to prevent a scandal, that his remarks about Sakuntala were not made in earnest.

Unit - 2: तृतीयचतुथाङ्कौ  (9h)
1. The third Act intimates to us in its introductory scene the love-stricken condition of Sakuntalā. The king has already driven off the powers of evil, and dismissed by the hermits, now seeks his love who spends those hours of midday heat with her friends on the vine-wreathed banks of the Malini There she is discovered reclining on a bed of lotus-leaves, writing at her friend's suggestion a love-missive to the king.
2. Sakuntalā in her maiden shame has not revealed her passion even to the friends of her bosom for long; it is only now when importuned by them that she talks of the desperate state to which she has been driven by love Then follows a scene of ideal passion which is enshrined in syl-lables of imperishable fire; Sakuntala has composed a song With which breathes of the keen anguish that fills her heart, and the king who has overheard all comes on the scene and assures them of his deep devotion for the fair Šakuntalā. rare skill, the poet makes Šakuntala jealously remark that they should not tax the great king's courtesy-is he not separated from the
fair eyes that long await his return to the palace? Upon which comes the confession of his
passionate love for her. But they have heard that kings are prodigal of their love to many,
Anasuya remarks—whereupon the king assures them that in spite of many a wife in the palace
courts, henceforth this dear friend of theirs shall be the chief glory of his throne. The friends
now make excuses and leave and the lovers are left to themselves. How gracefully, how
delicately is the love-scene drawn; "a kiss un kissed is the climax beyond which the affair does
not pass."

3. The scene is ended by the arrival of Gautami who comes to take away Sakuntala to the
hermitage.

4. Anasuya expresses her fears that surrounded by the bright ladies with their courtly ways, the
king may not remember Sakuntala or the hermitage. Priyamvada, however, assures her that
persons so noble are not changeable; what troubles her on the other hand is to know what
Father Kanva will say when he knows of the union. Then comes the dread Durvāsas to the
Asrama. Poor Sakuntala is far too deeply burdened to notice him. Care has already come and
nested in her bosom then like a knife on the innocent lamb falls the fierce imprecation of the
choleric sage, which, however, is modified through the intercession of the agitated Priyamvada.
He graciously grants that although Sakuntala shall be clean razed from her husbands memory,
yet at the sight of the recognition ring the spell shall break. Happily the king has given
Sakuntala his signet-ring that the friends feel will save her; they decide to tell no one of the
incident; for poor Sakuntala ought not to be troubled; who would sprinkle boiling water on the
jasmine flower and scald it?

5. The next scene opens in the tearful glimmer of the languid dawn, where in a very suggestive
stanza a pupil of Kanva compares with the simultaneous rise and fall of heaven's brightest
luminaries, the strange mutations of human life. Kanva by now has returned, and a divine voice
has informed him of the marriage of Sakuntala and her approaching mater-nity. He decides to
send her under the escort of his trusty pupils and Gautami to the king. And now follows the
scene of leaving-taking which is drenched through and through in the heavy dew of long and
living sorrow at the severance from a Paradise of love, innocence and vital memories— a Para
dise which for ever vanishes from the picture. Hard of heart must he be who can read the act
without mist in his eyes or catch in his voice! What tender leave-taking of the trees and
plants, of the deer and peacock of the Vanajyotsna, of the doe that is slow by the weight of her young,
of the fawn, her foster-child, that would fain prevent her going and catches the end of her
garment, and lastly of the friends of her girlhood and her father. What lingering farewell! Who
can tear the fond parent from his beloved child!

6. with a mind galled and bleeding Sakuntala finds herself between two worlds the one now
lost to her, and the other dark and uncertain. The friends are already filled with apprehensions
and tell Sakuntala to show the ring in case the king is slow to recognise her, and with her
father's words of consolation and advice in her ears, and with a heart heavy with grief she bids
farewell to the forest-world.

Unit - 3: पञ्चमथङ्कः

1. The fifth Act with its painful and tense tragedy has strain-ed our nerves to the utmost, and
we stand in need of relief. So with a rare judgment the poet gives us at the beginning of the
sixth act, a scene drawn almost raw from life, but one which is of vital importance to the play.
For it describes the re-covery of the ring from the maw of a carp which a fisherman had
opened, and in the main act the poet describes how the king recognizes the wrong unwittingly
done and of his heart- wrenching agony at loss of his beloved wife. He seeks to con-sole
himself with a portrait he had himself drawn of his love.

2. when the jealous queen Vasumati is reported to be coming to him; but her presence would
have been altogether out of place in a scene of severe penitence and tenderness, and the poet
very skilfully avoids it by making the thoughtful queen give precedence to affairs of state. The minister obtains from the king the decision of a law-point involving the right of inheritance—an episode which only deepens the King’s regret by reminding him of his childlessness.

Unit - 4: षठाङ्कः (9h)
1. The screams of the Vidūṣaka, who has been roughly handled by Mätali, awaken the king from his despair. This is necessary as Mätali explains "for bringing the king back to the realization that there are duties superior to private feeling." Indra requires his help in quelling the demons—the brood of Kalanemi.

Unit - 5: सम्प्तमथङ्कः (9h)
1. There a single boy fills the loving bosom of the entire forest-world; he absorbs all the liveliness of the trees, creepers, flowers and foliage". Now as before when he was about to enter Kanva's Asrama, the arm of the king throbs presaging his approaching fortune. He hears the matrons chiding the unruly boy and finds him dragging at the touselled mane of a lion's cub. The anagnorisis is the most skilfully and delicately managed of scenes. "What fire is in the child!" the king remarks. His heart goes out to him; then as he stretches his hand, the marks of imperial birth are revealed. And then as the matrons say to him "Is not the Sakuntala lovely" the most wonderful and effective use of word-play ever met with in literature the child begins to look about for his mother Sakuntalā.
2. When at last, in despair they call him to help them with the unruly boy, they are amazed at the "Speaking likeness" between him and the child, and tell him that the child belonged to Puru's line, that he had a heavenly nymph for mother who was cruelly abandoned by her heartless husband—a very beautiful instance of the use of irony in Kalidasa—yet all this is not enough for the king. It is only when he touches the magic amulet, and is told by the matrons that none but his father or mother can touch it with impunity, that he realises that his dearest hope has come true Then comes Sakuntali on the scene.
3. she blames only her fate which had been fixed for her by some former transgression of hers, and under the auspices of the divine pair Sakuntala and her boy are united to Dusyanta;

III Skill Outcomes:
On successful completion of this course, student shall be able to:
1. पात्रपोषणर्् रसपोषणर्् च जानातत ।
2. अभिनयकौशऱं प्राप्नोतत ।
3. सम्भाषणे चातुर्यथर्् प्रदशथयतत ।
4. अद्यापप कालऱदास तुल्य कवेरभावर्् अनुभवतत ।

IV References:
2. Abijnanasakuntalam of kalidasa, with Srinivasaacharya’s Commentary, Published by V.Ramaswamy Sastrulu & Sons., Madras, 1967

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION
REVISED UG SINGLE MAJOR SYLLABUS UNDER CBCS
(Implemented from Academic Year 2023-24)
PROGRAMME: B.A (Honours) in Sanskrit
Major Subject: SANSKRIT

Course 15: KALAVIGNAANAM
Prescribed Text: BRUHATJATAKAM OF VARAHAMIHIRA,
Published by Chaukhamba Sanskrit Series, Varanasi.

I Learning Outcomes:
1. कालविज्ञाने भारतोपनामं अग्रगण्यताम् ज्ञातति |
2. वराहमिहिरस्य कालविज्ञेशु श्रेष्ठस्मतं ज्ञातति |
3. म्लेच्छा: ऋव्विद्याम् इति वराहमिहिरवाक्यस्य आशयतवक्षमात्तति |

II Syllabus: (Teaching Hours: 45)

Unit - 1: 1-6 अध्यायः  (9h)
भूयोमभाः पटुबुविमभाः पटुधियां होराफऱऻप्तये
शब्दन्यायसमन्न्ितेषु बहुशाः शास्रेषु हृष्टेष्िवप ।
होरातन्र महार्णिप्रतरर्े भग्नोद्यमानामहं
स्वत्त्वे वृत्तविचित्रमथ्यबहुलश्नायः काथाः प्रारब्धेः ।।

Unit - 2: 7-12 अध्यायः  (9h)
मययिनमणर्त्र्शन्क्तपूिैहदणिसकराहदषु ित्सरााः प्रहदष्टााः ।
निततधर्विषयान्विभूतरुद्रैदेश सहहता दशमभाः स्ितुङ्गभेषु ॥

Unit - 3: 13-18 अध्यायः  (9h)
अधमसमविरणलन्यनक केन्द्रासिसंस्थे
शशिनि विनयवित्तजान धीनपुणानि ।
अहिनि निशि च चन्द्रे स्वेदधिरित्रंश के वा
सुरुसुसितििष्टे वित्तवान्व्यात्सुखी च ॥

Unit - 4: 19-23 अध्यायः  (9h)
जनयात्त नृपमेकोऽप्युचिगो ममरदृष्टाः प्रिुरिनसमेतं ममरयोगाचि मसिम् ।
विधानविसुखमूढव्याधितो बन्ितप्तो श्रुतिसमेतं: शुल्ली चक्षुगेषु ॥

Unit - 5: 24-28 अध्यायः  (9h)
आदित्यदास तनयस्तदन्तव्योद्ध: कापित्थेके सवितृलभ्यवप्रसाद: ।
अवननिको मुनिमतान्यवलक्य सम्यगधोरा वराहमिहिरे रूचिरां चकार ॥
III Skill Outcomes:
On successful completion of this course, student shall be able to:

1. वैशिष्ट्यमित्राय वांटप्रमित्राय महत्वम् अवगच्छति ।
2. स्मीयो विषये वराहमिहिरस्य समग्रं ज्ञानम् अमिनन्दति ।
3. भारतीयानाम् गणितशास्त्रज्ञानं प्रशम्सनीयम् ।

IV References:

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
II Syllabus: (Teaching Hours: 45)

Unit - 1: प्रथमद्वितीयाङ्कः (9h)

1. In the Prelude (Prastavana), after the Benedictory atanza (Nandi), the Sutrachara given some interesting particulars about the author of the play which he is about to stage. A con- versation between him and his wife (Nati), which follows, is intended chiefly to lead up to the entrance of the Vidushaka (Maitreya), at which point the action of the play properly begins.) Maitreya is a poor Brahmana and an honest and sincere friend of Charudatta, a wealthy citizen of Ujjayini who, however, no longer possesses his former wealth, having spent it all in noble and charitable deeds. One Churnavriddha, who is Charudatta's friend, sends a cloak by Maitreya with instructions to give the same to his master. Charadatta enters, and the cloak in duly handed over to him. Their conversation for a while turns upon Charadatta's poverty; then Vasantasena comes upon the scene. She is being pursued by Sakara (Samsthanaka), the brother-in-law of king Palaka of Ujjayini, and the villain of the piece. He is a debau chee, a coward and a fool, with an exaggerated idea of his own importance and power; he is accompanied by two of his followers, Vita and Cheta. They entreat, cajole and threaten Vasantasena by turns, but all the same with great indignation she rejects Sakara's suit. She takes refuge in Charudatta's mansion; and in the darkness of the night her pursuers light on Radanika, a maid in Charudatta's employ, mistaking her for the object of their search. Maitreya intervenes and turns them all out.

2. Vasantasena, talking in confidence with her maid Madanika, reveals the warmth of her feeling for Charudatta, and also the real reason of depositing those ornaments with him. She then introduces Charudatta to her; she had already heard of his virtues and fallen in love with him, contrary though it was to the profession of a courtesan to become attached to a penniless man. Wishing to keep up the acquaintance, she employs an ingenious device; she leaves her ornaments with Charudatta, ostensibly for safe custody, but really with the object that they should serve as an excuse for further communication with him. She then leaves, escorted by Charudatta who on returning makes over the ornaments to Maitreya for safe keeping.
1. There was a Brahmana in Ujjaini named Sarvilaka, who having fallen in love with Madaniks, the slave-maid of Vasantasena, wanted to pay her ransom and marry her. Being himself poor, he had turned a burglar to obtain the necessary amount of gold. He breaks into Charudatta's house by night when all are wrapped in the arms of slumber, and happens to steal those very ornaments of Vasantasens which Maitreya had to keep with himself. The theft is soon discovered. Charadatta is distressed by the loss, not because the money meant anything to him, but because the ornaments were kept with him as a deposit, which he was bound in honour to return on demand. His wife Dhuta, however, whose nobility is on a par with her husband's. hands over her own necklace to help him out of the difficulty. Charudatta thereupon asks the Vid.) to go to Vass with that necklace, which he was to offer to her in exchange for her own ornaments, which, he was to state, were lost by his master at gambling, under the belief that they belonged to himself.

2. Sarvilaka calls upon Madanika with a view to buy her freedom with those stolen ornaments.) On being questioned as to the source of his sudden accession to wealth, he half- confessen that they belonged to Charudatta. Madanika, however, had recognized them as the property of her mistress; she recommende that Sarvilaka had better return them to where he had taken them from Sarvilaka, however, could not face Charudatta as a declared thief; as an alternative, therefore, she urges him to see Vasantasena and offer them to her, professing that Charudatta had sent them back by him, as his house was thought unsafe. Sarvilaka does so; but Vasantasena, who has listened to the preceding conversation, is not taken in by the pseudo-messenger.) Nevertheless in her goodness of heart she bestows Madanika on her adventurous suitor. Sarvilaka has to leave suddenly in a hurry to go to the assistance of his friend Aryaka, whom king Palaka had imprisoned for fear he might become the king, as a seer had predicted he would.) Vasa. is next visited by Maitreya, who, it may be remembered, is deputed by Charudatta to offer her his wife's neckla to exchange for those lost ornaments. Vasantasena is deeply touched by this fresh proof of Charudatta's nobility, and she sends word with the Vid. that she would be calling upon Charudatts that evening.

1. Vasantasena pays her promised visit, inspite of a terrible thunderstorm raging in the streets. [This gives the poet an opportunity to introduce several fine stanzas descriptive of rain, thunder and lightning]. On reaching Charudatta's house, she returns those ornaments to him under the plea that she had lost his necklace, just as he had formerly lost her ornaments, thereby intimating that she had seen through the ruse, well-meant though it was. The lovers have now come together, and there is nothing left that can mar their happy union, with which consummation the central theme of the play reaches its climax.

2. Vasantasena passes the night in Charudatta's house, in his company. In the morning Charudatta leaves home early, with instructions to his servant to bring Vasa. to the Pushpaka- randaka garden, in a carriage. Before that is done, we have a touching scene, where Rohasena, Charudatta's son, is described as crying because he was given an earthen toy-cart (Mrichchhakatika) to play with, instead of a golden one desired by him) Vass. gives him her ornaments out of which the boy is to get a toy-cart made, and thus sends him away happy. [This is the incident that gives our play its title ]. Then the servant Vardhamanaka comes in and announces that the carriage is ready; Vasantasena asks him to wait, while she finishes her toilet. He, however, suddenly remembers that he has forgotten the carriage cushions, and goes back to bring them.) In the meanwhile there comes in Sakara's servant, Sthavaraka, who, too, is driving his master's carriage in the same direction. Vasantasena gets into his carriage, by mistake, without his being aware of it, and is thus taken to the garden. (where she would reach a little later than she was expected to do). Just at this time Aryaka, whom Palaka had imprisoned, has escaped from his cell; he happens to meet the carriage of Vardhamanaka as the latter was coming back.
While the back of the driver was turned, Ayraka gets into his carriage, Vardhamanaka believing that it was Vasa. who had entered. Thus they drive on, but are shortly stopped by two of the city's guards who insist upon inspecting the carriage. One of them, Chandanaka, looks in first; he recognizes the prisoner, but promises to help him to escape; he therefore deliberately picks a quarrel with the other guard, Viraka, whom he beats and drives off. The road now being clear, Aryaka escapes in safety, Vardhamanaka never discovering all the while whom he was really driving.)

Unit - 4: सप्तमाष्ठकमाङ्कौ (9h)

1. Vardhamanaka brings the carriage to the Pushpa karandaka garden, where Charudatta is awaiting Vasantasena as it is, however, it is Aryaka, and not Vasa., who steps out of the carriage. True to the innate generosity of his heart, Charandatta promises him safety and advises him to proceed further in the same carriage, as that would allay suspicion; they two part the best of friends, Aryaka in gratitude and Char. in the consciousness of a good deed performed. Char. leaves without further waiting there for Vasantasens, for he did not like to be seen there after bo had assisted in the escape of Aryaka, which was virtually treason towards the king.

2. The Bhikshu (Samvahaka) visits the Pushpaka. randaka garden to wash his robe, where he is variously harassed by Sakara and finally driven away.) Sakara is waiting for his carriage, which at length arrives; he is surprised to find Vasanta- sena inside, though of course it is a very welcome surprise, as it affords him an opportunity to renew his attentions to her. She spurns him; whereupon Sakara, like the fool that he is, conceives the idea of killing her by way of punishment He asks bis followers, Vita and Cheta, to do the killing, which they promptly, and emphatically refuse. Sakara then decides to kill her himself; he gets rid of Vita and Cheta under one pretext and another, ard then strangles the helpless girl. She falls down senseless, though not dead; he however, believes that he has killed her On the return of Vita and Cheta on the scene, Sakara boasts of his exploit ;) Vita is disgusted with his master and his ways, and leaves him to join the newly formed party of Arvaka. Sakara orders the Cheta to go to his palace, where he intends to hold him a prisoner, lest he might give out the secret concerning the real author of the crime Finally, he hits upon the idea of proclaiming Chara- datta as the murderer of Vasantasena; this would be sweet and complete revenge; for Charudatta was his rival in her affections, and it was for his sake that she spurned him. as he believed. On the departure of Sakara, the Bhikshu comes back to the spot to dry his robe, and discovers Vasantasena. He restores her by rendering her first-aid, and takes her to a convent (Vihara) hard by.

Unit - 5: नवमदशमाङ्कौ (9h)

1. The scene is now shifted to the court of justice, where in the presence of a presiding Judge and two assessors, Sakara formally charges Charudatta with having enticed Vaas, to his garden and there murdered her for the sake of her ornaments. The Judge opens the case by calling for Varantasena's mother, who gives evidence about the existence of a love affair between her daughter and the citizen Charudatta; (she also states that so far as she knew Vasa. was then supposed to be in Charudatra's house Next Charudatta himself is sent for, who denies any exact knowledge of Vasantasena's movements In the meantime Viraka arrives to lay information against his fellow-guard Chandanaks who had mauled and assaulted him while he was trying to inspect a carriage which belonged to Charudatta and in which Vasantas. sena was supposed to be travelling in the direction of Pushpa karandaka garden. The Judge sends him to find out if a woman's dead body was lying in the garden. As ill luck would have it, a dead body of a woman was lying there, who had been acciden- tally killed by the fall of a tree. Viraka comes back and reports what he has seen. This is sufficient evidence to charge Charulatta with Vasantasena's murder; he, however, makes no very serious effort to establish his innocence, so much weighed down he is with the thought that now that Vasantasena was no more, life would be without interest to him, and further that he, being penniless, would not be believed in what he would say to the contrary and that the Judge would not give him a fair hearing. As a matter of fact, the Judge is quite favourable, but he has to investigate the truth; the guilt of Char. is already apparent
by his half silence; and further damning evidence is unwittingly given by Maitreya who brings with him Vasautasena's ornaments, the same that she had given to Rohasena; the ornaments are pointed out by Sakara as the motive of the crime, and they belonged to Vasa. and came from Charudatta's house. The chain of evidence is now practically complete. Charudacta es not give any satisfactory explanation, and t e Judge he EARS declare him guilty. King Palaks, thereupon, pronounces the deatipentence upon the murderer, as Charudatta is now to be. He is to be taken to the cemetery and the Pimpaled as a warning to all similar wrong-doers.)

2. Charudatta is being taken to the cemetery by two Chandalas, who are to act as his executioners, though they don t much relish their job. Charu.'s guilt is proclaimed at each procla mation-station on the way. Maitreya brings in Rohasens so that his father might have a last look at his son's face: Maitreya entreats the Chandalas to release Charu., which of course they cannot. Then Sakara's servant Cheta, whom his master had put in irons, hears the proclamation; anxious to declare the truth, he resolutely jumps into the street, chains and all, from the room wherein he was confined. He denounces Sakara as the guilty party, but the latter arrives there at this juncture and somehow manages to prove, to the satisfaction of the simple-minded Chandalas, that the Cheta was a thief and a liar and that there fore his statement was not to be relied on. Then they reach the place of execution, where Charu. is now about to be impaled. But the Bhikshu accompanied by Vasantasena arrives there in the nick of time; the charge of murder falls through and the innocence of Char. is at once fully established, as also Sakara's guilt. Sarvilaka then enters and announces that Aryaka had killed the wicked king Palaka and installed himself on his throne as his successor. For the valuable aid rendered by him in times of need, Char. is rewarded by Aryaka with the gift of the king- dom of Kusavati. The title of wife is conferred upon the vir- tuous Vasantasena, to whom the stigma of being called a cour tesan would now no longer attach. Similar suitable honours are also conferred upon Samvahaka, Sthavaraka, the Chandalas, Chandanaka, and even the villainous Sakara, for Char. was not the person to revenge himself on a fallen enemy. After this happy conclusion, the play terminates with the usual stanza (Bharatavakya) containing an expression of goodwill towards all and unhappiness for none.

III Skill Outcomes:
On successful completion of this course, student shall be able to:

1. नाटककर्तारः शूद्रकस्य स्थानं योगदानं च समवगच्छति।
2. मुखः प्रासंगिक इतिवृत्तयोः समनिर्वेषणे कवे: प्रतिभाः अभिन्नति।
3. समाजस्य सर्वविभ जीवन शैलोनिस्फुणे कवे: भौपुष्यां परिभावयति।

IV References:
1. Mrichchhakatika of Sudraka, M.R.Kale, Motilalanarsidass Publishers private limited, Delhi,1994

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
Course 17: WORKS OF BHARAVI, MAAGHA & SRI HARSNA

I Learning Outcomes:

1. महाकाव्य - लक्षण - परिज्ञान भवति।
2. भारव: कविता शैलीम् अवगद्धति।
3. माघस्य कवितानैणुण्यम् अवगद्धति।
4. श्रीहर्षस्य वैद्यतं जातुं पार्यति।

II Syllabus: (Teaching Hours: 45)

Unit - 1: किरातार्जुनीयेद द्वितीयः सर्दुः 1-30 श्लोकः
Supporting Daupadi's words Bhima spoke to Yudhishtira.

Unit - 2: किरातार्जुनीयेद द्वितीयः सर्दुः 31-59 श्लोकः
Yudhishtira’s reply to Bhima’s words.

Unit - 3: शिशुपालवधे प्रथमः सर्दुः 1-40 श्लोकः
Narada’s arrival to Dwaraka city.

Unit - 4: शिशुपालवधे प्रथमः सर्दुः 41-75 श्लोकः
Indra’s message to Lord Krishna through Narada.

Unit - 5: नैषधीयचररतेप्रथमः सर्दुः 1-25 श्लोकः
Description of King Nala.

III Skill Outcomes:
On successful completion of this course, student shall be able to:

1. भारव: अर्थगौरवम् इति वाक्यार्थस्य अवगतिभूवति।
2. माघस्य संभित तद्धय गुणम् इति वाक्यार्थस्य अवगतिभूवति।
3. नैषधां विद्वृद्धोधम् इति वाक्यार्थस्य अवगतिभूवति।

IV References:
1. Kiraatarjuneeyam of Bharavi, Published by Chowkhamba Sanskrit Series Office, Varanasi.
2. Sisupalavadh of Magha, Published by Chowkhamba Vidyabhavan, Varanasi.
3. Naishadheeyacharitam of Sri Harsha, Published by National Sanskrit University, Tirupati.

V Co-Curricular Activities: (Hours for Activity: 15h)

1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
ANDHRA PRADESH STATE COUNCIL OF HIGHER EDUCATION
REVISED UG SINGLE MAJOR SYLLABUS UNDER CBCS
(Implemented from Academic Year 2023-24)
PROGRAMME: B.A (Honours) in Sanskrit
Major Subject: SANSKRIT

Course 18: HISTORY OF SANSKRIT LITERATURE

I Learning Outcomes:
1. संस्कृत वाङ्मय स्वरूऩ परिचयो भवति ।
2. संस्कृत वाङ्मय विस्तृति जानाति ।
3. संस्कृतवाङ्मयं सकऱभाषा वाङ्मयस्य आधारभूतम् इत्यवगच्छति ।

II Syllabus: (Teaching Hours: 45)

Unit - 1: वेदपररचयः, वेदां रचनयाः कालः ।
vedाक्षणात्मकम्, देवता इत्यादयः । (9h)

Unit - 2: पुराणानि, पुराणां श्लोकसंख्या ।
रामायणम्, रामायणस्य कविता शैली इत्यादयः । (9h)

Unit - 3: महाभारतम् इत्यारभ्य भागवतस्य टीकासम्पत् पर्यन्तम् ।
महाकाव्यात् स्तोत्रकाव्य पर्यन्तम् । (9h)

Unit - 4: हृष्यकाव्यप्रकरणात् उपरूपकाणण पर्यन्तम् ।
चम्पूकाव्यम् । (9h)

Unit - 5: गद्यकाव्यानि ।
कथासाहित्यम् । (9h)

III Skill Outcomes:
On successful completion of this course, student shall be able to:

1. वेदमन्त्र द्रष्ट्रूणाम् ऋषीणाम् अऱौककक ववज्ञानं ज्ञात ं प्रभवतत ।
2. कालादासादद प्रति सम्बन्ध भवति ।
3. संस्कृत साहित्यस्य महत्त्वम् अनुभवति ।

IV References:
1. Samskruta Sahityethisasah by Srirama Chandra Misra, Published by Chaukhamba Vidayabhavan, Varanasi.

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
I Learning Outcomes:

1. अर्थशास्त्रतत्त्वभरत्तत्व सांस्कृति स्य परामर्शन बहुमुखः जानन्त्र भवति |
2. नाटकलक्षणसमन्वयाः सरस्म ऐतिहासिक विषयाणां परिजान्त्र भवति |
3. सन्धिः सन्ध्यथागतानामपि समग्रं जानन्त्र भवति |

II Syllabus: (Teaching Hours: 45)

Unit - 1: प्रथमाङ्कः  (9h)
1. The fortuitous acquisition of Rakshasa's ring by Chanakya;
2. The forged letter and the verbal message.

Unit - 2: द्वितीयतृतीयाङ्कां  (9h)
1. The imprisonment of Chandanadása;
2. The successful flight of Sakaṭadāsa to Rakshasa's camp with Siddharthaka, Chankya's spy and the admission of the latter into the service of Rakshasa.

Unit - 3: चतुथाङ्कः  (9h)
1. The bestowal of the newly received ornament from Malayaketu on Siddh. by Rak; and the restoration of the signet-ring by Siddh. to Rāk.;
2. The palming off of the ornaments of Parvataka on Rāk.

Unit - 4: पञ्चमषष्ठाङ्कां  (9h)
1. The feigned quarrel between Chanakya and Chandragupta;
2. The arousing of suspicion in the mind of Malayaketu against Rakshasa, and the final rupture between the princes; and that statesman;
3. The unjust murder of the five princes.

Unit - 5 सप्तमाङ्कः  (9h)
1. Malayaketu's precipitate resolve on war and his consequent defeat;
2. The resolve of Rakshasa to surrender himself up to Chandragupta for the sake of his friend;
3. The final consent of Rakshasa, though given with reluctance, to become the minister of Chandragupta.

III Skill Outcomes:
On successful completion of this course, student shall be able to:

1. पात्रपोषणम् रसपोषणम् च जानाति |
2. अभिव्ययकोशां प्राप्तोतिः |
3. सम्भाषणे वातावरणम् प्रदर्शयतिः।
4. ऐतिहासिक विषयाणाम् नाटकीकरणे कवेे्नैऩुण्यं समवगच्छतत।

IV References:
1. मुद्राराक्षसम् - आचार्य जगदीशचन्द्र मिश्र, विमला संस्कृत हिंदी -अंगल - व्याख्या - टिप्पणी - नोटस् - प्रश्नपत्रादि - विभूषितम्, चौखम्बा विद्याभवन, वाराणासी - २२००१

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
I Learning Outcomes:
1. नाटककल्पण परिज्ञानं भवति ।
2. भवभूते: रचनाशैलीम् जानाति ।
3. नाटकस्वरूपज्ञानम्, रसगुणालंकारादीनाम्, वस्तुन्; नायकादीनां च जानम् अस्य नाटकस्य 
   अध्ययनेन भवति ।

II Syllabus: (Teaching Hours: 45)

Unit - 1: प्रथमाङ्कः (9h)
1. The arrival of the spy with the news about the evil rumours concerning Sita.
2. The abandonment of Sita near Vilmiki’s hermitage;

Unit - 2: द्वितीयाङ्कः (9h)
1. Rama’s visit to the Dandaka forest in connexion with Sambika’s austerities.
2. His being brought in contact with Sits who remains invisible.

Unit - 3: तृतीयाङ्कः (9h)
1. The Asvamedha sacrifice commenced by Réma ;

Unit - 4: चतुथथपञ्चमाङ्कौ (9h)
1. The capture of the sacrificial horse by Lava at the hermitage of Vélmiki
2. The fight between Lava and Chandraketu ;
3. Rima’s arrival on the scene which puts an end to the fight.

Unit - 5: षष्ठसप्तमाङ्कौ (9h)
1. RAmA’s interview with Lava and Kua ;
2. The declaration of Sita’s purity by the Earth, divine Ganges and Arundhati;
3. The happy union of Rama and Bit4 at the end.

III Skill Outcomes:
On successful completion of this course, student shall be able to:
1. पात्रपोषणम् रसपोषणम् च जानाति ।
2. अभभनयकौशऱं प्राप्नोति ।
3. सम्भाषण वािुययम् प्रदशययति ।

IV References:
1. उत्िररमचररिम् - भवभूति: - चौखम्बा कृष्णदास अकाडमी - वाराणसी ।

V Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.
Course 21: ARTHA SASTRAM OF KAUTILYA

I Learning Outcomes:

1. अथथशास्त्रम् विश्िे प्रथमत् लऱखितं संविधानग्रन्थमिगच्छतत ।
2. कौटिल्यस्त्य सिथतोि मुि प्रततभाम् अलभनन्दतत ।
3. अथथशास्त्रस्त्य राजनीति, प्रजापालन, वाणिज्य, न्याय शास्त्रादि समाहाररूऩं जानाति ।

II Syllabus: (Teaching Hours: 45)

Unit - 1: विनयाधिकारिकम् । (9h)

Unit - 2: धर्मस्थीयम् । (9h)

Unit - 3: योगवृत्तम् । (9h)

Unit - 4: षाड्गुण्यम् । (9h)

Unit - 5: तन्त्रयुक्तिः । (9h)
III  Skill Outcomes:
On successful completion of this course, student shall be able to:

1. भारतीय शास्त्रकाराणां लौकिककविऻानं प्रशंसतत ।
2. भारतीयायेि शासनाटद व्यिस्त्था तनमाथणे प्रथम्म् तनऩुणा् इतत च जानातत ।
3. अथशास्त्रस्त्य अध्ययनम्  आधुतनकस्त्य आिश्यकलमतत तनधाथरयतत ।

IV  References:
1. Arthasastra of Kautilya, Published by Oriental Library Publications,
   University of Mysore, Mysore.
2. Kautilya’s Arthashastra, Published by Parimal Publication Pvt. Ltd.,

V  Co-Curricular Activities: (Hours for Activity: 15h)
1. Assignments
2. Seminars, Group discussions, Quiz, Debates etc.
3. Invited lectures and presentations on related topics by experts.