



*Pandit Raghunath Murmu Smriti Mahavidyalaya*

[ UG and PG College ]

A Govt. Aided and NAAC accredited Institute

### CRITERION 3.2.1

**INSTITUTION HAS CREATED AN  
ECOSYSTEM FOR INNOVATIONS, INDIAN  
KNOWLEDGE SYSTEM, INCLUDING  
AWARENESS ABOUT IPR,  
ESTABLISHMENT OF IPR CELL,  
INCUBATION CENTRE AND OTHER  
INITIATIVES FOR THE CREATION AND  
TRANSFER OF  
KNOWLEDGE/TECHNOLOGY AND THE  
OUTCOME OF THE SAME ARE EVIDENT**



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**INTRODUCTION TO THE  
INDIAN KNOWLEDGE SYSTEM  
IN THE SYLLABUS OF  
THE DEPARTMENT OF BENGALI**



Principal  
P.R.M.S. Mahavidyalaya  
Baragari, P.O.-Jamboni,  
Dist.-Bankura

# বাঁকুড়া বিশ্ববিদ্যালয়

## বাংলা বিভাগ



(২০২৩-২০২৬)

মোট নম্বর:

মোট সেমিস্টার - ০৮

### সেমেস্টার - ১

A/BNG/101/MJC-1 প্রাচীন ও মধ্যযুগের বাংলা সাহিত্যের ইতিহাস

#### Objectives:

This course aims at reading selected old and medieval texts in the perspective of respective philosophical and aesthetic background of Bengali Literature. Old and Medieval Bengal had gone through various phases of socio-political changes and religious movements, changes fell a deep impact in the nature of the then Bengali language and Bengali Literature., Then different kinds of new literary genres emerged in the field and each genre was rich in subject-variety and style. So, this course will aim at providing an understanding of these changes through the reading of selected texts.

#### Course learning outcomes:

This course will enable students to get familiar with old and medieval Bengali texts along with an understanding of the literary genres, contribution of individual authors and the philosophical-aesthetic paradigm of the time.

- একক ১ : বাংলা সাহিত্যের সূচনা থেকে চতুর্দশ শতাব্দী  
একক ২ : মঙ্গলকাব্য (মনসামঙ্গল, চণ্ডীমঙ্গল, ধর্মমঙ্গল, শিবায়ন, অন্নদামঙ্গল)  
একক ৩ : বৈষ্ণব সাহিত্য (চৈতন্যজীবনী ও পদাবলি) এবং শাক্তপদাবলি  
একক ৪ : অনুসারী সাহিত্য (রামায়ণ, মহাভারত, ভাগবত ও রোমান্টিক প্রণয়োপাখ্যান)

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This course will enable students to get familiar with old and medieval Bengali texts along with an understanding of the literary genres, contribution of individual authors and the philosophical-aesthetic paradigm of the time.

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একক ২ : মঙ্গলকাব্য (মনসামঙ্গল, চণ্ডীমঙ্গল, ধর্মমঙ্গল, শিবায়ন, অনন্দামঙ্গল)  
একক ৩ : বৈষ্ণব সাহিত্য (চৈতন্যজীবনী ও পদাবলি) এবং শাক্তপদাবলি  
একক ৪ : অনুসারী সাহিত্য (রামায়ণ, মহাভারত, ভাগবত ও রোমান্টিক প্রণয়োপাখ্যান)



**Objectives:**

The Course is designed keeping in view the needs of the students coming from the other fields of education. The main objective of the course is to make them familiar with the tradition of Bengali Literature and it's abundant opulence.

**Course learning outcomes:**

This course will enable students to get familiar with the treasury of Bengali Literature and understand its varieties and distinctiveness.

- একক ১ : চণ্ডীমঙ্গল (আখ্যটিক খণ্ড) - মুকুন্দ চক্রবর্তী (সুকুমার সেন সম্পাদিত)
- একক ২ : বীরঙ্গনা (নীলধ্বজের প্রতি জনা, সোমের প্রতি তারা, দশরথের প্রতি কেকয়ী, দুশ্মন্তের প্রতি শকুন্তলা, লক্ষ্মণের প্রতি শূর্ণখা, অর্জুনের প্রতি দ্রৌপদী) - মধুসূদন দত্ত
- একক ৩ : সোনার তরী (সোনার তরী, দুই পাখি, যেতে নাহি দিব, মানস সুন্দরী, ঝুলন, সমুদ্রের প্রতি, হৃদয়-যমুনা, পুরস্কার, বসুন্ধরা, নিরুদ্দেশ যাত্রা) - রবীন্দ্রনাথ ঠাকুর
- একক ৪ : রূপসী বাংলা ( তোমরা যেখানে সাধ চলে যাও, বাংলার মুখ আমি দেখিয়াছি, আবার আসিব ফিরে, কোথাও দেখিনি আহা এমন বিজন ঘাস, তোমার বুকের থেকে একদিন চলে যাবে, জীবন অথবা মৃত্যু চোখে রবে, ভিজে হয়ে আসে মেঘে এ দুপুর, শ্মশানের দেশে তুমি আসিয়াছ, সন্ধ্যার অন্ধকারে মিলিয়াছি, তবু আহা ভুল জানি ) - জীবনানন্দ দাশ



*[Signature]*  
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Dist.- Bankura

A/BNG/104/SEC-1

## রচনাশক্তির নৈপুণ্য

### Objectives:

Job- orientation is a key aspect of modern education. So the main objective of the course is to make the students job- oriented.

### Course learning outcomes:

The course is highly practical in nature at all. There is no doubt that the practical education will provide students with logistics on the way in today's real life.

একক ১ : প্রতিবেদন রচনা

একক ২ : পত্ররচনা

একক ৩ : কাল্পনিক সাক্ষাৎকার রচনা

একক ৪ : অনুবাদ চর্চা

ACS/105/AEC-1 :

## Compulsory English : Literature and Communication

ACS/106/VAC-1 :

(Value Added Courses)

## Environmental Studies



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## সেমেস্টার - ২

A/BNG/201/MJC-2

### আধুনিক যুগের বাংলা সাহিত্যের ইতিহাস

#### Objectives:

19th Century Bengal witnessed the coming of a new era in its socio-political and cultural history. New socio-political institutions emerged, reformist movements took place, and a new cultural sensibility took shape. This course aims at introducing the students to selected literary texts from 19th century along with an understanding of the emergence of new genres and new aesthetics in the context of the change in larger socio-cultural history.

#### Course learning outcomes:

This course will enable students to understand the emergence of new genres and new aesthetics in 19th Bengal along with an understanding of the contribution of respective authors.

একক ১ : গদ্যসাহিত্য ও সাময়িক পত্র (শ্রীরামপুর মিশন থেকে ১৯৫০ খ্রিস্টাব্দ পর্যন্ত)

শ্রীরামপুর মিশন ও ফোর্ট উইলিয়াম কলেজ, রামমোহন রায়, ভবানীচরণ বন্দ্যোপাধ্যায়, ঈশ্বরচন্দ্র বিদ্যাসাগর, অক্ষয়কুমার দত্ত, প্যারীচাঁদ মিত্র, কালীপ্রসন্ন সিংহ, বঙ্কিমচন্দ্র চট্টোপাধ্যায়, রবীন্দ্রনাথ ঠাকুর, প্রমথ চৌধুরী, অন্নদাশঙ্কর রায়। সাময়িক পত্র : দিগ্‌দর্শন থেকে সবুজপত্র (দিগ্‌দর্শন, সমাচার দর্পণ, সমাচার চন্দ্রিকা, সংবাদ প্রভাকর, বামাবোধিনী, তত্ত্ববোধিনী, বঙ্গদর্শন, সাধনা, ভারতী, প্রবাসী, সবুজপত্র)

একক ২ : কাব্য সাহিত্য (ঈশ্বর গুপ্ত থেকে ১৯৫০ খ্রিস্টাব্দ পর্যন্ত) ঈশ্বর গুপ্ত, রঙ্গলাল বন্দ্যোপাধ্যায়, মধুসূদন দত্ত, হেমচন্দ্র বন্দ্যোপাধ্যায়, নবীনচন্দ্র সেন, বিহারীলাল চক্রবর্তী, রবীন্দ্রনাথ ঠাকুর, গিরীন্দ্রমোহিনী দাসী, সত্যেন্দ্রনাথ দত্ত, যতীন্দ্রনাথ সেনগুপ্ত, মোহিতলাল মজুমদার, কাজী নজরুল ইসলাম, জীবনানন্দ দাশ, সুধীন্দ্রনাথ দত্ত, বুদ্ধদেব বসু, বিষ্ণু দে, সমর সেন, সুভাষ মুখোপাধ্যায়, সুকান্ত ভট্টাচার্য, নীরেন্দ্রনাথ চক্রবর্তী, বীরেন্দ্র চট্টোপাধ্যায়।

একক ৩ : নাট্যসাহিত্য (১৮৫২ - ১৯৫০ খ্রিস্টাব্দ পর্যন্ত) রামনারায়ণ তর্করত্ন, মধুসূদন দত্ত, দীনবন্ধু মিত্র, অমৃতলাল বসু, গিরিশচন্দ্র ঘোষ, রবীন্দ্রনাথ ঠাকুর, দ্বিজেন্দ্রলাল রায়, ক্ষীরোদপ্রসাদ বিদ্যাবিনোদ, বিজন ভট্টাচার্য, তুলসী লাহিড়ী, মন্থর রায়, উৎপল দত্ত।

একক ৪ : কথাসাহিত্য - ভবানীচরণ বন্দ্যোপাধ্যায়, প্যারীচাঁদ মিত্র, বঙ্কিমচন্দ্র চট্টোপাধ্যায়, রমেশচন্দ্র দত্ত, স্বর্ণকুমারী দেবী, রবীন্দ্রনাথ ঠাকুর, শরৎচন্দ্র চট্টোপাধ্যায়, ত্রৈলোক্যনাথ মুখোপাধ্যায়, জগদীশ গুপ্ত, পরশুরাম, প্রেমেন্দ্র মিত্র, বিভূতিভূষণ বন্দ্যোপাধ্যায়, তারাশঙ্কর বন্দ্যোপাধ্যায়, মানিক বন্দ্যোপাধ্যায়, সতীনাথ ভাদুড়ী, সুবোধ ঘোষ, আশাপূর্ণা দেবী।



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This course will enable students to understand the emergence of new genres and new aesthetics in 19th Bengal along with an understanding of the contribution of respective authors.

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শ্রীরামপুর মিশন ও ফোর্ট উইলিয়াম কলেজ, রামমোহন রায়, ভবানীচরণ বন্দ্যোপাধ্যায়, ঈশ্বরচন্দ্র বিদ্যাসাগর, অক্ষয়কুমার দত্ত, প্যারীচাঁদ মিত্র, কালীপ্রসন্ন সিংহ, বঙ্কিমচন্দ্র চট্টোপাধ্যায়, রবীন্দ্রনাথ ঠাকুর, প্রমথ চৌধুরী, , অনন্যদাশঙ্কর রায়। সাময়িক পত্র : দিগ্‌দর্শন থেকে সবুজপত্র (দিগ্‌দর্শন, সমাচার দর্পণ, সমাচার চন্দ্রিকা, সংবাদ প্রভাকর, বামাবোধিনী, তত্ত্ববোধিনী, বঙ্গদর্শন, সাধনা, ভারতী, প্রবাসী, সবুজপত্র)

একক ২ : কাব্য সাহিত্য (ঈশ্বর গুপ্ত থেকে ১৯৫০ খ্রিস্টাব্দ পর্যন্ত) ঈশ্বর গুপ্ত, রঙ্গলাল বন্দ্যোপাধ্যায়, মধুসূদন দত্ত, হেমচন্দ্র বন্দ্যোপাধ্যায়, নবীনচন্দ্র সেন, বিহারীলাল চক্রবর্তী, রবীন্দ্রনাথ ঠাকুর, গিরীন্দ্রমোহিনী দাসী, সত্যেন্দ্রনাথ দত্ত, যতীন্দ্রনাথ সেনগুপ্ত, মোহিতলাল মজুমদার, কাজী নজরুল ইসলাম, জীবনানন্দ দাশ, সুধীন্দ্রনাথ দত্ত, বুদ্ধদেব বসু, বিষ্ণু দে, সমর সেন, সুভাষ মুখোপাধ্যায়, সুকান্ত ভট্টাচার্য, নীরেন্দ্রনাথ চক্রবর্তী, বীরেন্দ্র চট্টোপাধ্যায়।

একক ৩ : নাট্যসাহিত্য (১৮৫২ - ১৯৫০ খ্রিস্টাব্দ পর্যন্ত) রামনারায়ণ তর্করত্ন, মধুসূদন দত্ত, দীনবন্ধু মিত্র, অমৃতলাল বসু, গিরিশচন্দ্র ঘোষ, রবীন্দ্রনাথ ঠাকুর, দ্বিজেন্দ্রলাল রায়, ক্ষীরোদপ্রসাদ বিদ্যাবিনোদ, বিজন ভট্টাচার্য, তুলসী লাহিড়ী, মন্থর রায়, উৎপল দত্ত।

একক ৪ : কথাসাহিত্য - ভবানীচরণ বন্দ্যোপাধ্যায়, প্যারীচাঁদ মিত্র, বঙ্কিমচন্দ্র চট্টোপাধ্যায়, রমেশচন্দ্র দত্ত, স্বর্ণকুমারী দেবী, রবীন্দ্রনাথ ঠাকুর, শরৎচন্দ্র চট্টোপাধ্যায়, ত্রৈলোক্যনাথ মুখোপাধ্যায়, জগদীশ গুপ্ত, পরশুরাম, প্রেমেন্দ্র মিত্র, বিভূতিভূষণ বন্দ্যোপাধ্যায়, তারাশঙ্কর বন্দ্যোপাধ্যায়, মানিক বন্দ্যোপাধ্যায়, সতীনাথ ভাদুড়ী, সুবোধ ঘোষ, আশাপুর্ণা দেবী।



  
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A/BNG/203/MD-2

## বাংলা উপন্যাস

### Objectives:

The Course is designed keeping in view the needs of the students coming from the other fields of education. The main objective of the course is to make them familiar with Bengali Romance and Novel with it's immense.

### Course learning outcomes:

This course will enable students to get familiar with the treasury of Bengali Novel and Romance and understand its nature and distinctiveness.

একক ১ : রাজসিংহ – বঙ্কিমচন্দ্র চট্টোপাধ্যায়

একক ২ : মালঞ্চ – রবীন্দ্রনাথ ঠাকুর

একক ৩ : চাঁদের পাহাড় – বিভূতিভূষণ বন্দ্যোপাধ্যায়

একক ৪ : হাজার চুরাশির মা – মহাশ্বেতা দেবী



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**INTRODUCTION TO THE  
INDIAN KNOWLEDGE SYSTEM  
IN THE SYLLABUS OF  
THE DEPARTMENT OF HISTORY**



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**BANKURA UNIVERSITY**

**FYGP in HISTORY**

**LOCF w.e.f 2023**

**LOCF SYLLABUS**

*For*

**NEP SYLLABUS**

**IN**

**HISTORY**



**BANKURA UNIVERSITY**

**BANKURA**

**WEST BENGAL**

**722155**



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**Draft Course Structure and Syllabus of  
B.A. Four Year Undergraduate Programme in History (LOCF)**

**COURSE:** BA (Honours) Four year Undergraduate Programme in History

There are a total of fourteen history core courses that students are required to take across eight semesters. All the core courses are compulsory under the four year undergraduate programme. In addition to core courses in history, a student of B.A. (Hons.) History will choose ten Discipline Specific Elective (DSE) Courses, eight Minor Stream courses, three Multidisciplinary course, three Skill Enhancement course (SEC) four Ability Enhancement Course (AEC) and two Value Addition courses (VAC).

The Discipline Specific Elective (DSE) Courses are offered in the last four semesters of the 4- year

Under-Graduate Programme namely the fifth, sixth, seventh and eighth Semester. One such course will be selected by a student for each of these semesters from a set of courses.

The Minor Stream courses which are meant for students of other departments are being offered from 1st semester through 8th semester The students are required to take eight Minor Stream courses during the whole programme, one per semester running through 1st semester to 8th semester.

**Contents**

**Course Structure of the Four Years Under Graduate Programme (FYUGP)**





**Detailed syllabus of the Discipline Specific Core (DSC) Courses**

**Detailed syllabus of the B.A. Minor Stream Courses**

**Detailed syllabus of the B.A. Multidisciplinary Courses**

**Detailed syllabus of the B.A. Skill Enhancement Courses (SEC)**

**Detailed syllabus of the B.A. Value Addition Courses (VAC)**


**Course Structure of the B.A. (Honours) Programme**

**Course Structure of the UG degree Programmes with Single Major (History)**

### Semester-I

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu	Pr.
A/HIS/101/MJC-1	Idea of Bharatvarsha	4	10	40	50	3	1	-
A/HIS/102/MN-1	Idea of Bharatvarsha	4	10	40	50	3	1	-
A/HIS/103/MD-1	Idea of Bharatvarsha	3	10	40	50	2	1	-
A/HIS/104/SEC-1	Understanding Popular Culture	3	10	40	50	2	1	-
ACS/105/AEC-1	Compulsory English: Literature and Communication	2	10	40	50	2	-	-
ACS/106/VAC-1	Environmental Studies	4	10	40	50	3	1	-
Total in Semester - I		20		240	300	15	5	



  
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## Semester-II

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu	Pr.
A/HIS/201/MJC-2	History of World Civilizations (Earliest Times to Early Medieval Times)	4	10	40	50	3	1	-
A/HIS/202/MN-2	History of World Civilizations (Earliest Times to Early Medieval Times)	4	10	40	50	3	1	-
A/HIS/203/MD-2	History of World Civilizations (Earliest Times to Early Medieval Times)	3	10	40	50	2	1	-
A/HIS/204/SEC-2	Art Appreciation: An Introduction to Indian Art	4	10	40	50	2	1	-
ACS/205/AEC-2	MIL-1 (Santali, Sanskrit, and Bengali)	2	10	40	50	2		
ACS/206/VAC-2	Any one of the following a. Health and Wellness b. Understanding India: Indian Philosophical Traditions and Value Systems c. Basics of Indian Constitution d. Arts and Crafts of Bengal e. Historical Tourism in West Bengal.	4	10	40	50	3	1	-
Total in Semester - II		20		240	300	15	5	



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## **BANKURA UNIVERSITY**

### **Detailed Syllabus**

#### **Semester- I**

#### **DSC1 (Major)**

#### **A/HIS/101/MJC-1: Idea of Bharatvarsha**

#### **Idea of Bharatvarsha**

**Learning Objectives:** Students will be introduced to the manner in which diverse aspects of ancient Indian history have been recovered from a rich variety of sources, archaeological, literary, numismatic, epigraphist. Students will become familiar with the tools required for studying history and explore the diverse histories and regional variations in the Indian subcontinent and also study various facets of ancient India- social, cultural, political, environmental concerns. This course, with an interdisciplinary approach, will help students' trace elements of continuity and changes in processes spanning over several millennia.

**Learning Outcomes:** Students will acquire knowledge regarding the primitive life and cultural status of the people of ancient India. They can gather knowledge about the society, culture, religion and political history of ancient India. They will also acquire the knowledge of changing socio- cultural scenarios of India.

#### **Course Contents:**

Unit 1: Bharat: land and its people, synonyms of the term 'Bharat', unity in diversity.

Unit 2: Sources of Ancient Indian history: Literary and Archaeological





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Unit 3: The Indian sense of the past: the problem of chronology, connotation of *Itihasa*.

Unit 4: Ancient Indian cultural traditions: evolution of language and script – Pali, Prakrit, Sanskrit, Tamil, Brahmi and Kharosthi; salient features of Indian art and architecture; painting – rock and cave painting – Bhimbetka and Gudahandi; craft, trade and industry, inland and maritime trade.

Unit 5: Concepts of science and ethics: Indian numeral system and Mathematics, health consciousness, Ayurveda and Yoga; Indian notions of environmental conservation and ethics (With references to Upanishada, Mahabharata and Kautilya's Arthashastra); Indian perception of Dharma and Darshan; The concept of Vasudhaiva Kutumbakam – man, family, society, world polity and governance.

***Suggested Readings:***

1. A.L Basham: The Wonder that was India, Rupa, Delhi 1994
2. A.S Altekar, Education in Ancient India, Nand Kishore & Bros, Varanasi 1944
3. Balbir Singh Sihag: Kautilya: The true founder of Economics, Vitasta Publishing Pvt. Ltd, Delhi, 2014
4. B.D. Chattopadhyaya, The Concept of Bharatvarsha & Oth Essays (PB), Permanent Black, 2021
5. Dharampal: The Beautiful Tree, Other India press, Delhi 1995
6. E. Sreedharan, A textbook of Historiography, Orient Black Swan, New Delhi, 2013
7. Faith Robertson Elliott: Gender Family and Society, St. Martin press, New York, 1996
8. G. Arrhenius: Evolution for space
9. Radha Kumud Mookerji: Indian Shipping, Pub. South Asia Books, 1999
10. Ram Sharan Sharma: Aspects of Political Ideas and Institutions in Ancient India, Motilal Banarsidass Publishers, 2021
11. Thomas Maurice: Indian Antiquities, Pub. T. Maurice, 1806, London
12. Will Durant: The Story of civilization, five communication, US, Jan. 1993 (11 Vol)
13. Zekuthial Ginshurg: New light on our Numerals.





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14.R.K Mookherjee: The Fundamental Unity of India

***Suggested Digital platforms/ web links for reading:***

<https://asi.nic.in/en/rock-shelters-of-bhimbetka-more-detail/>

<http://www.mptourism.com/tourist-places/bhimbetka-caves-rock-shelters.html>

<https://whc.unesco.org/en/list/925/>

<https://odisha.gov.in/odisha-tourism/paintings>

<https://kalahandi.nic.in/history/>

<https://www.egyankosh.ac.in/bitstream/123456789/67766/1/Unit-1.pdf>

<https://egyankosh.ac.in/bitstream/123456789/63520/2/Unit-2.pdf>







A/HIS/102/MN-1: Idea of Bharatvarsha

**(Minor)**

**Idea of Bharatvarsha**

**Learning Objectives:** Students will be introduced to the manner in which diverse aspects of ancient Indian history have been recovered from a rich variety of sources, archaeological, literary, numismatic, epigraphist. Students will become familiar with the tools required for studying history and explore the diverse histories and regional variations in the Indian subcontinent and also study various facets of ancient India- social, cultural, political, environmental concerns. This course, with an interdisciplinary approach, will help students' trace elements of continuity and changes in processes spanning over several millennia.

**Learning Outcomes:** Students will acquire knowledge regarding the primitive life and cultural status of the people of ancient India. They can gather knowledge about the society, culture, religion and political history of ancient India. They will also acquire the knowledge of changing socio- cultural scenarios of India.

**Course Contents:**

Unit 1: Bharat: land and its people, synonyms of the term 'Bharat', unity in diversity.

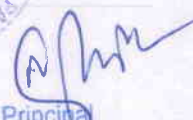
Unit 2: Sources of Ancient Indian history: Literary and Archaeological

Unit 3: The Indian sense of the past: the problem of chronology, connotation of *Itihasa*.

Unit 4: Ancient Indian cultural traditions: evolution of language and script – Pali, Prakrit, Sanskrit, Tamil, Brahmi and Kharosthi; salient features of Indian art and architecture; painting – rock and cave painting – Bhimbetka and Gudahandi; craft, trade and industry, inland and maritime trade.

Unit 5: Concepts of science and ethics: Indian numeral system and Mathematics, health consciousness, Ayurveda and Yoga; Indian notions of environmental conservation and ethics (With references to Upanishada, Mahabharata and Kautilya's Arthashastra); Indian perception of Dharma and Darshan; The concept of Vasudhaiva Kutumbakam – man, family, society, world polity and governance.



  
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### ***Suggested Readings:***

1. A.L Basham: The Wonder that was India, Rupa, Delhi 1994
2. A.S Altekar, Education in Ancient India, Nand Kishore & Bros, Varanasi 1944
3. Balbir Singh Sihag: Kautilya: The true founder of Economics, Vitasta Publishing Pvt. Ltd, Delhi, 2014
4. B.D. Chattopadhyaya, The Concept of Bharatvarsha & Oth Essays (PB), Permanent Black, 2021
5. Dharampal: The Beautiful Tree, Other India press, Delhi 1995
6. Faith Robertson Elliott: Gender Family and Society, St. Martin press, New York, 1996
7. E. Sreedharan, A textbook of Historiography, Orient Black Swan, New Delhi, 2013
8. G. Arrhenius: Evolution for space
9. Radha Kumud Mookerji: Indian Shipping, Pub. South Asia Books, 1999
10. Ram Sharan Sharma: Aspects of Political Ideas and Institutions in Ancient India, Motilal Banarsidass Publishers, 2021
11. Thomas Maurice: Indian Antiquities, Pub. T. Maurice, 1806, London
12. Will Durant: The Story of civilization, five communication, US, Jan. 1993(11 Vol)
13. Zekuthial Ginshurg: New light on our Numerals.
14. R.K Mookherjee: The Fundamental Unity of India

### ***Suggested Digital platforms/ web links for reading:***

<https://asi.nic.in/en/rock-shelters-of-bhimbetka-more-detail/>

<http://www.mptourism.com/tourist-places/bhimbetka-caves-rock-shelters.html>

<https://whc.unesco.org/en/list/925/>

<https://odisha.gov.in/odisha-tourism/paintings>

<https://kalahandi.nic.in/history/>



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<https://www.egyankosh.ac.in/bitstream/123456789/67766/1/Unit-1.pdf>

<https://egyankosh.ac.in/bitstream/123456789/63520/2/Unit-2.pdf>

A/HIS/103/MD-1: Idea of Bharatvarsha

**(Multidisciplinary)**

**Idea of Bharatvarsha**

**Learning Objectives:** Students will be introduced to the manner in which diverse aspects of ancient Indian history have been recovered from a rich variety of sources, archaeological, literary, numismatic, epigraphist. Students will become familiar with the tools required for studying history and explore the diverse histories and regional variations in the Indian subcontinent and also study various facets of ancient India- social, cultural, political, environmental concerns. This course, with an interdisciplinary approach, will help students' trace elements of continuity and changes in processes spanning over several millennia.

**Learning Outcomes:** Students will acquire knowledge regarding the primitive life and cultural status of the people of ancient India. They can gather knowledge about the society, culture, religion and political history of ancient India. They will also acquire the knowledge of changing socio- cultural scenarios of India.

**Course Contents:**


Unit 1: Bharat: land and its people, synonyms of the term 'Bharat', unity in diversity.

Unit 2: Sources of Ancient Indian history: Literary and Archaeological

Unit 3: The Indian sense of the past: the problem of chronology, connotation of *Itihasa*.

Unit 4: Ancient Indian cultural traditions: evolution of language and script – Pali, Prakrit, Sanskrit, Tamil, Brahmi and Kharosthi; salient features of Indian art and architecture.



  
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Unit 5: Concepts of science and ethics: Indian numeral system and Mathematics, health consciousness, Ayurveda and Yoga.

***Suggested Readings:***

1. A.L Basham: The Wonder that was India, Rupa, Delhi 1994
2. A.S Altekar, Education in Ancient India, Nand Kishore & Bros, Varanasi 1944
3. Balbir Singh Sihag: Kautilya: The true founder of Economics, Vitasta Publishing Pvt. Ltd, Delhi, 2014
4. B.D. Chattopadhyaya, The Concept of Bharatvarsha & Oth Essays (PB), Permanent Black, 2021
5. Dharampal: The Beautiful Tree, Other India press, Delhi 1995
6. E. Sreedharan, A textbook of Historiography, Orient Black Swan, New Delhi, 2013
7. Faith Robertson Elliott: Gender Family and Society, St. Martin press, New York, 1996
8. G. Arrhenius: Evolution for space
9. Radha Kumud Mookerji: Indian Shipping, Pub. South Asia Books, 1999
10. Ram Sharan Sharma: Aspects of Political Ideas and Institutions in Ancient India, Motilal Banarsidass Publishers, 2021
11. Thomas Maurice: Indian Antiquities, Pub. T. Maurice, 1806, London
12. Will Durant: The Story of civilization, five communication, US, Jan. 1993(11 Vol)
13. Zekuthial Ginshurg: New light on our Numerals.
14. R.K Mookherjee: The Fundamental Unity of India



***Suggested Digital platforms/ web links for reading:***

<https://asi.nic.in/rock-shelters-of-bhimbetka-more-detail/>

<https://asi.nic.in/en/rock-shelters-of-bhimbetka-more-detail/>





<http://www.mptourism.com/tourist-places/bhimbetka-caves-rock-shelters.html>

<https://whc.unesco.org/en/list/925/>

<https://odisha.gov.in/odisha-tourism/paintings>

<https://kalahandi.nic.in/history/>

<https://www.egyankosh.ac.in/bitstream/123456789/67766/1/Unit-1.pdf>

<https://egyankosh.ac.in/bitstream/123456789/63520/2/Unit-2.pdf>

## A/HIS/104/SEC-1: Understanding Popular Culture

### Understanding Popular Culture



**Learning Objectives:** This course is designed to introduce students to a variety of critical approaches used in the study of popular culture. Although this course will draw on their familiarity with popular culture, the course will approach the subject from a scholarly perspective. The overall objective is to explore how popular culture, in all its various forms, not only reflects the world around us but also how it influences the way we perceive the world. Every day we are exposed to thousands of images, sounds and experiences that we understand as natural. The course will examine a wide range of subjects (such as film, television, music, advertising and the internet) using a wide range of critical approaches (such as genre theory, gender studies, semiotics, and political economy), so we can better understand how contemporary Indian culture shapes our lives.



**Learning Outcomes:** The course shows the connection between popular culture and other parts of our cultural domain; improves communication skills by reading about, writing about, and discussing popular culture. It helps in understanding the role of popular culture and the way it reflects and influences society.

**Course Contents:**

- Unit 1: Introduction: defining culture, folk culture and popular culture and understanding it historically.
- Unit 2: Calendar Art: definition, contribution of Raja Ravi Varma; Photography: History of Photography in India, Raja Deendayal's contribution to Indian Photography.
- Unit 3: Performing art: Theatre – genesis of theatre in Bengal; music; folk tales, folk dance – Alkap, Ghambhira, Chhau, Rana Pa Nritya; songs: Tusu, Bhadu, Jhumur, Jari gan ,Sari gan Nautanki, Jatra, Puppetry.
- Unit 4: The audio-visual: role of Radio Television and documentary films in promoting popular culture ;Social media and its impact on popular culture. Cinema – Hindi – some award winning Hindi films and directors – Hiralal Sen, Dadasaheb Phalke, Bimal Roy, Shyam Benegal ; Bengali – some award winning Bengali films of Satyajit Ray, Mrinal Sen Tarun Mazumdar, Tapan Sinha, Ritwik Ghatak and Arundhuti Debi.
- Unit 5: Fairs: Kumbha Mela, Pushkar Mela, The Urs of Ajmer, Rath Yatra, Ganga Sagar mela, Joydeber mela, Jalpesh mela Ras mela, Bhai Khan pirer mela; Festivals with special emphasis on tribal festivals: Dusshera, Holi, Baisakhi, Onam, Pongal, Eid- Ul-Fitr, Navroz, Dusshera, Onam, Pongal , Sohray,Baha Parab; Rituals: Types of Rituals – an introduction, nature worship, domestic worship, samskara, Nabanna, Rohin Parab ,Kumari Puja, Shab-e-Barat, Halloween, Pitri Tarpan

**Suggested Readings:**

1. Sumanta Banerjee, The Parlour and the Street – Elite and Popular Culture in Nineteenth Century Calcutta. Kolkata: Seagull Books, 2019
2. W. Dissayanayake and K.M.Gokul Singh ,Popular Culture in a Globalised India, Trentham,2019
3. V.Lal, Ashis Nandy, Fingerprinting Popular Culture: The Myth and the Iconic in Indian Cinema, Oxford ,2006








4. A.Rajadhyaksha and P.Willemen, Encylopaedia of Indian Cinema, Routledge 2012.
5. A. Deshpande, Class, Power and Consciousness in Indian Cinema and Television, Primus, 2014
6. Sukhbilas Barma, 'Indian Folk Music' Global Vision Publishing House, 2004.
7. Dinesh Chandra Sen 'The Folk - Literature of Bengal'. Gyan Publishing House, 2006.
8. K. Moti Gokulsing, Wimal Dissanayake, Indian Popular Cinema: A Narrative of Cultural Change, Trentham Book, 2004.
9. John Storey, Cultural theory and popular culture: An introduction, Routledge, 2021.
10. Patricia Oberoi, Freedom and Destiny: Gender, Family and Popular Culture in India, OUP, 2009.
11. Christopher Pinney, Camera Indica: The Social Life of Indian Photographs, The University of Chicago Press, 1998.
12. Pankaj Rag, Dhuno Ki Yatra, Rajkamal Prakashan, 2006 (Hindi).
13. A.K. Ramanujan, Folktales from India A Selection of Oral Tales from Twenty-two Languages, Penguin Books, 2008 (Only Introduction).
14. V. Ramaswamy, 'Women and the 'Domestic' in Tamil Folk Songs' in Kumkum Sangari and Uma Chakravarti, eds., From Myths to Markets: Essays on Gender, Indian Institute of Advanced Study; Manohar Publishers and Distributors, 1999.
15. Lata Singh, (ed.), Theatre in Colonial India: Playhouse of Power, OUP, 2009



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**SEMESTER – II**

**Course Title (Discipline Specific Core): Indian Classical Literature**

**Course Code: A/ENG/201/MJC-2**

**Credit: 04**

**Contact Hours/week: 04**

**Maximum Marks: 50 (ESE-40; IA-10)**

**Examination Duration: 2 Hours**


**Course Objectives:**

- To cultivate in students an interest in and awareness of certain texts and excerpts that mark the beginnings or important moments of subcontinental literary traditions, and have gained resonant afterlives across space and time in the region, and beyond
- To expose them to the breadth and emergent possibilities of English Studies in contemporary India, especially the translational dimension
- To introduce them to the comparative aspect of English Studies in India, so that they develop a trans-temporal perspective comparing canonical literary texts composed in the Western and Indian schools of thought, art, ethics and aesthetics, when they would be introduced to literatures written in English, including British literature, in the next semesters
- To cultivate in students an awareness of the economic, socio-political and cultural contexts of the age that produced Indian classical literature and its theories of aesthetics, ethics and epistemology
- To historically situate the diverse classical Indian literatures composed in Sanskrit, Tamil, Prakrit, Pali with focus on major texts composed in principle genres, especially the epic tradition

**Course Outcomes:**

- On successful completion of the course, students will obtain comprehensive knowledge and coherent understanding of Indian aesthetic, ethical and literary-critical traditions, and will be equipped with tools of cross-cultural aesthetics. It would help them analyze, interpret and appreciate various texts, including literatures composed in English, from a comparative translational perspective.
- Students of English literature in Indian classrooms would gain a first-hand acquaintance of classical Indic texts like Kalidasa's *Abhijnanasakuntalam*, the *Mahabharata* and the Indian Epic Tradition in translation. This would immerse them in an awareness of the plural classical aesthetic and critical prisms of the subcontinent while engaging with global literatures in English/ English translation, thereby enabling them to unlearn the processes of epistemic colonization.



  
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- Students would be trained in close literary-critical readings of the texts in order to appreciate the inclusive attributes of Indian classical literature
- This introductory course in the English (Hons.) syllabus would enable students to trace the evolution of diverse literary cultures in India in their historical contexts and explore issues of genre, themes and critical debates, thereby grounding the students in the ethics of translation, comparison and an India-perfumed glocal (global/local) prism. It could kindle research interest in Indian classical literature from a comparative perspective among students of English literatures in Indian classrooms.

#### Course Content:

1. Kalidasa: *Abhijnanasakuntalam*
2. Vyasa: "The Dicing"; "The Temptation of Karna"
3. Indian Epic Tradition [*The Ramayana*, *The Mahabharata*, Kalidasa's *Kumarsambhava*];  
Epic Tradition in Bengal (Sri Aurobindo, Madhusudan Dutt);  
Short Epic Tradition (Khanda-Kavya such as Kirtana, Oja Pali, Pandavani, Kuttu etc)]  
Alamkara and Rasa

#### Marks Division:

The course will have an Internal Assessment Test of 10 marks.

#### Question Pattern for End Semester Examination: Total 40 marks

- 1 long question worth 10 marks out of 2 questions to be attempted from each of the Units 1 and 2:  $2 \times 10 = 20$   
2 short questions/short notes worth 5 marks each out of 4 questions to be attempted from Unit 3:  $2 \times 5 = 10$   
5 short questions worth 2 marks each out of 10 questions to be attempted from Units 1 and 2 :  $5 \times 2 = 10$

#### Recommended Reading:

1. Bharata. "Sentiments." *Natyashastra*, Vol I, chapter 6. Translated by Manomohan Ghosh, 2nd ed., Granthalaya, 1967, pp. 100-118.
2. Buitenen, J.A.B. Van, trans. "Dharma and Moksa." *Theory of Value : A Collection of Readings*. Edited by Roy W. Perrett. Vol. V of *Indian Philosophy*, Garland, 2000, pp. 33-40.
3. Dharwadkar, Vinay. "Orientalism and the Study of Indian Literature." *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*. Edited by Carol A. Breckenridge and Peter van der Veer, Oxford University Press, 1994, pp. 158-195.
4. Gupta, Kanav, and Meha Pande, editors. *The Mahabharata* (Selections from "Sabha Parva")



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and "Udyoga Parva"). Translated by J.A.B. Van Buitenen, Worldview, 2016.

5. Kalidasa. *The Loom of Time* (A Selection of His Plays and Poems). Translated by Chandra Rajan, Penguin, 1989.

6. Karve, Iravati. "Draupadi". *Yuganta: The End of an Epoch*, Disha, 1991, pp. 79-105.

7. Kieth, A.V. *History of Sanskrit Literature*. Oxford University Press, 1920.

8. Vyasa. "The Dicing" and "The Temptation of Karna." *The Mahabharata*. Edited and translated by J.A.B. Van Buitenen, Brill, 1975, pp. 106-69.

9. Warder, A.K. *Indian Kavya Literature*. Motilal Banarasidas, 2011. 8 vols.

## SEMESTER – II

**Course Title (Discipline Specific Core): Indian Classical Literature**

**Course Code: A/ENG/202/MN-2**

**Credit: 04**

**Contact Hours/week: 04**


**Maximum Marks: 50 (ESE-40; IA-10)**

**Examination Duration: 2 Hours**

### Course Objectives:

- To cultivate in students an interest in and awareness of certain texts and excerpts that mark the beginnings or important moments of subcontinental literary traditions, and have gained resonant afterlives across space and tense in the region, and beyond
- To expose them to the breadth and emergent possibilities of English Studies in contemporary India, especially the translational dimension
- To introduce them to the comparative aspect of English Studies in India, so that they could develop a trans-temporal perspective comparing canonical literary texts composed in the Western and Indian schools of thought, art, ethics and aesthetics, when they would be introduced to literatures written in English, including British literature, in the next semesters
- To cultivate in students an awareness of the economic, socio-political and cultural contexts of the age that produced Indian classical literature and its theories of aesthetics, ethics and epistemology
- To historically situate the diverse classical Indian literatures composed in Sanskrit, Tamil, Prakrit, Pali with focus on major texts composed in principle genres, especially the epic tradition



  
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### Course Outcomes:

- On successful completion of the course, students will obtain comprehensive knowledge and coherent understanding of Indian aesthetic, ethical and literary-critical traditions, and will be equipped with tools of cross-cultural aesthetics. It would help them analyze, interpret and appreciate various texts, including literatures composed in English, from a comparative translational perspective.
- Students of English literature in Indian classrooms would gain a first-hand acquaintance of classical Indic texts like Kalidasa's *Abhijnanasakuntalam*, the *Mahabharata* and the Indian Epic Tradition in translation. This would moor them in an awareness of the plural classical aesthetic and critical prisms of the subcontinent while engaging with global literatures in English/ English translation, thereby enabling them to unlearn the processes of epistemic colonization.
- Students would be trained in close literary-critical readings of the texts in order to appreciate the inclusive attributes of Indian classical literature
- This introductory course in the English (Hons.) syllabus would enable students to trace the evolution of diverse literary cultures in India in their historical contexts and explore issues of genres, themes and critical debates, thereby grounding the students in the ethics of translation, comparison and an India-perfumed glocal (global/local) prism. It could kindle research interest in Indian classical literature from a comparative perspective among students of English literatures in Indian classrooms.

### Course Content:

1. Kalidasa: *Abhijnanasakuntalam*
2. Vyasa: "The Dicing"; "The Temptation of Karna"
3. Indian Epic Tradition [*The Ramayana*, *The Mahabharata*, Kalidasa's *Kumarsambhava*];  
Epic Tradition in Bengal (Sri Aurobindo, Madhusudan Dutt);  
Short Epic Tradition (Khanda-Kavya such as Kirtana, Oja Pali, Pandavani, Kuttu etc)]  
Alamkara and Rasa

### Marks Division:

The course will have an Internal Assessment Test of 10 marks.

### Question Pattern for End Semester Examination: Total 40 marks

- 1 long question worth 10 marks out of 2 questions to be attempted from each of the Units 1 and 2:  $2 \times 10 = 20$   
2 short questions/short notes worth 5 marks each out of 4 questions to be attempted from Unit 3:  $2 \times 5 = 10$   
5 short questions worth 2 marks each out of 10 questions to be attempted from Units 1 and 2 :  $5 \times 2 = 10$



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**Recommended Reading:**

1. Bharata. "Sentiments." *Natyashastra*, Vol I, chapter 6. Translated by Manomohan Ghosh, 2nd ed., Granthalaya, 1967, pp. 100-118.
2. Buitenen, J.A.B. Van, trans. "Dharma and Moksa". *Theory of Value : A Collection of Readings*. Edited by Roy W. Perrett. Vol. V of *Indian Philosophy*, Garland, 2000, pp. 33-40.
3. Dharwadkar, Vinay. "Orientalism and the Study of Indian Literature." *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*. Edited by Carol A. Breckenridge and Peter van der Veer, Oxford University Press, 1994, pp. 158-195.
4. Gupta, Kanav, and Meha Pande, editors. *The Mahabharata* (Selections from "Sabha Parva" and "Udyoga Parva"). Translated by J.A.B. Van Buitenen, Worldview, 2016.
5. Kalidasa. *The Loom of Time* (A Selection of His Plays and Poems). Translated by Chandra Rajan, Penguin, 1989.
6. Karve, Iravati. "Draupadi". *Yuganta: The End of an Epoch*, Disha, 1991, pp. 79-105.
7. Kieth, A.V. *History of Sanskrit Literature*. Oxford University Press, 1920.
8. Vyasa. "The Dicing" and "The Temptation of Karna." *The Mahabharata*. Edited and translated by J.A.B. Van Buitenen, Brill, 1975, 106-69.
9. Warder, A.K. *Indian Kavya Literature*. Motilal Banarasidas, 2011. 8 vols.

**SEMESTER – II**

**Course Title (Multidisciplinary Course): Comparative Literature**

**Course Code: A/ENG/203/MD-2**

**Credit: 03**

**Contact Hours/week: 03**


**Maximum Marks: 50 (ESE-40; IA-10)**

**Examination Duration: 2 Hours**

**Course Objectives:**

- To cultivate in students from other disciplines an interest in diverse literatures as a vehicle projecting and forming societies and their movements for change
- To instil in them an understanding of the comparative lens in engaging with literatures, and societies, across space and time



  
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- To train students to engage with the diversity of modern Indian literatures and their interconnections, conversations, confluences from a multidisciplinary context
- To make students creatively engage with the emergent and interdisciplinary in the domain of comparative studies, e.g. literatures of contact, literature and other arts
- To explore translation as a pivotal technology, aesthetic and ethic of the comparative project in India
- To critically engage with significant social issues like caste and gender through close literary-critical exegesis of prescribed bhasha literature texts in English translation

#### Course Outcomes:

- On successful completion of the course, students of disciplines other than English would gain expertise in using the comparative lens for engaging with literatures composed across various regions and time-periods.
- They would be trained in analysing the implications and ethics of comparison as a literary-critical method and philosophy.
- The course would introduce them to close socio-historical readings of select iconic texts of world literatures, classical and contemporary.
- It would help cultivate in students an understanding of the historical trajectories of Indian literatures and the interconnections historically forged through translation between themes, forms and debates in bhasha literatures and Indian Writing in English.
- Students would learn to appreciate the impact of the translational, transnational and interdisciplinary, inter-literary in the domain of comparative studies, including multi-medial studies.
- The course would kindle research interest in comparison and translation as indispensable tools in the production, transmission and outreach of modern Indian literatures, in English and the bhashas.

#### Course Content:

##### 1. Of Theories and Histories:

Susan Bassnett: "Introduction: What is Comparative Literature Today"

Rene Wellek: "The Crisis of Comparative Literature"

Sisir Kumar Das: "Comparative Literature in India: a Historical Perspective"

##### 2. Comparative Literature through Tenses and Territories:

Vyasa: "The Temptation of Karna"

Virgil: *The Aeneid*, Book 6, ll. 752-905



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Rumi: "Dance, when you're broken open"

Rabindranath Tagore: "Let me not Forget"

Pablo Neruda: "Tonight I can Write a Thousand Lines"

3. *Indian Literatures and the Comparative Lens:*

Utpal Dutt: *Barricade*. Translated by Ananda Lal.

Ambai (C. S. Lakshmi): "The City that Rises from Ashes." Translated by GJV Prasad.

Ismat Chughtai: "Homemaker." Translated by M. Asaduddin.

Sri Aurobindo: "The Poets of the Dawn – 3"

**Suggested Topics as Background Prose Readings for Class Presentations:**

- Comparative Literature and Translation
- The Comparative Method to reading Indian Literatures
- Comparative Literature and Reception
- Nation, Region and Comparative Literature
- Comparative Literature in Post-Colonial Societies
- Cultural Studies from a Comparative Perspective
- Literature and Other Arts/Media
- The Interdisciplinary in Comparative Literature

**Marks Division:**

The course will have an Internal Assessment Test of 10 marks.

**Question Pattern: End Semester Examination** will comprise of a total of 40 marks.

1 long question worth 10 marks out of 2 to be attempted from Unit 1 : 1x10=10

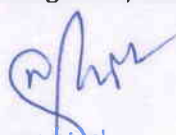
1 long question worth 10 marks out of 4 to be attempted from each of the Units 2 & 3 : 2x10=20

5 short questions worth 2 marks each out of 10 questions to be attempted from Units 1 & 2: 5x2=10

**Recommended Reading:**

1. Abrams, M.H. *A Glossary of Literary Terms*. 1941. 7<sup>th</sup> ed., Harcourt Publishers, 1999.
2. Aristotle. *On the Art of Poetry*. Translated by Ingram Bywater, Oxford University Press, 1977, 24th impression. 2019.
3. Asaduddin, M., translator. "The Homemaker." *The Quilt: Stories*, by Ismat Chughtai, Penguin Evergreens, 2011, pp. 45-63.

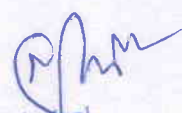


  
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4. Bassnett, Susan. "What is Comparative Literature Today?" *Comparative Literature: A Critical Introduction*, Blackwell Publishers, 1993. Reprint. Blackwell Publishers, 1998, pp. 1-12.
5. Bharata. "Sentiments." *Natyashastra*, Vol I, chapter 6. Translated by Manomohan Ghosh, 2nd ed., Granthalaya, 1967, pp. 100-118.
6. Chakrabarti, Arindam, and Ralph Weber. Introduction. *Comparative Philosophy without Borders*. Edited by Arindam Chakrabarti and Ralph Weber, Bloomsbury Publishing, 2016, pp. 1-34.
7. Chaudhuri, Amit. "A Pact with Nature." *On Tagore: Reading the poet today*. Viking, Penguin, 2012.
8. Das, Sisir Kumar. "Comparative Literature in India: A Historical Perspective." *Aspects of Comparative Literature: Current Approaches*, India Publishers and Distributors. Reprint. *Sahitya: Journal of the Comparative Literature Association of India*, 1, February 2011, pp. 18-30,  
<https://www.clai.in/Sahitya%20Vol%201%20Feb.%202011%20ISSN%202249-6416.pdf>.
9. Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*, Sangam Books, 1992.
10. Devy, G. N. *Indian literary Criticism: Theory and Interpretation*. 2002. 2<sup>nd</sup> ed., Orient Blackswan, 2010.
11. Galinsky, Karl. *Augustan Culture: An Interpretive Introduction*. Princeton University Press, 1996.
12. Hardie, Philip. *Virgil* (Greece and Rome: New Surveys in the Classics). Oxford University Press, 1998.
13. Homer. *The Iliad*, Book 1. Translated by E.V. Rieu, Penguin Books, 1985.
14. Lal, Ananda, translator. *Barricade*. By Utpal Dutt, Seagull Books, 2022.
15. Mac Gorain, Fiachra and Charles Martindale, editors. *The Cambridge Companion to Virgil*. 2nd ed., Cambridge University Press, 2019.
16. Majumdar, Swapan. *Comparative Literature: Indian Dimensions*, Papyrus, 1984.
17. Muir, Kenneth, editor. *Shakespeare's Sonnets*. Routledge, 1982.
18. Neruda, Pablo. *Twenty Love Poems and a Song of Despair*. 1924. Translated by W. S. Merwin, Penguin Classics, 2006.
19. Perkell, Christine, editor. *Reading Virgil's Aeneid: An Interpretative Guide*. University of Oklahoma Press, 1999.
20. Plato. *The Republic*, Book X. Translated by Desmond Lee, Penguin, 2007.
21. Prasad, GJV, translator. "The City that Rises from Ashes." *A Red-necked Green Bird*, by Ambai, Simon & Schuster India, 2021, pp. 11-23.
22. Prasad, G.J.V. "Writing Translation: The Strange Case of the Indian English Novel." *Post-Colonial Translation*, edited by Susan Bassnett and Harish Trivedi, Routledge UK, 1999, pp. 41-57.
23. Rumi. "Dance, when you're broken open." *The Essential Rumi*. Translated by Coleman Barks, Harper Collins, New expanded edition, 2003, p. 281.
24. Said, Edward W. Introduction. *Orientalism: Western Conceptions of the Orient*, 1978. Indian ed., Penguin Books, 2001.
25. Sri Aurobindo. "The Poets of the Dawn – 3." *The Future Poetry*, Sri Aurobindo Ashram, 1997, pp. 138-147.
26. Tagore, Rabindranath. "Let me not Forget." Song no. 79, *Gitanjali: Song Offerings*. 1913. Macmillan Company, 1920, pp. 54-55.
27. Virgil. *The Aeneid*. Translated by Robert Fagles. Penguin Books, 2008.
28. Vyasa. "The Dicing" and "The Temptation of Karna." *The Mahabharata*. Edited and translated by J.A.B. Van Buitenen, Brill, 1975, pp. 106-69.
29. Wellek, Rene. "The Crisis of Comparative Literature." 1959. Reprint. *Wellek's Concepts of Criticism*, edited by Stephen G. Nichols, Jr., Yale University Press, 1963, pp. 282-295.




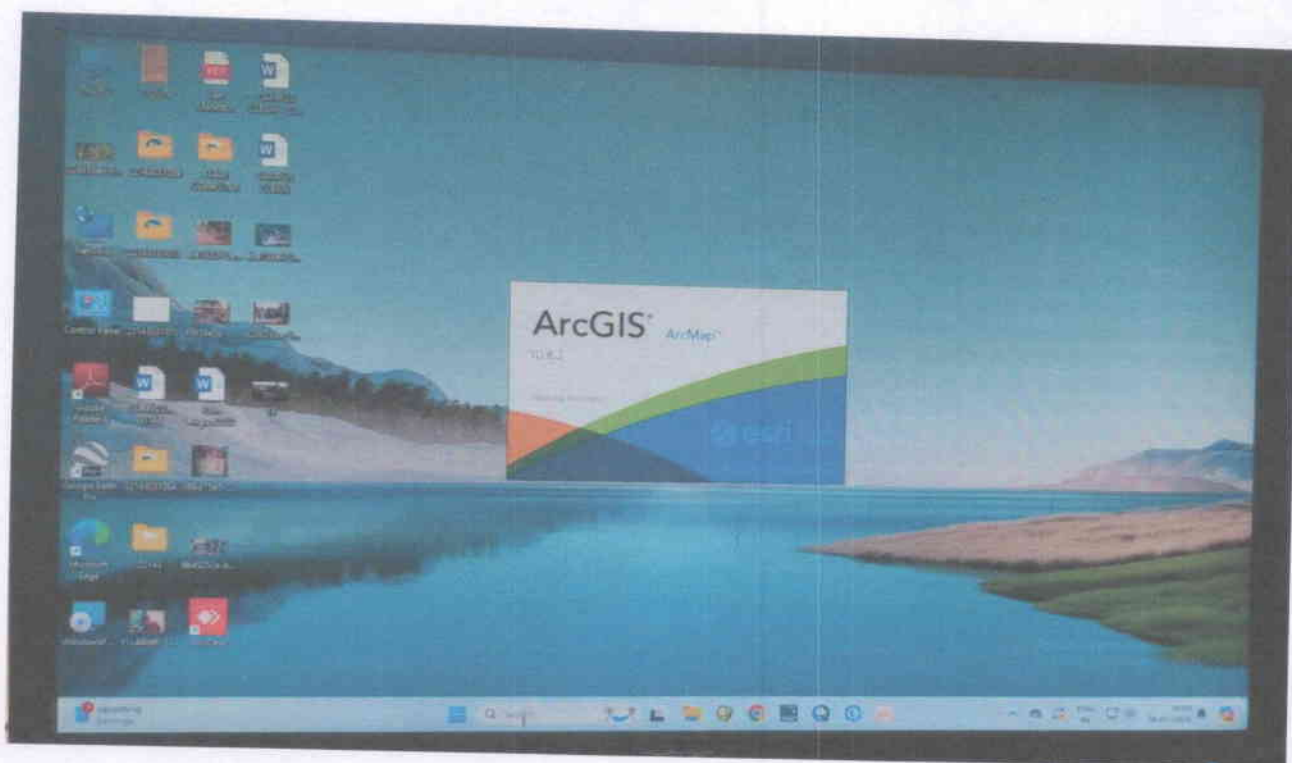
  
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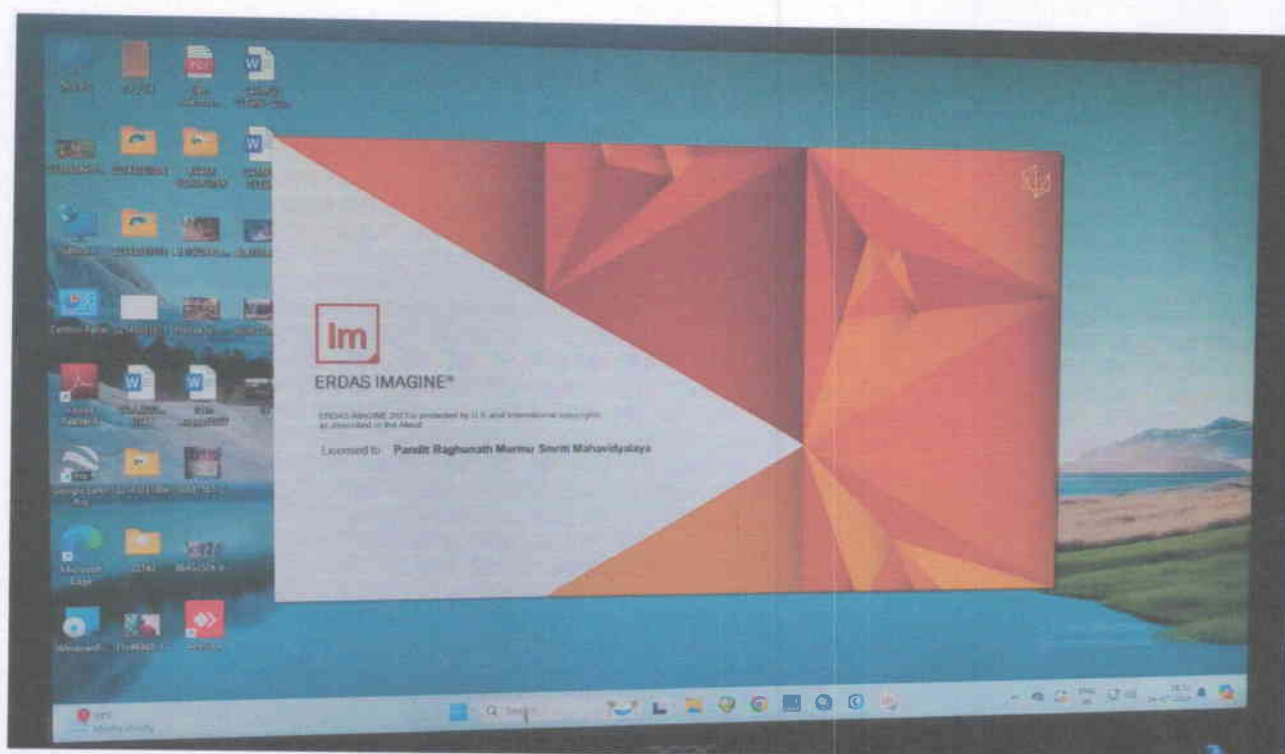
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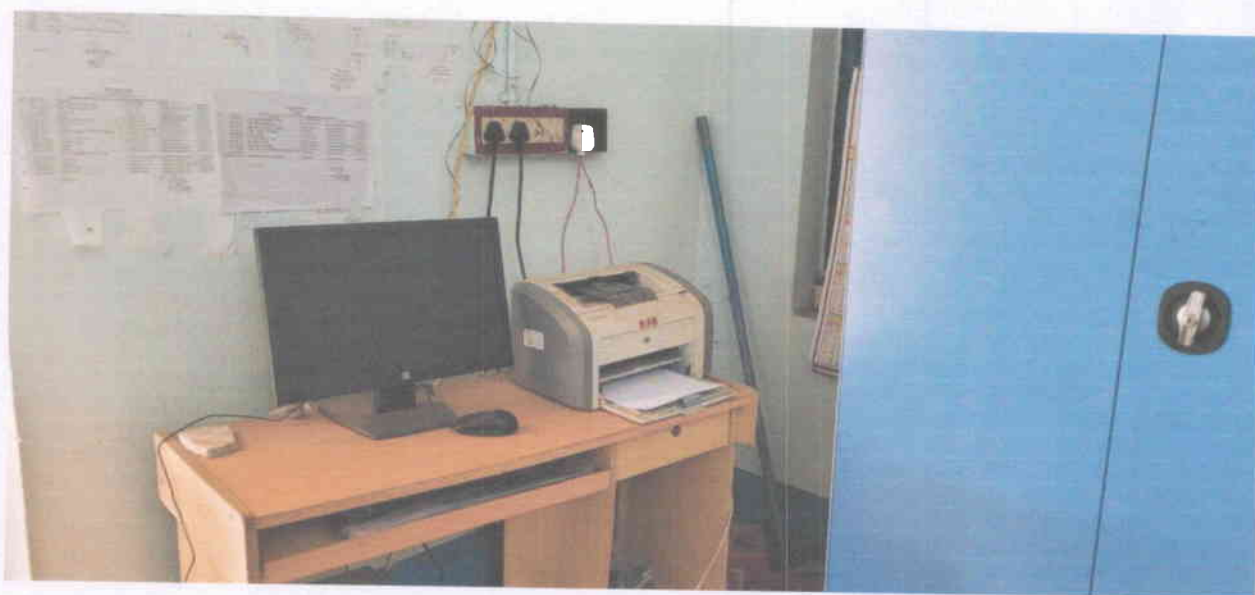
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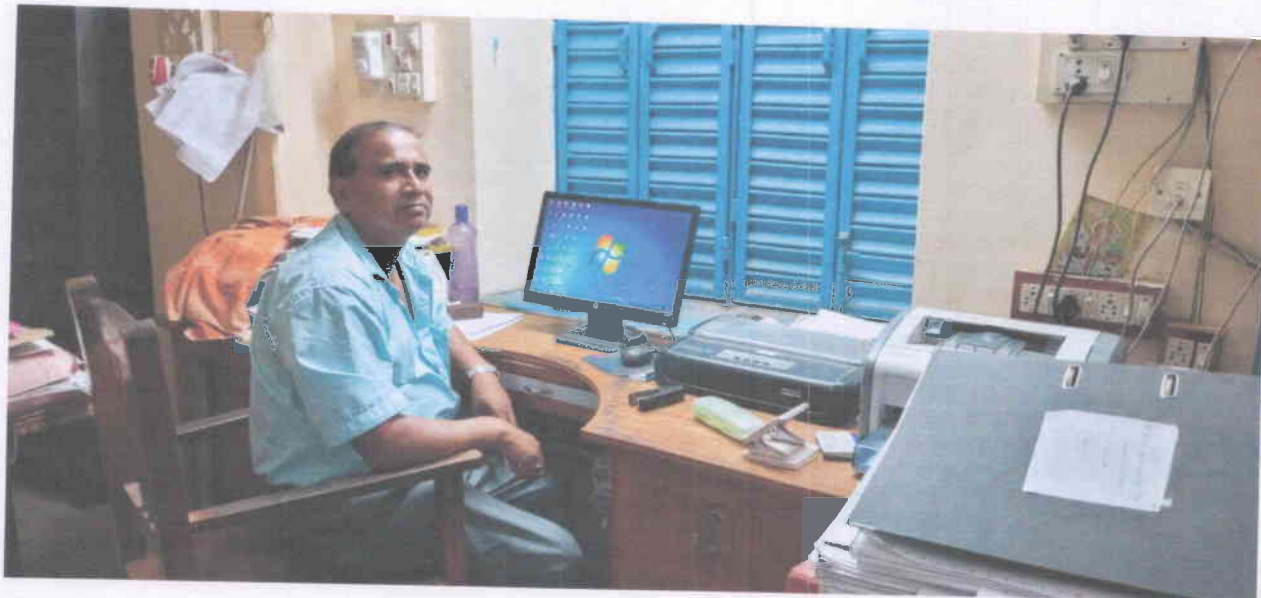


DEPARTMENT OF BENGALI [ STAFF ROOM ]

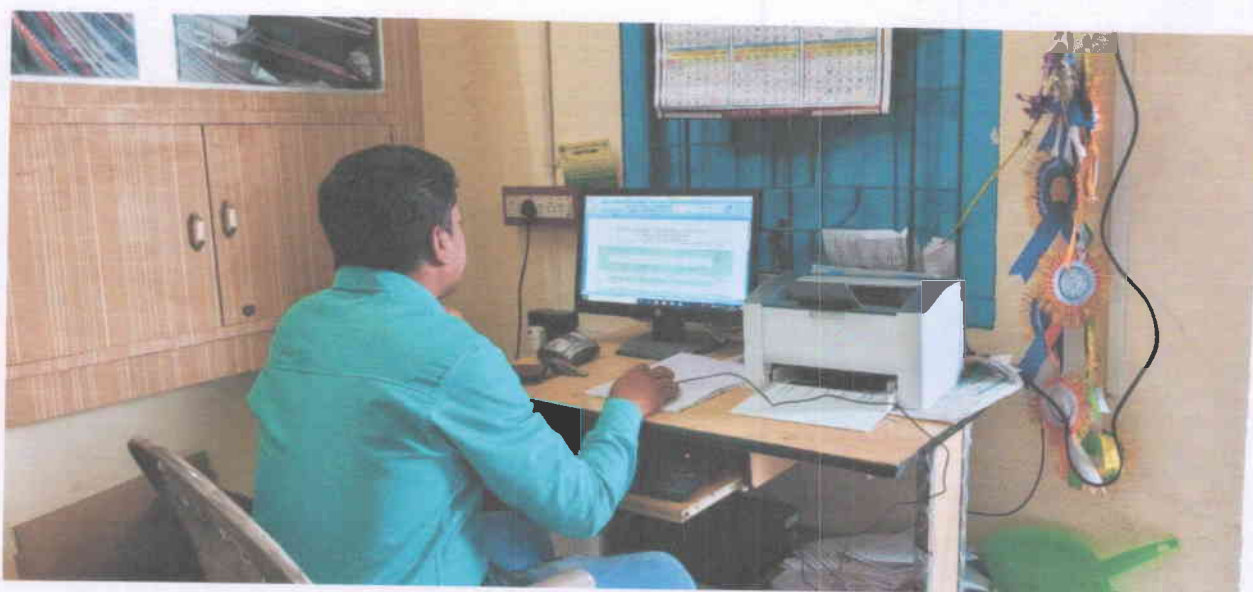


  
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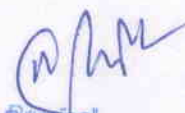
## **Details of IT facilities of** **P.R.M.S. Mahavidyalaya**

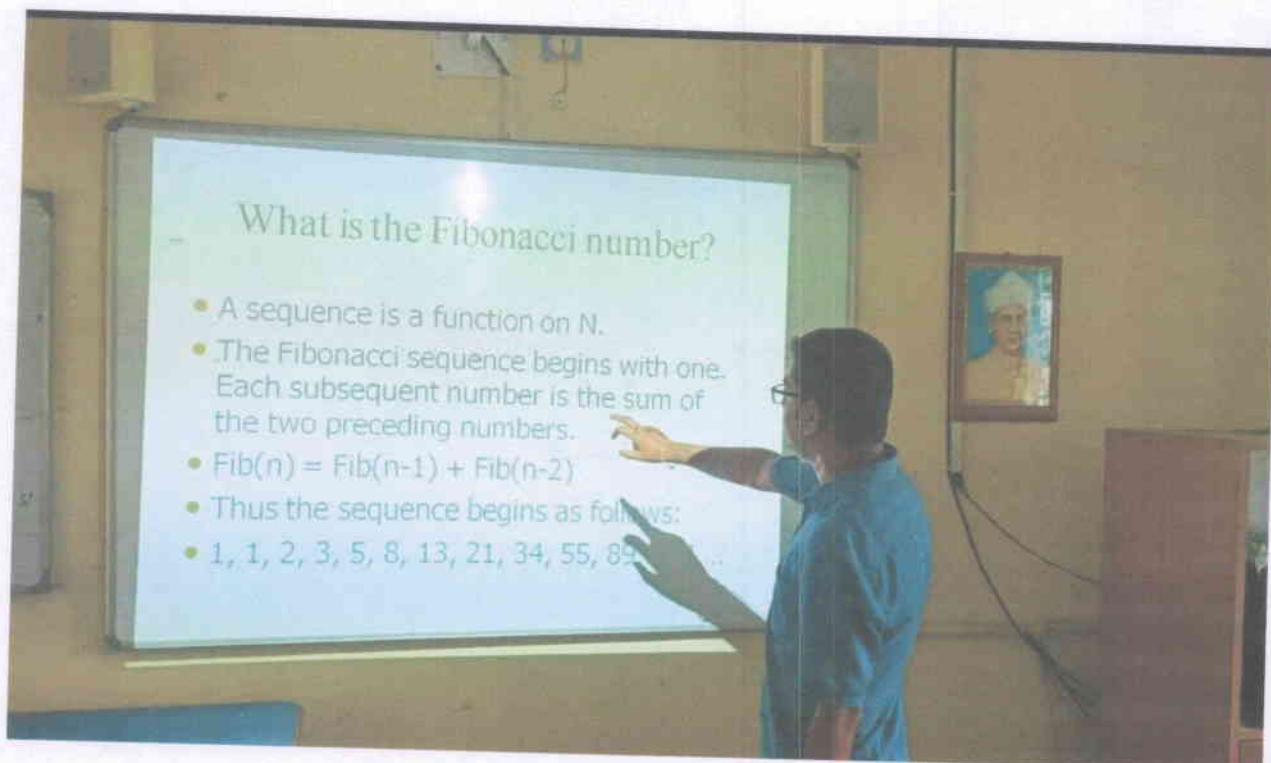
Room number or Name of classrooms/Seminar Hall with LCD / wifi /LAN facilities with room numbers	Type of ICT facility
English Language Lab	With Projector & Wifi
Geography and Geo-Informatics Lab	With Projector & Wifi
Geography Smart Class Room	With Projector, LAN, Interactive Board
Computer Science Lab	With Projector & Wifi
Forestry Class Room	With Projector & Wifi
Department of History	With Projector & Wifi
Smart Classroom	With Interactive Board and Wifi



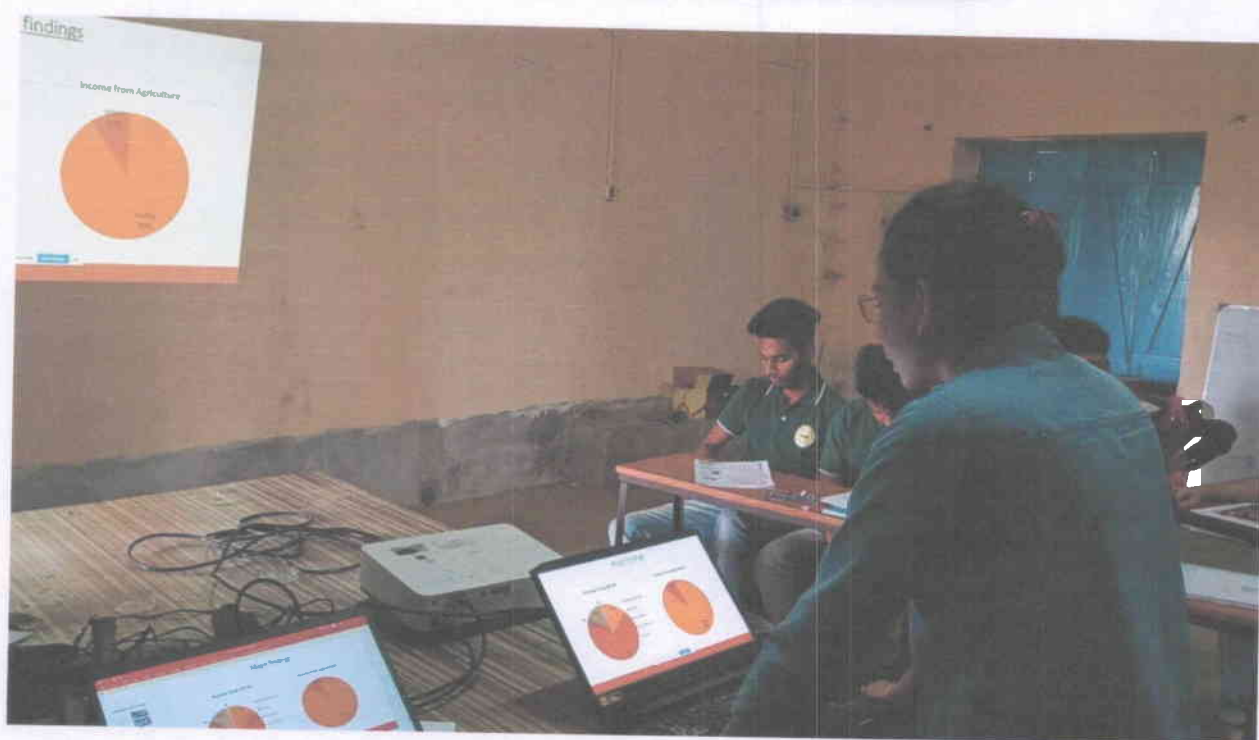
**English Language Lab.**



  
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**Classroom with ICT facilities**



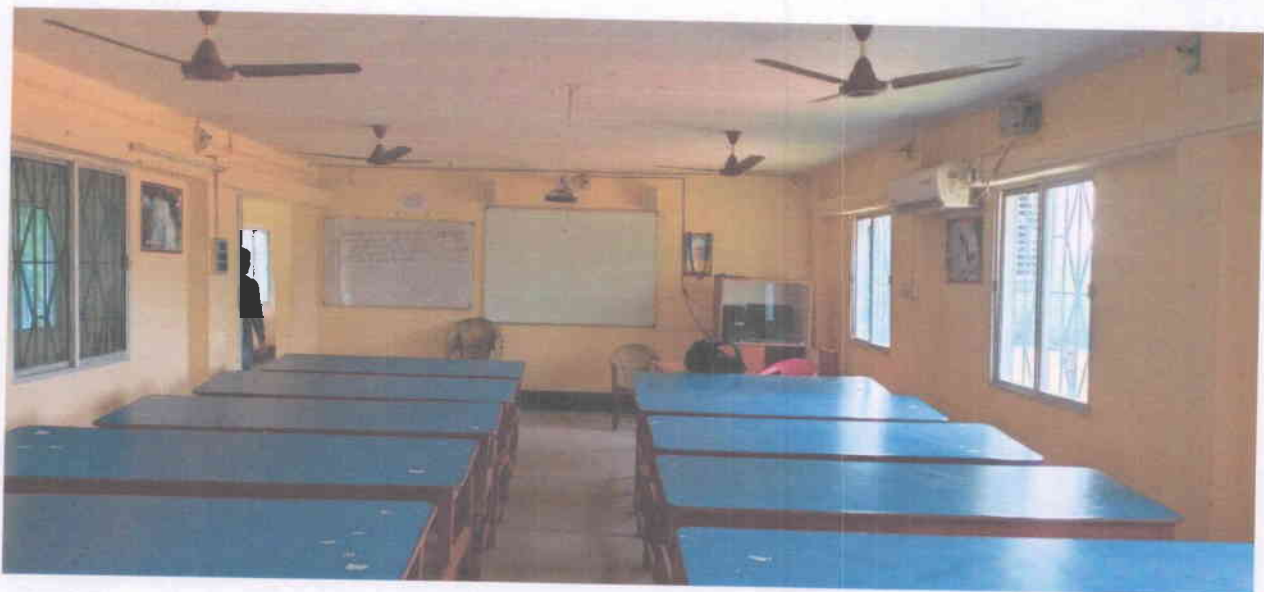
**Department of Forestry**



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**Geography and Geo-informatics Computer Laboratory**



**Smart Class Room Department of Geography**



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