

AKPC MAHAVIDYALAYA

DEPARTMENT OF SANSKRIT FOR HONOURS

PROGRAMME OUTCOMES

From the earliest times India is the meeting place of various types of people and diverse culture. The ideas of the Indian mind have found expression through the Sanskrit language. We can thus quote from the Vedas “ यत्र विश्वं भवत्येकनीयम् ” and from the Mahabharata “ न मानुषाद्धि श्रेष्ठतरं किञ्चित् ”. The first realization of the fundamental unity of mankind had taken place in India and that was expressed only through Sanskrit.

The first message of unity in diversity and of the unity of mankind has been focused through the memorable teaching of the Rigveda (1.164.46) – “ एकं सद्विप्रा बहुधा वदन्ति ”.

It has also been said in the Manusamhita –

“ एताद्देशप्रसृतस्य सकाशदग्रजन्मनः ।
स्वं स्वं चरित्रं शिक्षेरन् पृथिव्यां सर्वमानवाः ॥”

Sanskrit is the only repository of the age-old genius of eternal India, the necessity of which can't be denied even today. It is undeniable that Sanskrit is the only gateway of this glorious cultural heritage of India. At the same time it should be remembered that the Sanskrit treasure belongs to the whole of India and not at all to a part. Vedas, Upanishads, Kavyas and Puranas, Smritis all these are the common property of all the Indians. Vyasa-Valmiki-Kalidasa, Banabhatta, Sriharsa, Bhavabhuti, Joydev can't be claimed by a particular group or region.

The unity of India will collapse if it ceases to be related to Sanskrit and breaks away from Sanskrit and the Sanskrit traditions. The Bhagavadgita represents the eternal message of age-old Indian culture. Through the Gita, India lives for the fulfillment of world purpose. We find in the Gita the essence of Indian culture and the Hindu religion attaining the best way of life aiming the spiritual perfection in this mortal world. It gives direction to the aspirations of the pilgrims of all sects not only

of Hindus, but also of all the people who seek to search out the inner way to the ultimate goal of human life.

Gita is the most practical time-table and trusted guide in the journey of human life. It bases its message of action on a philosophy related to practical life. It inspires us to know the reality of life before we engage ourselves in action.

According to our tradition this famous Gita-shastra is an epitome of the whole Vedic teachings and essence of all the systems of philosophies. Knowledge of its teaching leads to the realization of all human aspirations. The success of human life depends on attaining the Almighty. Knowledge, action and devotion are the three paths. Karma-Jnana-Bhakti which lead us to that desired goal. Through different sects give stress on only one of these three Gita instructs to follow these three simultaneously and keep balance to maintain-“Karma-Jnana-Bhakti-Samanvaya.”

Sanskrit poetics also upholds unity in diversity. The poetic techniques like Vaidarbhi, Goudi, Panchali deserve attention. The names of the said techniques are clear indication to be effect their origin in different parts but ultimately constituting midely accepted practicing techniques of ancient India. Though theoreticians like Vamaha and Kuntak did not approve the contention of the origin of the techniques in different region, yet it can hardly be denied. The engagement of the commentators belonging to different parts of India, in the study of Sanskrit poetics indirectly contributes to the idea of integration.

Acharya Vamana is the first writer on poetics who goes in for the search of the soul of poetry and he is undoubtedly the first and foremost rhetorician in Sanskrit who develops the doctrine of ‘Riti’ of diction in Sanskrit poetics. His predecessors Bhamaha and Dandin say nothing about the soul of poetry. It is Vamana who boldly asserts that the Riti is the soul of poetry. Like the soul in a body, the Riti, according to Vamana, is the essence of Kavya or poetry.

The elements which create charm of poetry are called Gunas or excellences. They are Ojas, Prasada etc. The alamkaras or poetic figures can’t create any charm of the poetic composition by themselves. But the gunas as Ojas, Prasada etc only can do it in poetry. The alamkaras can only improve upon the beauty allready created by the gunas in a poetic composition.

Achyarya Bharata and Bhamaha have not considered the difference between gunas and alamkaras.

According to Dandin, every guna is an alamkara. He has never suggested that every alamkara is a guna. According to Dandin the gunas are the 'life-breath' (Pranah) of a good diction but alamkaras or poetics figures are not so.

The compositions of Kalidasa display the brightest picture of ancient Indian culture. If we critically look into Meghaduta, we get the integrated picture of a large portion of ancient India drawn in Mandakranta rhythm. Abhignanasakuntalam is the best drama of Kalidasa. The Ramayana and the Mahabharata are unique among historical Puranas. Those our national epics are closely connected in the national life.

The essence of India is expressed in the Mahabharata. It is pertinently said that what is not in the Bharata is not in India or what is in India is included in the Bharata. Though originally written in Sanskrit the Ramayana and the Mahabharata are translated in almost all provincial languages in India. Moreover, with the episodes and resources from these epics numerous poetry, dramas and essays are written in many languages all over India even till now.

In the Arthasastra of Kautilya, the students know the subjects are happy then the king is happy. King's welfare lies in the welfare of subjects.

The Paninian grammar though originated in north-west India, has the acceptable grammar for the whole of India and it is, till now, acclaimed as the major Indian grammar.

From the philosophical thought the students are able to know that everything is Brahma. Such realization promotes the extermination of narrow difference among men, sects and religion. The students also acquire knowledge about the different branches of philosophy like Nyaya, Mimansa, Yoga etc.