

BA SYLLABUS (NEP)-2025
Department of Odia, Visva-Bharati
Major Subjects (Total-21+3=24)

(20% Revised and 5% IKS)

Semester	Paper	Subject	Credit	Total Credit
Sem-I	Major-1	Odia Language & Grammar	4	16
	Major-2	Form of Literature	4	
Sem-II	Major-3	Odia Folk Literature	4	
	Major-4	Ancient Odia Written Literature (Pre-Sarala period)	4	
Sem-III	Major-5	Sarala and Panchasakha Literature	4	20+16 =36
	Major-6	Medieval Odia Literature	4	
Sem-IV	Major-7	Ancient and Medieval Odia Poetry	4	
	Major-8	Religious Background of Odia Literature	4	
	Major-9	Renaissance in Odisha	4	
Sem-V	Major-10	Modern Odia Literature(1870-1910)	4	28+36 =64
	Major-11	Modern Odia Literature(1870-1910)-Text	4	
	Major-12	Modern Odia Literature (1910-1950)	4	
	Major-13	Modern Odia Poetry	4	
Sem-VI	Major-14	Odia Short Story	4	20+64 =84
	Major-15	Odia Novel	4	
	Major-16	Odia Drama	4	
Sem-VII	Major-17	Odia Prose	4	
	Major-18	Eastern Literary Theory	4	
	Major-19	Western Literary Theory	4	
	Research/ Major Alt-1	Comparative Literature	4	
Sem-VIII	Major-20	Linguistics	4	
	Major-21	Prosody and Meter	4	
	Research/ Major Alt-2	Post Modern Odia Literature	4	
	Research/ Major Alt-3	Contemporary Criticism	4	
Total- 24 Major				

Course-1: Odia Language & Grammar(Credit-4)

Unit-I: 1) Origin and Development of Odia Language

Revised : 1] Comparative analysis with other eastern Indo-Aryan languages for linguistic evolution.

2] Study of Odia language in ancient Indian linguistic

Unit-II: Origin and Development of Odia Script

Revised Early inscriptial evidence like Hathigumpha inscription.

Unit-III: Nominal Structure of Odia Grammar

Revised 1) Gender, Tense, Tatsama, Tatbhava word, declension.

2) Transformation of Tatsama and words from Sanskrit.

Unit-IV: Lexicographical Development in Odia language

Revised+IKS : Study of early Odia dictionaries like Gopal Chandra Praharal's "Purnachandra Bhashakosha"

Course Objectives:

- To introduce the historical and linguistic evolution of the Odia language and script.
- To analyze the nominal and grammatical structure of Odia.
- To explore lexicographical development in Odia with reference to traditional Indian linguistics.
- To introduce ancient Indian linguistic traditions and their influence on Odia grammar.

Learning Outcomes:

- Students will be able to trace the development of the Odia language from inscriptions to modern usage.
- Learners will understand and apply the structure of Odia grammar.
- They will identify how Indian linguistic traditions (e.g., Panini) influenced Odia.
- Students will gain insight into Odia dictionaries and language preservation efforts.

Course-2: Form of Odia Literature(Credit-4)

Unit-I: 1] Poetry (Epic, Lyric, Elegy, Ode, Ballad)

Revised+IKS : Comparative traditional Indian Poetic forms and Odia equivalents.

Unit-II: 1] Fiction(Novel, Short Story)

Revised+IKS : Regional storytelling styles rooted in oral traditions.

Unit-III: 1] Prose (Essay, Criticism, Biography, Auto Biography)

Revised+IKS : Focus on indigenous perspectives and autobiographical writings of saints/scholars.

Unit-IV: 1] Drama, One Act Play

Revised+IKS : Influence of traditional Indian Natya shastra on Odia drama forms.

Course Objectives:

- To familiarize students with major forms and genres of Odia literature.
- To analyze poetry, fiction, prose, and drama within classical and folk frameworks.

- To integrate indigenous and traditional Indian literary aesthetics (Natya Shastra, Alankara Shastra).

Outcomes:

- Students will recognize the structural and thematic features of various Odia literary forms.
- They will be able to compare Odia forms with traditional Indian genres.
- Learners will interpret texts using indigenous critical frameworks.
- Students will understand the evolution of literary aesthetics in Odia tradition.

Course-3: Odia Folk Literature (Credit-4)

Unit-I: 1] Definition, scope and various forms of Folk literature

Revised+IKS : Expand with ethnographic methods and regional diversity of Odisha.

Unit-II: 1] Folksongs, Folktales

Revised+IKS : IKS link with ritualistic and seasonal performance (e.g Dhanu Yatra)

Unit-III: 1] Folk Theatre, Folk Sayings

Revised+IKS : Analysis of Paala, Daskathis, Jatra in light of Indian aesthetic traditions.

Unit-IV: 1] Madahandi Katha, Manika Gouduni, Kandana Geeta, Danda Nata,

Revised+IKS : Emphasize ritual origins and community function in traditional knowledge systems.

Course Objectives:

- To introduce the richness and variety of Odia folk literature.
- To explore folk songs, tales, theatre, and oral traditions in cultural context.
- To connect folk literature with regional rituals, festivals, and IKS practices.

Outcomes:

- Students will be able to define, classify, and appreciate different forms of folk literature.
- Learners will analyze the role of folk literature in sustaining traditional knowledge.
- They will engage with folk performance forms like Paala, Daskathia, and understand their ritual significance.
- Students will develop appreciation for community knowledge transmission in Odisha.

Course-4: Ancient Odia Written Literature(Pre-sarala Period)(Credit-4)

Unit-I: 1] Inscriptions, Charya Geetika

Revised+IKS : Decoding methods and palaeography of early Odia inscriptions.

Unit-II: Urjam Inscription, Dweibhasika Inscription, Charya Geetika No-5 & 6

Unit-III:1] Nath Literature, Saiva Literature

Revised+IKS : Focus on Tantric and yogic knowledge in Nath literature.

Unit-IV: 1] Somanath Bratakatha, kalasa Chautisha

Revised+IKS : Contextual analysis within Hindu ritual literature traditions.

Course Objectives:

- To introduce ancient Odia texts through inscriptions and religious literature.
- To explore Buddhist, Nath, and Saiva literary traditions.
- To integrate palaeographic study and IKS through decoding early texts.

Outcomes:

- Students will understand the script, language, and content of early Odia inscriptions.
- Learners will analyze the role of spiritual and tantric traditions in early Odia literature.
- Students will gain knowledge of pre-modern Odia religious and cultural expression.
- They will be able to critically interpret the socio-cultural backdrop of early literature.

Course-5: Sarala , Panchasakha and Vernacular Epics (Credit-4)

Unit-I: 1] Background and Feature of Sarala Literature

Revised+IKS : 1] An indigenous perspective.

2] Sarala Mahabharata's reinterpretation of classical texts.

Unit-II: 1] Raktanadi Santarana(Gadaparba)- Sarala Das

Revised+IKS : Explore cosmology and morality rooted in Odia tradition.

Unit-III: 1] Background and Feature of Panchasakha Literature

Revised+IKS : Highlight Bhakti movement Vaishnavite knowledge systems. (IKS)

Unit-IV: 1] Laxmi Puran- Balaram Das

Revised+IKS : Gender and social reforms themes in indigenous context. (IKS)

Course Objectives:

- To introduce the literary contributions of Sarala Das and the Panchasakhas.
- To examine Bhakti literature and its reformatory influence.
- To highlight the indigenous knowledge and egalitarian philosophies in these texts.

Outcomes:

- Students will appreciate Sarala Das's reinterpretation of epics in a local idiom.
- Learners will understand the spiritual, social, and philosophical messages in Panchasakha literature.
- They will explore texts like Laxmi Purana for insights into gender, caste, and social reform.
- Students will gain familiarity with Odia Bhakti traditions rooted in Indian knowledge systems.

Course-6: Medieval Odia Literature and Indian literary ethos (Credit-4)

Unit-I: Socio-Cultural Background of Medieval Odia Literature

Revised +IKS : Broadened scope to include impact of Jagannath Culture, Vaishnavism, Tantric traditions, and medieval Odia society

- Integration of women's voices, marginal and tribal literary inputs where available
- Comparative study with Bhakti literature of India (e.g., Chaitanya tradition, Alvars and Nayanars)

- Influence of Natya Shastra, Vedas, and Upanishadic ideas in shaping themes

Unit-II: 1] Poetics of Medieval Kavya Tradition

Revised +IKS : Poetics and Aesthetics in medieval kavya tradition.

- Evolution from Alankara and Rīti poetry to devotional aesthetics Inclusion of Indian literary theories: Rasa, Dhvani, Vakrokti, and Aucitya
- Discussion on Desi (local) vs Margi (classical) literary standards in medieval Odia poetry

Unit-III: Labanyabati(canto-1&2)

Revised +IKS : Focus on poetic devices, imagery, courtly culture, and gender representation

- Comparative reference to Sanskrit works (e.g., Kumarasambhava)
- Analysis using classical Kavya principles
- Traditional Odia meters (chhanda) and oral poetic traditions

Unit-IV: 1. Sripati, Srimati Brundabane – Upendra Bhanja

2. To Gheni tamala Shyama- Kabisurjya

3. Jeebana jiba para Sumari sumari- Gopālkrushna

Revised +IKS : Thematic exploration of Bhakti, Shringara, and Philosophy

- Examine regional identity and cultural values

Objectives:

1. To understand the socio-cultural and literary background of medieval Odia literature, with a focus on Bhakti movements and religious traditions.
2. To explore the influence of classical Indian aesthetics and literary theories on medieval Odia kavya.
3. To analyze major poetic texts and forms (like Labanyabati) through classical and indigenous literary principles.
4. To study the evolution and aesthetics of devotional poetry, with comparative references to Sanskrit and local traditions.
5. To introduce Indigenous Knowledge Systems (IKS) such as oral traditions, tribal-cultural elements, and regional devotional practices.
6. To examine gender representation, courtly imagery, and poetic devices in medieval texts.
7. To appreciate the thematic depth of major medieval poets like Upendra Bhanja, Kavisurya, and Gopalakrishna.

Outcomes:

After completing this course, students will be able to:

1. Critically assess the socio-religious context of medieval Odia literature and its evolution.
2. Explain key Indian literary theories such as Rasa, Dhvani, Vakrokti, and Aucitya, and apply them to Odia texts.
3. Distinguish between classical (margi) and local (desi) literary aesthetics in medieval Odia poetry.
4. Analyze poetic devices, gender themes, and cultural representation in canonical texts.
5. Demonstrate understanding of traditional Odia meters (chhanda) and oral poetic traditions.
6. Compare Odia literary works with parallel Sanskrit or Indian regional literary traditions.
7. Articulate the role of medieval poets in shaping Odia literary identity and cultural values.

Course-7: Ancient and Medieval Odia Poetry (Credit-4)

Unit-I: Types and Feature of Ancient and Medieval Odia Literature

Revised+IKS : Evolution of Odia poetic forms from folk to classical traditions

- Influence of Sanatana Dharma, Bhakti movement, and Jagannath Culture
- Integration of oral and written traditions

Unit-II: Champu, Chaupadi, Chautisha

Revised+IKS : Champu (Selected: Kabisurjya Baladev Rath)

- Chaupadi: Structure and performance tradition
- Chautisha: Development and examples from Sarala Dasa's time

Unit-III: Koili, Poi, Bhajana, Janana

Revised+IKS : Koili: Themes of love and longing

- Poi: Selected from Jagannath Das
- Bhajana: Devotional forms and community singing
- Janana: Philosophical reflections and popular spirituality

Unit-IV: Manabodha Chautisha- Bhakta Charana Das

Kanta Koili- Balaram Das

Revised+IKS : Manabodha Chautisha – Bhakta Charana Das (Ethical and spiritual wisdom)

- Kanta Koili – Balaram Das (Gendered voice in Bhakti poetry)
- Jagannath Janana – Salabega (Example of inclusivity in Bhakti tradition)

Course Objectives:

1. To introduce students to the origin and evolution of ancient and medieval Odia poetry.
2. To explore various poetic forms such as Champu, Chaupadi, Chautisha, Koili, Poi, Bhajana, and Janana.
3. To analyze the role of Sanatan Dharma, the Bhakti Movement, and Jagannath Culture in shaping Odia poetic tradition.
4. To develop an understanding of the integration of oral and written traditions in early Odia literature.
5. To critically study selected texts from major poets like Kabisurjya Baladev Rath, Jagannath Das, Bhakta Charana Das, Balaram Das, and Salabega.
6. To incorporate Indian Knowledge Systems (IKS) by emphasizing spirituality, ethics, gendered voice, and inclusivity in poetic traditions.

Outcomes:

After successful completion of the course, students will be able to:

1. Identify and differentiate among various forms of ancient and medieval Odia poetry.
2. Explain the influence of religious, cultural, and spiritual traditions on poetic forms and themes.
3. Critically evaluate texts in terms of their literary, cultural, and philosophical significance.
4. Analyze the contributions of key poets and the contextual relevance of their works.
5. Interpret poetic texts using lenses of Bhakti, gender, ethics, and spirituality (as part of IKS).
6. Appreciate the rich heritage of Odia literature and its role in shaping regional identity and devotion.

Course-8: : Religious Background of Odia Literature (Credit-4)

Revised+IKS : Religious and philosophical Foundations of Odia literature

Unit-I: 1] Jainism, Budhhiism, Nath, Saiva

Revised+IKS : Origin of religious literature in Odisha tribal and Vedic intersection

Unit-II:1] Shakta, Baishnavism, Mahima, Brahma

Revised+IKS : Jagannath culture in literature integration of Shiva, Vaishnava and Shakta traditions.

Unit-III: 1] Rudrasudhanidhi

Revised+IKS : Bhakti literature and Marginal voices (women saints, lower castes).

Unit-IV: 1] Stuti Chintamani (Canto-15 & 27)

Revised+IKS : Influence of Tantra and yoga philosophy in Odia text (New addition)

Course Objectives:

1. To explore the religious and philosophical foundations of Odia literature through various Indian traditions such as Jainism, Buddhism, Saivism, and Vaishnavism.
2. To examine the origin and evolution of religious literature in Odisha with an emphasis on tribal and Vedic intersections.
3. To understand the integration of Shaiva, Vaishnava, and Shakta traditions through Jagannath culture and its literary reflections.
4. To analyze texts like Rudrasudhanidhi and Stuti Chintamani in the context of spiritual and devotional literature.
5. To highlight the role of Bhakti literature and marginal voices (such as women saints and lower castes) in shaping Odia literary traditions.
6. To introduce the influence of Tantra and yoga philosophy in Odia literature through IKS (Indian Knowledge Systems) perspectives.

Outcomes:

After successful completion of this course, students will be able to:

1. Identify key religious movements and their literary impacts in Odia literature.
2. Critically analyze the intersections of tribal, Vedic, and classical traditions in religious texts.
3. Demonstrate understanding of Jagannath culture and its integration of multiple religious streams in literature.
4. Interpret Bhakti texts and understand their significance in representing marginalized voices.
5. Evaluate the role of philosophical systems like Tantra and Yoga in shaping the thematic content of Odia literary works.
6. Develop a holistic appreciation of the religious diversity embedded in the evolution of Odia literature through traditional and IKS approaches.

Course-9: Renaissance in Odisha (Credit-4)

Unit-I: Renaissance in Odisha

Revised+IKS : Socio-cultural background of 19th century Odisha

- Role of key reformers and thinkers
- Impact of colonial education and print culture

Unit-II: Missionary Prose Literature

Revised+IKS: Contribution of Christian missionaries to prose writing in Odia

- Translations, grammar books, and religious tracts
- Influence on language modernization

Unit-III: Odia Journals and Magazines in Nineteenth Century

Revised+IKS: Emergence of periodicals like Utkal Deepika, Bodha Dayini, Sambad Bahika

- **Role in public discourse and socio-political awakening**
- **Women's voices and early journalism**

Unit-IV:1] Modern Education and Text Books in Nineteenth Century.

Revised+IKS : Indigenous education systems and palm leaf manuscripts

- **Colonial policies on education and textbook reforms**
- **Role of schools, vernacular education, and printing presses**
- **Indigenous education systems and palm leaf manuscripts:**
- **Emphasis on traditional methods of learning, Gurukulas, and IKS-based pedagogy**

Course Objectives:

1. **To provide an in-depth understanding of the socio-cultural and intellectual renaissance in 19th-century Odisha.**
2. **To analyze the role of reformers, missionaries, and vernacular journalism in shaping modern Odia identity.**
3. **To examine the contribution of colonial education and indigenous systems such as palm leaf manuscripts and Gurukulas.**
4. **To explore the impact of Odia journals and magazines on public consciousness and socio-political change.**
5. **To integrate Indigenous Knowledge Systems (IKS) by recognizing traditional modes of education, communication, and learning.**

Outcomes:

After successful completion of this course, students will be able to:

1. **Identify and explain the key reform movements and thinkers of the 19th-century Odia renaissance.**
2. **Evaluate the influence of Christian missionaries and indigenous scholars on Odia prose and grammar.**
3. **Analyze the role of early Odia journalism and periodicals in shaping public discourse and social reform.**

Course-10: Modern Odia Literature (1870-1910) (Credit-4)

Unit-I: Poetry(Radhanath Ray, Gangadhar, Madhusudan)

Revised+IKS : Analysis of poetic themes on nationalism and reform movements

Unit-II: Prose(Gopinath Nanda Sarma, Biswanath Kar, Satyanarayan Rajguru)

Revised+IKS : Role of prose in socio-cultural awakening of Odisha

Unit-III: Fiction(Fakirmohan Senapati, Gopal Bllabha Das, Chandra Sekhar Nanda)

Revised+IKS : Exploration of realism and early narrative structure

Unit-IV: 1] Drama(Jaganmohan Lala, Bikramdev Barma, Ramasankar Ray)

Revised+IKS: Drama and folk performance forms

Traditional Odia performance forms – Prahalada Nataka, Jatra, and Pala

Objectives:

1. To introduce students to the formative period of modern Odia literature between 1870–1910.
2. To analyze the role of literature in the rise of nationalism, socio-cultural reform, and identity in Odisha.
3. To study the contributions of key literary figures in poetry, prose, fiction, and drama.
4. To explore the evolution of literary styles such as realism, narrative structure, and literary aesthetics.
5. To integrate Indigenous Knowledge Systems (IKS) through study of folk and traditional performance forms like Jatra, Pala, and Pahlada Nataka.

Outcomes:

1. Students will be able to critically examine literary texts from the modern period in relation to historical and socio-political movements.
2. Students will gain knowledge of the contributions of key authors like Radhanath Ray, Fakirmohan Senapati, and others in shaping Odia literature.
3. Learners will demonstrate understanding of the transition from traditional to modern literary forms and genres.
4. Students will analyze how prose and fiction contributed to socio-cultural awakening and reforms in Odisha.
5. Learners will appreciate the richness of traditional Odia drama and folk performance forms and their relevance to cultural identity and Indigenous knowledge.

Course-11: Modern Odia Literature-Texts (1870-1910)Credit-4)

Unit-I: Nandikeswari-Radhanath Ray,
Pranaya Ballari- Gangadhar Meher

Revised+IKS:

- Discussion on nationalism, romanticism, and nature imagery in Radhanath and Gangadhar's poetry.
- Classical Indian aesthetics (Rasa theory) and Sanskrit influence on both poets.

Unit-II: Anant Ambhamanankara Adarsha- Madhusudan rao
Dakshinatya Bhramana- Sashi Bhusana Ray

Revised+IKS:

- Highlight themes of moral education, didacticism, and travel writing as cultural exploration.
- Discuss value education and ethics (Nītiśāstra) in Madhusudan Rao's writing.

Unit-III: Mamu- Fakirmohan Senapati
Gada Dakayat- Dibyasingha Panigrahi

Revised+IKS:

- Expand to include social reform, realism, and critique of colonial modernity.

- **Emphasize community justice and indigenous governance through traditional Odia societal values.**

Unit-IV: Babaji- Jaganmohan Lala

Revised+IKS:

- **Reflections on social reform movements rooted in traditional Odia culture and education**

Objectives:

1. To introduce students to key literary texts of modern Odia literature (1870–1910) with a focus on their historical, cultural, and aesthetic significance.
2. To analyze major themes such as nationalism, romanticism, moral education, social reform, and indigenous knowledge systems (IKS) in the selected texts.
3. To explore the impact of classical Indian aesthetics (e.g., Rasa theory) and Sanskrit traditions on modern Odia poets.
4. To encourage critical engagement with colonial modernity and the indigenous responses reflected in Odia literature.
5. To promote appreciation for traditional Odia values, travel writing, and ethical discourse in literary expression.

Outcomes:

After completing this course, students will be able to:

1. Critically analyze modern Odia texts within the socio-political context of late 19th and early 20th century Odisha.
2. Identify and interpret major literary themes including nationalism, moral education, and cultural identity.
3. Explain the influence of classical Indian aesthetics and Sanskrit traditions on Odia literary works.
4. Evaluate the role of literature in social reform, realism, and resistance to colonial ideologies.
5. Appreciate and articulate the contributions of indigenous knowledge systems (IKS) in shaping modern Odia thought and literature.

Course-12: Modern Odia Literature (1910-1950) (Credit-4)

Unit-I: Satyabadi Period

Revised+IKS :

- **Major themes and contributors (Gopabandhu Das, Godabarish Mohapatra, etc.)**
- **Influence of national awakening**

Unit-II: Sabuja Period

Revised+IKS :

- **Sabujabad and Nationalist Literature**
- **Concept of Sabujabad: Nature, Individualism, Patriotism**

Unit-III: Pragatibadi Period

Revised+IKS :

- **Marxist influence in Odia literature**
- **Comparative study with Hindi/ Bengali progressive writing**

Unit-IV: Text : 1. Sivaratri-Gopabandhu Das
2. Mo Nisa- Nilakantha Das
3. Sabuja Akshyara(25page)

Revised+IKS :

- Indigenous political thought and ethics

Objectives:

1. To introduce students to the key literary movements and periods in modern Odia literature from 1910 to 1950.
2. To explore the socio-political and cultural contexts that shaped the Satyabadi, Sabuja, and Pragativadi periods.
3. To analyze major literary contributors such as Gopabandhu Das, Godabarish Mohapatra, and Nilakantha Das.
4. To examine the influence of nationalism, Marxism, and indigenous thought in literary expressions.
5. To encourage comparative literary understanding through the study of progressive writings in Hindi and Bengali.
6. To integrate Indian Knowledge Systems (IKS) by emphasizing indigenous political thought, ethics, and literary heritage.

Outcomes:

After completing this course, students will be able to:

1. Identify and explain the major themes, authors, and literary contributions of the Satyabadi, Sabuja, and Pragativadi periods.
2. Analyze how national movements and ideologies like Marxism influenced Odia literature.
3. Understand the literary characteristics and socio-political contexts of each period.
4. Conduct comparative literary analysis between Odia and other Indian languages such as Hindi and Bengali.
5. Appreciate the significance of indigenous perspectives and ethics in shaping modern Odia literature.
6. Critically engage with selected texts to interpret their literary and cultural relevance.

Course-13: Modern Odia Poetry (Credit-4)

Unit-I:1] Various Experiments in Modern Odia Poetry

Revised+IKS :

- Evolution from traditional forms to modernism
- Influence of Western literary trends and Indian freedom movement
- Emergence of new voices and experimental forms
- Role of traditional Indian poetics (Alankara, Rasa) in shaping modern expressionsReflections of traditional Indian aesthetics like Rasa, Alankara, and Chhandas in modern poetic forms

Unit-II: Sachi Rautray, Guruprasad Mohanty, Bhanuji Rao

Revised+IKS :

- Sachi Routray: Patriotic and humanistic concerns

- Guruprasad Mohanty: Symbolism and modernist aesthetics
- Bhanuji Rao: Urban sensibility and irony
- Exploration of Indian philosophical themes like Dharma and Karma in their poetry

Unit-III: 1] Ramakanta Rath, Rajendra Kishore panda, Pratibha Satapathy

Revised+IKS :

- Ramakanta Rath: Spiritual quest and existential themes
- Rajendra Kishore Panda: Nature, myth, and metaphysical undertones
- Pratibha Satpathy: Feminine voice and inner world
- Integration of Upanishadic ideas and Odia folk wisdom in poetic imagery

Unit-IV: Text : 1. Gramapath- Binod nayak

2. Jara Sabarara Sangita- Sitakanta Mohapatra

3. Andha Mahumachi- Soubhagya Kumar Mishra

Revised+IKS :

- Grampatha – Binod Nayak: A portrayal of rural transformation
- Jara Sabarara Sangita – Sitakanta Mohapatra: Tribal voice and eco-spirituality
- Andha Mahumuchi – Soubhagya Kumar Mishra: Urban alienation and search for identity

Objectives:

1. To introduce students to the evolution of modern Odia poetry from traditional poetic forms.
2. To examine the influence of Western literary trends and Indian freedom movement on Odia poetry.
3. To explore new voices and experimental poetic forms in modern Odia literature.
4. To study the role of traditional Indian poetics (like Alankara and Rasa) in shaping modern expressions.
5. To analyze thematic and stylistic concerns of major modern Odia poets.
6. To incorporate Indian Knowledge Systems (IKS) in understanding poetic expressions rooted in Indian philosophy, folk wisdom, and aesthetics.

Outcomes:

1. Students will develop an in-depth understanding of the transition from traditional to modern Odia poetry.
2. Students will be able to critically evaluate the works of key modern Odia poets such as Sachi Routaray, Ramakanta Rath, Sitakanta Mohapatra, and others.
3. Learners will gain insights into poetic themes such as patriotism, spirituality, feminism, urban alienation, and eco-spirituality.
4. They will appreciate the integration of Indian philosophical concepts like Dharma, Karma, and Upanishadic thought in poetic forms.
5. Students will be equipped to relate poetic expressions to socio-cultural and philosophical contexts.
6. Students will develop the ability to engage with Odia poetry through the lens of Indian Knowledge Systems, enhancing their appreciation for indigenous literary frameworks.

Course-14: Modern Odia Shory Story (Credit-4)

Unit-I:

Revised : Conceptual Framework

Various Theme, Structure and style of Short Story.

Revised+IKS :

- Evolution and Development of Odia Short Story
- Various Themes, Narrative Techniques, Structure, and Style

- **Influence of oral storytelling traditions**

Unit-II:

Revised : Pioneers and Early Masters

Fakirmohan, Kalindi Charan, Godabarish Mohapatra

IKS :

- **Introduction of folk narrative influence in early stories**

Unit-III:

Revised : Major Modern Voices

1] Akhilamohan, Mohapatra Nilamani Sahu, Manoj Das

IKS :

- **Consideration of ecological and village-centric storytelling inspired by local traditions**

Unit-IV:

Revised : Representative Texts and Analysis

Text : 1. Budha Sankhari- Laxmikanta Mohapatra
 2. Nayanpur Express- Surendra Mohanty
 3. Asubha Putrara kahani- Atchutananda Pati

Objectives:

1. To introduce students to the evolution and development of the Odia short story as a literary form.
2. To analyze various themes, styles, and narrative techniques used by pioneering and modern Odia short story writers.
3. To critically evaluate the contributions of major authors from different phases of the Odia short story tradition.
4. To promote an understanding of the socio-cultural and ecological contexts reflected in Odia short stories.
5. To explore the influence of oral traditions, folk narratives, and indigenous knowledge systems (IKS) in shaping Odia storytelling.

Outcomes:

After successful completion of this course, students will be able to:

1. Explain the conceptual framework and historical development of the Odia short story.
2. Identify and analyze key themes and narrative strategies in selected short stories.
3. Compare the literary styles and contributions of early masters and modern voices in Odia fiction.
4. Interpret stories using socio-political, cultural, and ecological perspectives.
5. Appreciate the integration of oral, folk, and local traditions as part of the Indian Knowledge System in Odia storytelling.

Course-15: Odia Novel (Credit-4)

Unit-I: Various Theme, Structure and style of Novel.

Revised+IKS :

- Evolution, Themes, and Aesthetics of the Odia Novel
- Historical development from colonial to post-independence period
- Major themes: social realism, nationalism, gender, and caste
- Narrative techniques, indigenous storytelling forms

Unit-II: Fakirmohan, Surendra Mohanty, Gopinath Mohanty

Revised+IKS :

- Foundational Novelists and their Contributions
- Fakirmohan Senapati: Language, satire, and social change
- Surendra Mohanty: Psychological depth and historical imagination
- Gopinath Mohanty: Tribal life, humanism, and experimentation
- Indigenous worldview in character portrayal

Unit-III: Santanu Acharya, Hrusikesh Panda, Bhima Pusty

Revised+IKS :

- Modern and Postmodern Odia Novelists
- Santanu Acharya: Science, rationalism, and the individual
- Hrusikesh Panda: Urban realism and fragmented identities

Unit-IV: Text : 1. Sasti- kanhu Charan Mohanty

2. Jajnaseni- Pratibha Ray

Revised+IKS :

- Textual Study of Two Major Novels
 1. Shasti – Kanhu Charan Mohanty
- Focus on social injustice, karma, and moral dilemmas
 2. Jajnaseni – Pratibha Ray
- Reinterpretation of Mahabharata, feminine voice, and dharmic ethics

Course Objectives:

1. To introduce students to the historical evolution and aesthetic traditions of the Odia novel.
2. To analyze key thematic concerns such as social realism, gender, caste, and nationalism in Odia fiction.
3. To study foundational and contemporary novelists with attention to their literary style and contributions.
4. To explore indigenous storytelling forms, oral traditions, and classical influences on Odia novels.
5. To examine the psychological, cultural, and ethical dimensions of selected Odia novels.
6. To foster critical appreciation of reinterpretations of Indian epics and integration of Indian Knowledge Systems (IKS).

Outcomes:

After successful completion of the course, students will be able to:

1. Critically evaluate the development of the Odia novel from colonial to contemporary times.
2. Demonstrate understanding of major themes, styles, and narrative techniques used in Odia fiction.
3. Analyze the works of Fakirmohan Senapati, Gopinath Mohanty, Surendra Mohanty, and others in socio-cultural contexts.

4. Interpret indigenous knowledge and dharmic ethics present in texts like Jajnaseni.
5. Engage with modern and postmodern narrative styles reflecting fragmented identities and urban experiences.
6. Appreciate the role of Odia novels in shaping regional consciousness and literary identity through both modern and traditional lenses.

Course-16: Odia Drama (Revised) (credit – 4)

Title: Odia Drama: Themes, Techniques and Cultural Contexts

Unit I: Various themes (social, mythological, political) in Odia drama; Structure, style, and stagecraft; Indigenous performance styles: Prahallad Nataka, Danda Nata (IKS)

Revised+IKS :

- **Exploration of major themes: social transformation, gender issues, mythological reinterpretation, political resistance, and ecocritical dimensions**
- **Techniques: Dialogue, non-linear narration, minimalism in stage design**
- **Stagecraft and Indigenous Performance Traditions (IKS): Prahallad Nataka, Danda Nata,**
- **New inclusion: Chhau Dance as performative storytelling (IKS)**

Unit II: Contributions of Ramasankar Ray, Aswini Kumar Ghose, Kalicharan Pattnaik

Revised+IKS :

- **Key Contributors to Odia Drama Development**
- **Their influence on the development of nationalist and reformist themes in early Odia drama.**

Unit III: Modern dramatists: Manoranjan Das, Ramesh Panigrahi, Rati Mishra, Biswajit Das (new)

Revised+IKS :

- **Updated Context: Use of experimental forms and socially reflective drama.**
- **Influence of folk and traditional elements in modern scripts**

Unit IV Texts: Jayamalya (Bhanja Kishore Pattnayak), Jane Raja Thile (Bijaya Mishra), Sabda Ra Sangram (Hiranmayee Mishra)

Revised+IKS :

- **Emphasis on how these texts engage with identity, politics, and performance aesthetics.**

Course Objectives:

1. To introduce students to the thematic, structural, and stylistic evolution of Odia drama.
2. To analyze the interplay of social, political, and mythological themes in Odia plays.
3. To familiarize students with indigenous performance traditions (IKS) like Prahallada Nataka, Danda Nata, and Chhau.
4. To explore contributions of pioneering and modern dramatists in shaping Odia drama.
5. To engage students with textual and performative analysis of key dramatic works.
6. To encourage critical engagement with identity, politics, gender, and aesthetics in drama.

Outcomes:

After completing this course, students will be able to:

1. Critically examine the themes, techniques, and socio-political contexts of Odia drama.
2. Identify and explain the significance of indigenous knowledge systems (IKS) in drama traditions.
3. Analyze the contributions of classical and modern dramatists to the evolution of Odia theatre.
4. Evaluate the role of experimental and folk elements in contemporary Odia dramatic works.
5. Interpret dramatic texts through the lens of performance, identity, and cultural representation.
6. Demonstrate an understanding of how Odia drama reflects and influences societal change.

Course-17: Odia Prose (Revised) Title: Odia Prose: Narrative Forms and Cultural Expression (credit – 4)

Unit I: Essay, Travelogue

Revised+IKS :

- Classical and modern Odia essays reflecting cultural ethos
- Travelogues representing intercultural experiences
- Traditional Odia travelogues (e.g., Jagannatha Yatra narratives)

Unit II: Biography, Auto-Biography

Revised+IKS :

- Evolution of biography/autobiography in Odia prose
- Life narratives as cultural texts
- Discuss life narratives rooted in Indian nationalist and reformist traditions (Paika Rebellion leaders or spiritual reformers like Bhima Bhoi).

Unit III: Texts - Mohini Mohan Senapati, Kuntalakumari Jeebani Charita (Chakradhar Mohapatra)

Revised+IKS :

- Include discussion of women's contributions to Odia prose.
- Highlight Kuntalakumari's cultural and spiritual influence from a traditional Odia women's perspective.

Unit IV: Texts - Atmajeebani (Neelakantha Das), Peking Diary (Surendra Mohanty),

Revised+IKS :

- Add contextual study of Neelakantha Das's writings in relation to Gandhian philosophy.

Course Objectives:

1. To explore various forms of Odia prose such as essays, travelogues, biographies, and autobiographies.
2. To understand the socio-cultural and historical contexts reflected in Odia prose narratives.
3. To examine contributions of nationalist and reformist thinkers, including voices from indigenous and spiritual traditions.
4. To highlight the contributions of women writers and their perspectives in Odia prose.
5. To integrate elements of Indian Knowledge Systems (IKS) such as indigenous resistance, traditional philosophy, and spiritual reform movements.

Outcomes:

By the end of the course, students will be able to:

1. Critically analyze the evolution and characteristics of Odia prose forms.
2. Interpret travel narratives and life writings as cultural and historical documents.
3. Evaluate the role of Odia prose in expressing national identity, reform, and spiritual thought.
4. Recognize and appreciate women's voices and gendered narratives in prose literature.
5. Apply IKS perspectives in the study of texts, linking figures like Bhima Bhoi and Neelakantha Das to broader Indian traditions.

Course-18: Indian Literary Theory (Revised) Title: Indian Literary Thought: Tradition and Textual Aesthetics (credit - 4)

Unit I: Rasa and Reeti

Revised+IKS :

- Expansion of Rasa to include classical interpretations (Bharata, Abhinavagupta)
- Indigenous aesthetic practices in Odisha/other regions (e.g., folk performance theory)

Unit II: Alankara, Bakrokti

Revised+IKS :

- Detailed study of ornamentation (Alankara) in classical texts
- Introduction to vernacular poetics and metaphor in oral traditions

Unit III: Auchitya, Guna

Revised+IKS :

- Auchitya (propriety) in classical theory with modern relevance
- Guna (qualities) of poetry – Dandin and others
- Ethical dimensions of expression in premodern Indian traditions

Unit IV: Dhvani, Chamatkaravad

Revised+IKS :

- Dhvani theory of suggestion (Anandavardhana)
- Chamatkaravad (aesthetic wonder) in medieval literary discourse
- Connection with reader-oriented theories and indigenous hermeneutics

Course Objectives:

1. To introduce students to foundational concepts and frameworks of classical Indian literary theory.
2. To explore indigenous aesthetic practices and interpretations, especially from Odisha and other vernacular traditions.
3. To examine the relevance of classical theories like Rasa, Dhvani, Alankara, etc., in contemporary literary and cultural discourse.
4. To foster critical engagement with premodern Indian textual traditions through modern theoretical perspectives and indigenous knowledge systems (IKS).

Outcomes:

After completing this course, students will be able to:

1. Demonstrate a thorough understanding of major Indian aesthetic theories such as Rasa, Dhvani, Alankara, Guna, and Chamatkaravad.
2. Analyze literary texts using classical Indian theoretical frameworks in conjunction with modern critical approaches.
3. Identify and interpret indigenous and vernacular poetic traditions, including oral and performative forms.
4. Evaluate the ethical, metaphysical, and cultural dimensions of literary expression in Indian traditions.
5. Apply concepts from Indian poetics to interdisciplinary contexts, enhancing understanding of reader-oriented and indigenous hermeneutic strategies.
6. Engage critically with Indian knowledge systems and explore their relevance to contemporary literary studies.

Course-19: Western Literary Theory (Credit-4)

Unit-I: Plato's Idealism, Aristotle's Poetics

Revised+IKS :

- **Comparative Study: Aristotle's Poetics and Bharata's Natyashastra**

Unit-II: Classicism, Romanticism

Revised+IKS :

- **Enlightenment Thought and its impact on Western aesthetics**

Unit-III: Realism, Symbolism

Revised+IKS :

- **Marxist Literary Theory and early critiques of bourgeois realism**

Unit-IV: Imagism, Existentialism

Revised+IKS :

- **Absurdism and the Theatre of the Absurd**

Course Objectives:

1. To introduce foundational concepts in Western literary theory from classical to modern periods.
2. To explore key theoretical frameworks such as Idealism, Classicism, Romanticism, Realism, Symbolism, and Existentialism.
3. To facilitate comparative literary studies between Western and Indian theoretical traditions (IKS), e.g., Aristotle's Poetics and Bharata's Natyashastra.
4. To critically examine Enlightenment thought and its influence on aesthetics and literary criticism.
5. To analyze the development of Marxist literary theory and its critique of bourgeois literature.
6. To investigate modern and postmodern theoretical constructs like Absurdism and the Theatre of the Absurd.

Outcomes:

After completing this course, students will be able to:

- 1. Demonstrate an understanding of major Western literary theories and their historical development.**
- 2. Compare and contrast Indian and Western classical literary frameworks.**
- 3. Critically evaluate the influence of philosophical movements like Enlightenment and Existentialism on literature.**
- 4. Analyze texts using different theoretical lenses such as Marxism, Symbolism, and Imagism.**
- 5. Interpret literary works in the context of sociopolitical, philosophical, and aesthetic theories.**
- 6. Appreciate and articulate the contribution of Indian Knowledge Systems (IKS) in global theoretical discourse.**

Course-20: Linguistic(Credit-4)

Unit-I: Introductory Linguistics, Phonetics and Phonemics, Phonology, Speech Organs Cardinal Vowels, Vowels, Diphthongs, Consonants, Place of Articulation, Manner of Articulation.

Revised+IKS :

- Introductory Linguistics, Phonetics and Phonemics, Panini's Ashtadhyayi(IKS).

Unit-II: Phonemics, Segmental Phonemics, Supra-Segmental Phonemics, Stress, Junction, Nasal Allophones, Minimal Pair, Complimentary Distribution, Free Variation, Syllables, Sound Change.

Revised+IKS :

- Segmental & Supra-Segmental Phonemics, Stress, Junction, Minimal Pair

Unit-III: Principles of Linguistic Analysis, Phonological Morphological and Syntax

Revised+IKS :

- Principles of Linguistic Analysis, Panini's Grammar and Morphological System

Unit-IV: Morphology , Allomorph , Morphophonemic Change, Evolution of Language and Language Family.

Revised+IKS :

- Morphology , Syntax, Language Evolution , Classical Indian Grammar.

Course Objectives:

- 1. To introduce students to the fundamental concepts of linguistics, phonetics, and phonemics.**
- 2. To familiarize students with phonological and morphological systems across languages.**
- 3. To develop an understanding of segmental and supra-segmental phonemics, stress, and minimal pairs.**
- 4. To analyze linguistic principles through both Western and Indian (Paninian) perspectives, especially Panini's Ashtadhyayi.**
- 6. To provide insights into morphological processes, syntax, and the evolution of language, with a focus on Classical Indian grammar traditions.**

7. To integrate Indian Knowledge Systems (IKS) into modern linguistic theory and practice.

Outcomes:

After successful completion of this course, students will be able to:

1. Identify and explain key linguistic concepts including phonetics, phonemics, morphology, and syntax.
2. Demonstrate understanding of sound systems, articulation, and phonological variation in language.
3. Analyze language structures using both Western linguistic methods and Panini's grammatical framework.
4. Apply segmental and supra-segmental analysis in phonological studies.
5. Compare and contrast modern linguistic theories with Classical Indian linguistic traditions.
6. Interpret the evolution of language and grammatical systems with a holistic understanding including Indian knowledge contributions.

Course-21: Prosody and Meter (Credit-4)

Unit-I: Definition and Features of Prosody and Meter

Revised+IKS :

- Definition, origin, and scope of prosody
- Basic elements: syllable, foot, line, stanza
- Functions and aesthetic role of meter in poetry

Unit-II: Mode of Analysis and Related Terms

Revised+IKS :

- Analytical Methods, IKS & Related Terms (Revised + IKS Integrated)
- Methods of metrical analysis (classical and modern approaches)
- Key terms: caesura, enjambment, rhyme, scansion, etc.
- Indian Knowledge System (IKS):
- Introduction to Chandas Shastra (prosodic traditions in Sanskrit)
- Role of meter in Vedic and classical Indian poetry
- Examples from Odia, Sanskrit, and other Indian languages

Unit-III: Traditional Prosody and Meter

Revised+IKS :

- Greek and Latin meters
- English traditional meters (iambic, trochaic, anapestic, dactylic)
- Indian meters: Vrittas and their classifications

Unit-IV: Modern Prosody and Meter

Revised+IKS :

- Contemporary and Modern Approaches to Prosody (Revised)
- Free verse and experimental prosody
- Use of rhythm and sound patterns in modern poetry
- Prosody in digital and performance poetry
- Prosody in postcolonial and regional literatures

Course Objectives:

1. To introduce students to the fundamental concepts and terminology of prosody and meter in poetry.
2. To explore both classical and modern methods of metrical analysis with integration of Indian Knowledge Systems (IKS).
3. To examine traditional prosodic systems from Greek, Latin, English, and Indian literary traditions.
4. To study contemporary trends, including free verse, experimental prosody, and performance poetry.
5. To enhance understanding of the aesthetic, rhythmic, and structural role of meter across cultures and literary periods.
6. To provide comparative insights into the role of meter in postcolonial and regional literatures, including Odia and Sanskrit examples.

Outcomes:

By the end of this course, students will be able to:

1. Define and explain key elements of prosody such as syllable, foot, line, and stanza.
2. Identify and apply various metrical analysis techniques, both classical and modern.
3. Understand and interpret key prosodic terms such as caesura, enjambment, rhyme, and scansion.
4. Analyze traditional and contemporary meters from Western and Indian literary traditions, including Sanskrit Chandas and Vrittas.
5. Demonstrate knowledge of the Indian Knowledge System (IKS) and its relevance in poetic traditions.
6. Critically engage with experimental and digital forms of poetry with a focus on rhythm and sound.

Major Alt-1: Comparative Literature (Credit-4)

Unit-I: Definition, History, Meaning, Scope and Methodology

Revised+IKS :

- **Concepts and Approaches**
- **Methodology of Comparative Literary Studies**
- **Interdisciplinary nature and significance in a globalized world**
- **[IKS] Traditional Indian perspectives on literature and comparison (Kāvya Mimāṃsā, Rasa, Dhvani)**

Unit-II: Development in the West and in India, Need for a Universal view of Literature.

Revised+IKS :

- **Development in the West: Key thinkers and movements**
- **Development in India: Tagore, Aurobindo, Ananda Coomaraswamy**
- **Need for a Universal and Inclusive view of Literature**
- **Comparative literature and world literature**

Unit-III: Scope and Basis of Comparative Study of Odia Literature with Hindi and English

Revised+IKS :

- **Scope and Basis of Comparative Study**
- **Comparative analysis of Odia Literature with Hindi and English texts**
- **Genre-based, theme-based and stylistic comparisons**
- **Inclusion of Indian languages and regional literary traditions**

Unit-IV: Translation

Revised+IKS :

- Translation and Cultural Exchange
- Role of Translation in Comparative Literature
- Theories and Politics of Translation
- Translation as Cultural Negotiation

Course Objectives:

1. To introduce students to the concepts, scope, and methodology of Comparative Literature.
2. To familiarize learners with both Western and Indian traditions of literary development and comparison.
3. To explore the interdisciplinary nature of Comparative Literature in a globalized context.
4. To develop an understanding of traditional Indian knowledge systems (IKS), including Kāvya, Mīmāṃsā, Rasa, and Dhvani, in relation to literature.
5. To enhance the ability to compare Odia literature with Hindi and English texts using theme-based, genre-based, and stylistic approaches.
6. To analyze the role of translation in cultural exchange and literary negotiations.

Outcomes:

After completing this course, students will be able to:

1. Demonstrate an understanding of key concepts, methods, and history of Comparative Literary Studies.
2. Analyze Western and Indian perspectives on literature, including key thinkers like Tagore, Aurobindo, and Coomaraswamy.
3. Apply interdisciplinary and multicultural approaches to the study of literature.
4. Engage with IKS frameworks for literary interpretation and comparison.
5. Conduct comparative analysis of Odia literature with other Indian and global literatures.
6. Critically examine the role of translation in shaping literary and cultural discourses.
7. Appreciate and articulate the diversity of literary traditions across languages and cultures.

Major Alt-2: Post-Modern Odia Literature (Credit-4)

Unit-I: Differences between Modernism and Post-Modernism

Revised+IKS :

- Comparative Study of Modernism and Post-Modernism
- Influence of Post-Independence Socio-political Movements in Odisha
- Indigenous aesthetic theories in modern/post-modern Odia writing

Unit-II: Hyperreality, Intertextuality, Meta-Narrative

Revised+IKS :

- Key Concepts: Hyperreality, Intertextuality, Meta-Narrative
- Cyberspace and Postmodern Identity in Odia Literary Discourse
- Oral storytelling and folk motifs in post-modern narrative forms

Unit-III: Novel - "Chidabasha" by Rajendra Kishore Panda

Revised+IKS :

- **Comparative analysis with a contemporary Odia novel influenced by Dalit or tribal narratives**

Unit-IV: Short Stories:

(1) "Sabdara Amulachula" - Manoj Panda

(2) "Bisesh Sambad" – Kanheial

Revised+IKS :

- **Emphasis on marginalized voices and experimental narrative techniques**

Objectives:

1. To introduce students to the theoretical framework of Postmodernism and its contrast with Modernism.
2. To explore the impact of post-independence socio-political changes in Odisha on literary production.
3. To examine key postmodern literary concepts such as hyperreality, intertextuality, and meta-narrative within Odia literature.
4. To analyze the representation of postmodern identity through cyberspace, folklore, and oral storytelling traditions.
5. To critically study selected Odia novels and short stories that reflect postmodern themes and techniques.
6. To emphasize marginalized voices, including Dalit and tribal narratives, within the scope of Odia postmodern literature.
7. To develop an understanding of indigenous aesthetic theories in postmodern Odia writing.

Outcomes:

After successful completion of this course, students will be able to:

1. Differentiate between the characteristics of Modernism and Postmodernism in literary contexts.
2. Critically analyze Odia literary texts using postmodern theoretical concepts.
3. Identify and interpret the influence of socio-political events on post-independence Odia literature.
4. Discuss the role of indigenous theories and oral traditions in shaping postmodern Odia narratives.
5. Evaluate literary works by marginalized authors and recognize their contribution to postmodern discourse.
6. Apply interdisciplinary perspectives (like cyberspace and folk motifs) to understand evolving literary identities.
7. Demonstrate enhanced critical thinking and literary analysis skills through comparative and contextual reading.

Major Alt-3: Contemporary Criticism (Credit-4)

Unit-I: Feminism, New-Historicism

Revised+IKS :

- **Dalit Feminism (New Addition – IKS component)**

Unit-II: Cultural Studies, Myth Analysis

Revised+IKS :

- **Indigenous Narrative Structures in Indian Myths (IKS component)**

Unit-III: Eco-Criticism, Gender Studies

Revised+IKS :

- **Posthumanism and Environmental Justice (Updated topic)**

Unit-IV: New Criticism, Reader Response Theory

Revised+IKS :

- **Digital Humanities and Reader Interaction (New topic reflecting contemporary trends)**

Course Objectives:

1. To introduce students to major contemporary critical theories including feminism, eco-criticism, and cultural studies with an emphasis on Indian Knowledge Systems (IKS).
2. To provide analytical tools for examining literature through the lenses of gender, environment, digital media, and indigenous traditions.
3. To promote awareness of diverse perspectives such as Dalit feminism, indigenous narrative structures, and posthumanism.
4. To familiarize students with current theoretical trends such as Digital Humanities and Reader Response Theory in literary studies.
5. To enable critical engagement with texts using contemporary methodologies that reflect interdisciplinary and global approaches.

Outcomes:

After successful completion of the course, students will be able to:

1. Critically analyze texts using tools from feminism, new historicism, eco-criticism, and reader-response theory.
2. Evaluate cultural and social narratives through the frameworks of Dalit feminism and indigenous myth analysis.
3. Demonstrate understanding of IKS perspectives in the context of contemporary literary criticism.
4. Apply ecological and posthumanist theories to assess environmental and gender justice in literary contexts.
5. Explore the role of technology and interactivity in contemporary literary theory through Digital Humanities.
6. Develop research skills using interdisciplinary approaches that link literature with social, cultural, and digital domains.

BA SYLLABUS(NEP)-2025
Department Of Odia, Visva-Bharati
Minor Course: (Total- 8)

Semester	Paper	Subject	Credit	Total Credit
Sem-I	Course-1	Origin and development of Odia Language	4	
Sem-II	Course-2	Form of Odia Literature	4	
Sem-III	Course-3	Odia Folk Literature	4	
Sem-IV	Course-4	Ancient and Medieval Odia Literature	4	
Sem-V	Course-5	Modern Odia Literature	4	
Sem-VI	Course-6	Modern Odia Poetry	4	
Sem-VII	Course-7	Odia Fiction and Prose	4	
Sem-VIII	Course-8	Odia Drama	4	

Syllabus of BA-2025(NEP)
Department Of Odia, Visva-Bharati

Course-1: Origin and development of Odia Language

Revised : Origin, Development and Indigenous knowledge system in Odia language.

Unit-I: Origin and scope of Odia Language

Revised : Origin, Scope and geo-linguistic features of Odia language (Expanded)

Unit-II: Language family

Revised : Language Family and Indian grammatical traditions (with paninian model and IKS integration)

Unit-III: development of Odia Language

Revised: Development of Odia language through ages (Ancient, Medoeva;. Colonial and Post-Independance)

Unit-IV: Influence of Dravid, Arbic, Parcian and English

**Revised: Contact influence : Dravidian, Arabic, Persian, English and Indigenous Scripts
(Added Palm-leaf manuscript tradition)**

Course-2: Form of Odia Literature

Revised: Genres and Forms in Odia Literature through Classical and Indigenous Lenses

Unit-I: Poetry (Chaupadi, Chautisha, Epic, Lyric)

**Revised: Poetry Chaupadi, Chautisha, Epic, Lyric - Origin and Evolution
(Expanded with indigenous Poetic forms)**

Unit-II: Prose (Essay, Criticism, Biography, Auto Biography)

**Revised: Prose, Essay, Criticism, Biography, Auto-biography (with reference to
ancient narratives like Madala Panji)**

Unit-III: Novel, Short Story

Revised: Novel, Short Story (added Early narrative style in Odia)

Unit-IV: Drama, One Act Play

**Revised: Drama and One-Act play Ritualistic and Classical (e.g. Prahlada Nataka
tradition IKS element added)**

Course-3: Odia Folk Literature

Revised: Odia Folk literature and Indigenous Cultural knowledge

Unit-I: Definition and scope of Folklore

Revised: Concept, Definition and Scope of Folklore and Oral traditions

Unit-II: Folksongs

**Revised: Folk Song's - Ritual, Devotional, Seasonal (expanded with IKS on
agricultural song's)**

Unit-III: Folktales

**Revised: Folktales - Structure, Morales and transmission (added tribal and rural
knowledge systems)**

Unit-IV: Folk Theatre

Revised: Folk theatre- Prahlada Nataka, Daskathia, Pala etc (IKS focus)

Course-4: Ancient and Medieval Odia Literature

Revised: Historical perspectives in Ancient and Medieval Odia literature

Unit-I: Socio Cultural back ground of Ancient Odia Literature

Revised: Socio-Cultural background and Oral-written continuity (expanded from ancient Indian tradition)

Unit-II: Charya Geetika(No-5), Kalasa Chautisha

Revised: Chaarja Geetika (No. 5), Kalasa Cjaitosja (linked to Buddhist and Tantric IKS)

Unit-III: Socio Cultural back ground of Medieval Odia Literature

Unit-IV: Mathura Mangal, Chatur Binod

Revised: Selected Texts : Mathura Mangal, Chatur Binod - Moral, Philosophical and Bhakti themes.

Course-5: Modern Odia Literature-1

Revised: Renaissance and reform in Early Modern Odia literature

Unit-I: Radhanath Period

Revised: Radhanath Ray period - Social Awakening and Nationalism (IKS)

Unit-II: Satyabadi Period

Revised: Satyabadi period - Moral, Educational and Spiritual Renaissance added indigenous education movements(IKS)

Unit-III: Sabuja Period

Unit-IV: Pragatibadi Period

Course-6: Modern Odia Literature(Poetry)

Revised: Transformation of Poetic imagination of Modern Odia Poetry

Unit-I: Effect of Renaissance in Modern Odia Poetry

Revised: Renaissance in Odia Poetry and Indian literary movement(20% revised)

Unit-II: Poetry: 1. Kalijai- Godabarish Mishra

2. Srujana Swapna- Annadasankar Ray

3. Ei Sahakar Tale_ Mayadhar manasingh

Unit-III: Experiment in Modern Odia Poetry

Revised: Experimentation in Modern Poetry - form and language (IKS links to Sanskrit Poetics and Rasa theory)

Unit-IV: Poetry: 1. Alaka Sanyal- Guruprasad Mohanty

2. Chandramara Chudi- Ramakanta Rath
3. Manikara Priya - Prasanna Kumar Mishra

Course-7: Modern Odia Literature(Fiction)

Revised: Voices of modernity in Odia Short Stories and Novels

Unit-I: Major Short story writer

(Akhilamohan Pattnayak, Surendra Mohanty, Manoj Das)

Revised: Short Story writers : Akil Mohan Pattnayak, Surendra Mohanty, Manoj Das

Unit-II: 1. Andha Ratirira Surjya- Mohapatra Nilamani Sahoo

2. Laxmira Abhisara- Manoj Das

3. Patadei- Binapani Mohanty

Revised: New Trends : Mohapatra Nilamani Sahoo, Laxmira Abhisara added : Cultural rootedness)

Unit-III: Major Short Novel writer

(Fakirmohan Senapati, Gopinath Mohanty, Pratibha Ray)

Unit-IV: Amabasyara Chandra,

Revised: Women and Marginal voices in Odia Fiction (New IKS angle with focus on community and ecology)

Course-8: Modern Odia Literature(Prose & Drama)

Revised: Modern Odia Prose and Dramatic literature in National Context.

Unit-I: Major Essay writer

(Madhusudan Rao, Nilakantha Das, Chittaranjan Das)

Unit-II: Ardha Satabdira Odisha O Tahinre mo Sthana- Godabarish Mishra

Bai Mahanti Panji- Gopal Chandra Praharaj

Udanta Thalia- Gokulananda Mahapatra

Revised: Drama and Stage Play : Traditional Vs. Modern - Prahalad Natak, Ganantya, Modern Plays (IKS indigenous dramaturgy)

Unit-III: Major Play Writers

(Ramsankar Ray, Kalicharan Pattnayak, Manoranjan Das)

Revised: Literary Journalism and Literary Criticism (20% new)

Unit-IV: Gharasansar- Ramachandra Misra.

BA SYLLABUS(NEP)-2023
Department Of Odia, Visva-Bharati

Skill Enhance Course(SEC)

Semester	Paper	Subject	Credit	
Sem-I	SEC-1	Writing skill	3	
Sem-II	SEC-2	Creative Skill	3	
Sem-III	SEC-3	Textual Criticism	3	

Detail of the Course

SEC-1: Writing Skill (Credit-3)

Unit-I: Essay Writing

Revised: Essay Writing (Add component of writing essay based on Indian knowledge ` system)

Unit-II: Application Writing

Revised: Application Writing - include formats related to local cultural based.

Unit-III: News/Advisement Writing

Revised: News/Advertisement writing - incorporate sample advertisements related to indigenous (e.g. herbal practices, local fairs, handloom crafts.

SEC-2: Creative Skill(Credit-3)

Unit-I: Letter Writing

Revised: Letter Writing include formal and informal letters about traditional village practices or Folk performances.

Unit-II: Creative Writing(News/Poetry/Story/Feature)

Revised: Creative Writing(News/Poetry/Story/Feature) - Encourage Stories and Poems based on Odia Folk Heroes, Tribal legends, Village Rituals.

Unit-III: Correct Sentence Writing

Revised: Correct Sentence Writing - Add examples from Classical Odia Texts and Proverbs rooted in IKS.

SEC-3: Editing and Textual Criticism (Credit-3)

Unit-I: Definition and Scope of Textual Criticism

Revised: Definition and Scope of Textual Criticism (include examples from Classical Indian and Odia Scriptures e.g. Mahabharat, Sarala Mahabharata)

Unit-II: Method of Book Editing.

Revised: Method of Book Editing (Add discussion on editing Palm-leaf Manuscripts and Traditional Odia Literary Texts)

Unit-III: Major Publication Houses of Odisha.

Revised: Major Publication Houses of Odisha - includes houses Publishing on IKS subjects such as Jaganath Culture, Traditional Medicine, Odissi Music.

**BA SYLLABUS(NEP)-2023
Department Of Odia, Visva-Bharati**

MIL ODIA COURSE

Semester	Paper	Subject	Credit	Total Credit
Sem-II	AEC-2	MIL(Odia)-1	2	
Sem-IV	AEC-4	MIL(Odia)-2	2	

MIL(Odia)-1:

Revised : Language and its Roots

Unit-I: Origin and scope of Odia Language

Revised: Origin, Development and scope of Odia Language though Ancientm Medieval and Modern Periods

Unit-II: Language family

Revised: Language family - Classification of Indian Languages with focus on Indo-Aryan, Dravidian and Munda

(IKS 5b%) Role of Odia in Preserving Oral tradition and Indigenous Knowledge.

Objectives

Understand the roots, evolution, and identity of the Odia language.

Develop insights into the regional and pan-Indian language structure.

Outcomes

Identify key historical and structural elements of Odia.

Analyze influences from classical and indigenous traditions.

Appreciate linguistic continuity and variation in Indian languages.

MIL(Odia)-2:

Revised : Literary Forms and Expression

Unit-I: Poetry (Chaupadi, Chautisha, Epic, Lyric)

Revised: Devotional Poetics forms - Bhajana and Janana

Added IKS Folk Poetic Forms- Lokagita, Tribal Oral Poetry and Jagannath Bhajan

Unit-II: Prose (Essay, Criticism, Biography, Auto Biography)

Revised: Prose (Essay, Criticism, Biography, Auto Biography)

Addition (20% revised): Women's writing (e.g. Sarala Devi, Kuntala Kumari Sabat)

Contemporary Dalit autobiographies

IKS: Life writings of Odia nationalist leader (e.g. Madhusudan Das)

Objectives

Familiarize students with classical and modern Odia Poetics forms & literature.

Encourage appreciation of diverse literary voices and forms.

Outcomes

Critically engage with poetry and prose as mirrors of society.

Identify and analyze literary trends, themes, and structures.

Appreciate traditional literary heritage and evolving narratives in Odisha