

COURSES OF STUDY
M.A. PROGRAMME IN ODIA (SEMESTER SYSTEM) -2025
DEPARTMENT OF ODIA
VISVA-BHARATI, SANTINIKETAN
(20% Revised and 5% IKS)

The M.A. Programme in Odia shall be of two-year duration divided into four semesters. The Programme shall consist of 16 papers and there shall be provision for teaching and examination of 4 papers in each semester. Each paper shall carry 50 marks of which 20% shall be set apart for internal assessment. There shall be examination at the end of each semester period and the duration of examination shall be of 2.30 hours per paper.

COURSE STRUCTURE

Semester – I

Paper-I General Linguistics.
Paper-II Evolution and Structure of Odia Language.
Paper-III Old and Medieval Literature – Critical Survey – I.
Paper-IV Old and Medieval Literature – Critical Survey – II

Semester – II

Paper- V Old and Medieval Texts – I.
Paper- VI Old and Medieval Texts – II.
Paper- VII Special Paper [One Group Only].
(A)Linguistics and Stylistics. (B) Folk Literature. (C)Ancient Odia Literature. Paper- VIII Special Paper [One Group Only].
(A) Editing and Textual Criticism. (B) Comparative Literature.
(C) Medieval Odia Literature.

Semester – III

Paper- IX Modern Odia Literature-I
Paper- X Modern Odia Literature-II
Paper- XI Modern Odia Texts – Poetry and General Prose.
Paper- XII Modern Odia Texts – Fiction & Drama.

Semester – IV

Paper- XIII Theory of Literature – Indian Poetics and Western Poetics
Paper – XIV Special paper [One Group Only].
(A) Poetry. (B) Drama. (C) Short story

Paper- XV Special paper [One Group Only].
(A) Novel (B) General Prose (C) Communication & Computer

Paper – XVI Project

SEMESTER-I

Paper - I

General Linguistics

Title Revised + IKS : General and Applied Linguistics

Unit-1: Introductory Linguistics : Phonetics and Phonemics.

Phonology, Phonetics, Speech organ, Cardinal vowels, vowels, diphthong, consonants, place of articulation, manner of articulation.

Revised + IKS : Add module on Sanskrit and Odia phonetics in Indian grammatical traditions (Paninian system).

Unit-2: Phonemes, segmental phonemes, supra-segmental phonemes, stress, junction, nasals allophones, minimal pair, complimentary distribution, free variation, syllables, sound change.

Revised + IKS : Add - Indian linguistic methods – early Indian analysis of sound change and varna systems.

Unit-3: Principles of Linguistic Analysis : Phonological, Morphological and Syntax,

Revised + IKS : Add: Cross-cultural comparison between Western and Indian grammatical traditions.

Unit-4: Morpheme, Allomorph, morpho-phonemic change, Evolution of Language and Language family.

Revised + IKS : Revise to emphasize Indian language families like Indo-Aryan, Dravidian, Austroasiatic.

Objectives:

1. To introduce students to the fundamental principles of linguistics.
2. To enable understanding of sound patterns and grammatical structures in language.
3. To familiarize students with Indian and Western linguistic traditions.
4. To apply phonetic and phonological tools to Indian languages, especially Odia.

Outcomes:

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

1. Students will identify and describe various phonemes, morphemes, and syntactic structures.
2. Students will compare different linguistic theories and models.
3. Students will analyze Odia and other Indian languages using linguistic tools.
4. Students will demonstrate understanding of sound change, morphology, and language evolution.

PAPER – II

Evolution and Structure of Odia Language

Unit-1: Evolution of Odia Language :

The language of Inscription, Charya, Mahabharata, Bhagabat.

Revised + IKS : Charyapada and early Buddhist influences from Odisha.

Unit-2: Indo-Aryan sources and Non-Aryan Influences.

The influences of Dravid, Arabic & Persian and English.

Revised + IKS : influence of Jain and Buddhist linguistic elements in early Odia.

Unit-3: Grammatical Structure of Odia Language : Nominal System,
Verbal System and Syntax

Revised + IKS : Comparison of Odia grammar with Paninian models – nominal declensions, verb morphology

Unit-4: Language and dialect, Dialects of Odia, Baleswari, Brahmapuri & Sambalpuri Dialect.
Semantics.

Revised + IKS : Role of regional dialects in shaping Odia's identity.

Objectives:

1. To explore the historical evolution of the Odia language through inscriptions, literary texts, and socio-political changes.
2. To understand the linguistic influences—Indo-Aryan, Dravidian, Persian, Arabic, and English—on the structure of Odia.
3. To analyze the grammatical framework of Odia, focusing on nominal and verbal systems.
4. To introduce indigenous knowledge traditions such as Buddhist, Jain, and Paninian grammar in shaping Odia linguistics.
5. To investigate the role of regional dialects and language variation in forming a pluralistic Odia identity.

Outcomes:

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

1. Critically trace the historical stages of the Odia language and recognize early sources like Charyapada and inscriptions.
2. Identify and evaluate the impact of Indo-Aryan and non-Aryan linguistic elements on the development of Odia.
3. Apply grammatical analysis to Odia texts using Paninian and indigenous linguistic models.
4. Analyze dialectal diversity within Odia (e.g., Sambalpuri, Baleswari) and its significance in cultural identity.
5. Integrate IKS perspectives (e.g., Buddhist and Jain linguistic traditions) to deepen understanding of Odia language evolution.
6. Compare Odia grammar with related Eastern Indo-Aryan languages and appreciate the unique trajectory of Odia linguistics.

PAPER- III

Old and Medieval Literature – Critical Survey – I

Title Revised + IKS : Odia Folk and Religious Literature with Indigenous Oral Traditions

Unit-1: Oral Tradition: General Survey of Odia Folk Literature in its various Forms Folk Songs, Folk Sayings,

Revised + IKS : Indigenous performing traditions like Pala, Daskathia, and Leela.

Unit-2: Folk Tales, Folk Plays, etc

Revised + IKS : Analysis of folk epistemologies and community memory in tales and plays.

Unit-3: Historical and Cultural Back ground of Odia Literature.

Revised + IKS : Socio-cultural context through Jagannath culture, Buddhist and Shaiva/Vaishnava traditions.

Unit-4: Religious Foundation of Odia Literature, Growth of Religious Literature in Odia.

Revised + IKS : Link religious literature with Jagannath Culture and Mahima Dharma

Objectives:

1. To introduce students to the diversity and richness of Odia folk literature and its oral traditions.
2. To critically examine the role of indigenous performing arts like Pala, Daskathia, and Leela in shaping Odia literary heritage.
3. To analyze the cultural memory, folk epistemology, and community narratives embedded in tales and performances.
4. To explore the historical and religious foundations of Odia literature within Buddhist, Saiva, Vaishnava, and Mahima Dharma contexts.
5. To incorporate Indian Knowledge Systems (IKS) by linking literature with socio-religious practices and community storytelling.

Outcomes:

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

1. Identify and describe various forms of Odia folk literature, including songs, sayings, tales, and plays.
2. Critically evaluate indigenous performing traditions such as Pala, Daskathia, and Leela as literary and cultural texts.
3. Interpret and analyze community knowledge systems (folk epistemology) in traditional narratives and performances.
4. Understand the socio-cultural background of Odia literature, including its religious foundations and influence of Jagannath culture.
5. Draw connections between literature and religion, especially the Buddhist, Shaiva, Vaishnava, and Mahima traditions in Odisha.
6. Appreciate the oral and performative dimensions of literature as essential carriers of historical consciousness and cultural continuity.

PAPER- IV
Old and Medieval Literature – Critical Survey – II

Title (Revised + IKS): Development of Classical Odia Poetry and Kavya

Unit-1: Development of Odia Epic.

(Revised + IKS) : Influence of Mahabharata and Ramayana in Odia epic traditions.

Unit-2: Puranic, Romantic and ornate Kavya Literature in Ancient and Medieval Periods

(Revised + IKS) : Kavya tradition based on Rasa and Dhvani theories (Bharata, Anandavardhana).

Unit-3: Typical Forms of Odia Poetry (Choutisa, Chaupadi, Bhajana, Janana)

(Revised + IKS) : Study Chautisa and Janana forms from the perspective of Rasa theory (Bharata's Natyashastra).

Unit-4: Typical Forms of Odia Poetry. (Koili, Patala, Poi, Ogal etc.)

(Revised + IKS) : Koili, Pataala, Poi – link with socio-religious festivals and seasonal folk calendars.

Objectives:

1. To trace the historical growth of Odia epic and Kavya literature in ancient and medieval periods.
2. To understand the influence of Mahabharata and Ramayana on Odia epic traditions.
3. To explore Odia Kavya through Indian aesthetic theories such as Rasa and Dhvani.
4. To study classical Odia poetic forms like Chautisa, Chaupadi, Bhajana, and Janana.
5. To integrate Indian Knowledge Systems (IKS) by examining links between poetry and traditional festivals, folk calendars, and ritual contexts.

Outcomes:

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

1. Describe the development of Odia epic and ornate Kavya literature.
2. Analyze the literary and philosophical impact of Mahabharata and Ramayana on Odia texts.
3. Apply Rasa theory and Dhvani theory to critically interpret classical Odia poetry.
4. Identify and analyze key forms of Odia poetry such as Chautisa, Bhajana, and Janana within traditional frameworks.
5. Examine poetic forms like Koili, Patala, and Poi in relation to seasonal rituals, festivals, and folk life.
6. Demonstrate an understanding of how Odia poetic traditions reflect and preserve indigenous cultural and spiritual knowledge systems.

SEMESTER-II
PAPER- V

Old and Medieval Texts – I.

The following texts are to be studied critically with detailed annotation and emphasis on Philological and Historical aspects:

Unit-1: Carya-Gitika : Nos. 1, 6, 10, 22 and 28 [Ed. K.Mohapatra.]
Inscriptions : Nos. 1, 14, 31 and 32.(from Origin and Development of Odia Language and Script.- K.B.Tripathy.)

(Revised + IKS) : Inscriptions interpreted with Indic philological methods.

Unit-2: Madala Panji : [From 'Prachina Gadya-Padyadarsa' – Prachi Edition]. AjagaraSapa
Katha-- [Katha Lahari -- Ed. Karana Mahila]
Belabati Katha : – [Utkala Kahani -- Ed. Gopal Chandra Praharaj]
Baulagai Katha , Halia gita, Kandana gita ; [Palligiti Sanchayan -- Ed. K.B.Dash]

(Revised + IKS) : Madala Panji as a historical document with IKS value – linking with Jagannath culture and ritual calendar.

Unit-3: Kalasa Chautisa – Batsa Dasa.
Baramasi Koili
Shyamanagara He – Banamali Dasa.

(Revised + IKS) : Highlight ritualistic function of Baramasi Koili in agrarian society.

Unit-4: Syama Apabada Mote Lagi Thau – Gopala Krushna Pattanayak.
Champu – 'Gha'"Song – Kavisurya Baladeva Ratha.

(Revised + IKS) : Champu Kavya in light of alankara-shastra, metaphor theory.

Objectives:

1. To provide philological and historical analysis of selected early Odia literary texts and inscriptions.
2. To introduce indigenous literary forms like Carya-Gitika, Kandana Gita, and Baulagi Katha in their historical-cultural contexts.
3. To interpret Madala Panji as a historical record through the lens of Indian Knowledge Systems (IKS).
4. To highlight the ritual and agricultural relevance of Baramasi Koili and similar poetic forms.
5. To evaluate classical texts like Champu Kavya using Indian poetics such as Alankara Shastra, Rasa, and Dhvani theories.

Outcomes:

After completing this course, students will be able to:

1. Critically study inscriptions and early Odia texts using Indic philological methods.
2. Explain the significance of Madala Panji as both a cultural chronicle and a ritual document linked to Jagannath traditions.
3. Understand and analyze oral narratives such as Ajagara Sapa Katha and Belabati Katha in the framework of folk epistemology.
4. Examine the ritualistic functions of texts like Baramasi Koili in agrarian and seasonal life.
5. Apply classical literary theories to interpret Champu poetry, recognizing its use of metaphor and ornamentation.
6. Develop a deeper understanding of how literature serves as a record of regional identity, spiritual heritage, and community knowledge.

PAPER- VI
Old and Medieval Texts – II.

Unit-1: Sarala Mahabharata-- Swargarohana Parva, [Ed. By Artaballav Mahanty]
Jagannatha Dasa Bhagabata- Jadu Abadhuta Sambada.

(Revised + IKS) : A comparative study between Sarala's Swargarohana and the Sanskrit Mahabharata's ending. Discuss the evolution of dharma and moksha concepts.

Unit-2: Rudra Sudhanidhi. [From 'Prachina Gadya-Padyadarsa'-Prachi Edition]. Chatura Binoda – Preeti Binoda [Prachi Edition].

(Revised + IKS) : Include modern interpretations of spiritual symbolism in Rudra Sudhanidhi and link it to traditional Tantric-Bhakti Odia practices.

Unit-3: Rasa Kallola : Chhanda Nos. 6, 33, 34 [Prachi Edition].
Lavanyabati : Chhanda Nos. 1, 2, 22 [Prachi Edition].

(Revised + IKS) : Discuss Rasa theory (Navarasa) and classical Indian aesthetics (Alankarasastra) in Rasa Kallola

Unit-4: Bidagdha Chintamani : Chhanda Nos. 1, 39, 52 [Prachi Edition].

(Revised + IKS) : Bidagdha Chintamani Add 52 chhanda that reflect socio-ethical thought

Objectives:

1. To introduce students to major Old and Medieval Odia texts and their philosophical, cultural, and literary significance.
2. To foster comparative understanding between Odia and Sanskrit classical texts, especially on concepts like dharma, moksha, bhakti, and rasa.
3. To critically examine traditional poetic forms such as chhanda through the lens of Indian aesthetics (Alankarashastra and Rasa theory).
4. To develop an appreciation for the socio-ethical and spiritual dimensions in early Odia literature.
5. To integrate Indian Knowledge Systems (IKS) such as Tantric-Bhakti traditions, Natyashastra, and traditional manuscript cultures into literary analysis.

Outcomes:

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

1. Analyze the literary and philosophical significance of Sarala Mahabharata and Jagannatha Dasa's Bhagabata within both Odia and pan-Indian contexts.
2. Interpret spiritual metaphors and symbols in Rudra Sudhanidhi and relate them to traditional Odia Tantric-Bhakti practices.
3. Apply classical Indian literary theories (like Navarasa, Alankara, and Dhvani) to Old Odia poetry such as Rasa Kallola and Lavanyabati.
4. Examine the socio-ethical and moral concerns expressed in Bidagdha Chintamani using indigenous ethical frameworks.
5. Demonstrate competence in comparing classical Odia literature with Sanskrit epics and aesthetics, emphasizing both continuity and innovation in literary traditions.

PAPER – VII

Special Paper [Only one group]

Group-A : Linguistics & Stylistics

Unit-1: Nature of Linguistic system - Levels of Linguistic Structure.

Revised : Expand to include Panini's grammar and influence on Odia syntax.

IKS: Indigenous grammar traditions – relation between Odia and classical Indian linguistics

Unit-2: Process of Linguistic Change, Evolution and Development of Odia Script.
Language and Society.

Revised : Include evolution from Kalinga Script to modern Odia

IKS: Role of Jagannatha temple in shaping Odia linguistic identity

Unit-3: Linguistic Foundation of Style, Principles of Style Analysis

(Revised +IKS): Add examples from traditional Odia proverbs, riddles to show stylistic variation

Unit-4: Stylistic resources of Language.

Literary vs. Colloquial Style - Literary Diglossia

Revised : Incorporate colloquial speech from folk drama and performative tradition

IKS: Study of diglossia using temple chants vs. local dialects

Objectives:

1. To understand the fundamental nature, levels, and structure of the Odia language from a linguistic perspective.
2. To examine the historical evolution and development of Odia script and phonological changes in a socio-cultural context.
3. To introduce classical Indian linguistic traditions, especially Panini's grammar, and relate them to Odia syntax.
4. To analyze stylistic elements in Odia using tools of modern linguistics, traditional expressions, and folk styles.
5. To integrate Indian Knowledge Systems such as temple chants, Odia proverbs, and oral traditions into linguistic and stylistic analysis.

Outcomes:

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

1. Explain linguistic structures in Odia and analyze them using Paninian principles and indigenous grammar traditions.
2. Identify and describe the historical evolution of Odia script from the Kalinga era to the present, understanding its relationship with language and society.
3. Demonstrate stylistic variations in Odia using traditional proverbs, riddles, and folk expressions as case studies.
4. Distinguish between literary and colloquial Odia, applying concepts such as diglossia, with examples from temple chants and local dialects.
5. Analyze how the Jagannath tradition and other indigenous cultural institutions have shaped Odia linguistic and stylistic identity.

Group – B : Folk-Literature

Unit-1: Definition & Scope of Folklore.

Folk Literature Collection, Preservation and Field Methods.

(Revised + IKS) : Fieldwork-based analysis of Odisha's Folk & tribal oral heritage

Unit-2: Different Approaches to the Study of Folklore, Odia Folk Literature.

Theories of Origin, Classification of Folk Songs-- Form, Style, Metre, Social and Religious Background

Revised : Folk songs used in festivals like Raja, Chaiti.

IKS : Link oral literature to agricultural and seasonal cycles

Unit-3: Theories of Origin, Classification of Folk Tales,-

General Characteristics-Modern Short Story vrs. Folktales, Motifs, Types, Morphology

Revised : Add tribal folktales and their motifs

IKS : Explore healing and wisdom traditions through myths

Unit-4: Theories of Origin, Classification of Folk Theatre,

General Characteristics, Stage techniques, Association with Rituals and Festivals.

Revised : Add study of puppetry and local theatre rituals (Sakhi Nata, Ramlila)

IKS: Ritual integration in performance-based literature

Objectives:

1. To explore the definition, scope, and methodologies of collecting and preserving Odia folk and tribal literature.
2. To study the origin, classification, and forms of Odia folk songs, tales, and theatre in their social, religious, and ritual contexts.
3. To understand and analyze folk narratives and songs within agricultural, seasonal, and spiritual cycles.
4. To integrate Indian Knowledge Systems (IKS), such as healing traditions, performance-based rituals, and oral wisdom, into the study of folk genres.
5. To promote field-based research and appreciation of Odisha's rich oral and performative heritage.

Outcomes:

After completing this course, students will be able to:

1. Apply field-based methods to document and analyze Odisha's folk and tribal oral traditions, including songs, stories, and performances.
2. Identify and interpret folk songs from traditional festivals like Raja and Chaiti, linking them to agricultural and seasonal rhythms.
3. Critically examine tribal folktales and myth-based narratives, exploring themes of healing, morality, and cultural wisdom.
4. Understand the ritual context of folk theatre, including puppetry, Sakhi Nata, and Ramlila, and their integration into religious and social life.
5. Demonstrate an informed perspective on the role of oral literature in sustaining cultural memory and IKS systems in rural Odisha.

Group-C : Ancient Odia Literature

Unit-1: Religious, and Socio-Cultural Background of Ancient Odia Literature.

Revised + IKS : Contextual study of ancient Odisha's socio-cultural matrix: Jain, Buddhist, Shaiva, and tribal influences.

Unit-2: Different Literary genre : Inscriptions, Carya Gitika, Veda (Sishu), Gita (Matsyendranath), Kalasha (Chautisa), Panji (Madala), Koili (Kesaba), Prose (Rudrasudhanidhi) etc.

Revised + IKS : Analytical study of Carya Gitika, Gita of Matsyendranath, Kalasha, and Koili as early Odia texts.

Unit-3: Controversies on Ancient Odia Literature : based on religious faith, time and creator.

Revised + IKS : Literary disputes around authorship, religious influence, and historical positioning.

Unit-4: Literary and Linguistics assessment of the literature of Sarala Das.
Significance and speciality of ancient Odia literature

Revised + IKS : Sarala Das's contributions viewed through his literary, ethical, and spiritual influence.

Objective:

1. To explore the religious, socio-cultural, and literary background of Ancient Odia literature with emphasis on Jain, Buddhist, Shaiva, and tribal influences.
2. To examine ancient literary genres, texts, and inscriptions through analytical and contextual approaches.
3. To critically understand controversies related to authorship, religious impact, and historical positioning in ancient literature.
4. To assess the linguistic, literary, and spiritual contributions of Sarala Das.
5. To integrate Indian Knowledge System (IKS) perspectives in understanding the ethical, philosophical, and indigenous dimensions of ancient texts.

Outcomes:

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

1. Describe the socio-cultural and religious context of ancient Odia literature, including major traditions like Jainism, Buddhism, Shaivism, and tribal systems.
2. Analyze early Odia texts such as Carya Gitika, Kalasha, Gita of Matsyendranath, and Koili from both literary and cultural viewpoints.
3. Evaluate historical and religious controversies surrounding ancient Odia literature, including questions of authorship and textual authenticity.
4. Interpret the works of Sarala Das in terms of literary quality, linguistic significance, and spiritual depth.
5. Apply Indian Knowledge System (IKS) perspectives to understand the ethical, philosophical, and indigenous knowledge embedded in ancient Odia literature.

Paper – VIII

Special Paper (Only one group)

Group - A : Editing and Textual Criticism

Unit-1: [A Palm-leaf MSS Selected from the MSS collection of the Department of Odia, Visva-Bharati to be edited with textual criticism under the guidance of a teacher].

Revised + IKS : Edit selected palm-leaf MSS from Odisha's major manuscript repositories (Visva-Bharati/Odisha State Archives/local mutts).

Unit-2: Theoretical aspects : Methods of Editing & Textual criticism,
Ancient Script and Methods of writing, Preparation of MSS Catalogue.
Types of MSS, Reasons of corruption of texts, Criticism of Texts,
Critical recension of Texts.
Genealogical Method- Emendation of texts, direct & indirect evidences.

Revised + IKS : Traditional & modern methods of editing, palaeography, corruption of texts.

Unit-3: Tracing the edition- Determining the time of the text, Study of the colophon, Language and Literature study of the texts.

Revised + IKS : Expanded to include digital edition techniques, software for text analysis.

Unit-4: Methods of collection & preservation of texts, History of Odia editing & Textual Criticism.

Revised + IKS : Preservation methods used in palm-leaf traditions, use of natural inks, climate-based storage methods.

[Note: Students offering this group shall submit their dissertations for examination before appearing at the end of 2nd Semester.]

Objective:

1. To introduce students to the principles, methods, and practical applications of editing and textual criticism, especially in the context of ancient Odia manuscripts.
2. To provide hands-on training in editing palm-leaf manuscripts using traditional and modern methods.
3. To develop students' understanding of palaeography, ancient scripts, manuscript cataloguing, and textual emendation.
4. To incorporate Indian Knowledge System (IKS) in studying indigenous methods of preservation, natural materials, and textual practices.
5. To familiarize students with digital tools and software for manuscript editing and analysis.

Outcomes:

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

1. Edit and critically evaluate palm-leaf manuscripts using theoretical and applied methods of textual criticism.
2. Identify and interpret various ancient scripts, colophons, and palaeographic features in Odia manuscripts.
3. Explain the processes of manuscript cataloguing, compilation errors, textual emendation, and genealogical analysis.
4. Apply both traditional (IKS-based) and digital techniques for editing and preserving texts.
5. Demonstrate knowledge of the historical development of Odia textual criticism and the importance of indigenous preservation methods (natural inks, climate-based storage).
6. Use software tools for text analysis, digital edition, and metadata organization in manuscript studies.

Group – B : Comparative Literature

Unit-1: Definition, History and Utility, Meaning & Scope, Methodology.

Revised + IKS : Postcolonial and indigenous comparative theories

Unit-2: Development in the West and in India, Need for a Universal view of Literature

Revised + IKS : Odia Sahitya's link with Sanskrit, Prakrit, and Pali systems

Unit-3: Scope and Basis of Comparative Study of Odia Literature with Sanskrit, Hindi, Bengali and English Literature.

Revised + IKS : Epistemological common ground in Odia, Hindi, Sanskrit, and Bengali texts

Unit-4: Translation

Revised + IKS : Add ethics of translating indigenous knowledge texts

Objective:

1. To introduce students to the foundations, scope, and methods of Comparative Literature.
2. To develop understanding of postcolonial and indigenous (IKS-based) comparative literary theories.
3. To explore the historical development of comparative literature in both Western and Indian contexts.
4. To examine the literary relationships between Odia literature and other languages such as Sanskrit, Prakrit, Pali, Hindi, Bengali, and English.
5. To promote ethical and culturally sensitive approaches in translation, especially of indigenous knowledge texts.

Outcomes:

After completing this course, students will be able to:

1. Define and explain the history, meaning, scope, and methodology of Comparative Literature.
2. Apply postcolonial and indigenous comparative frameworks in literary analysis.
3. Analyze the influence and connections between Odia literature and Sanskrit, Prakrit, and Pali traditions.
4. Compare and interpret literary texts across Odia, Hindi, Sanskrit, Bengali, and English through epistemological common ground.
5. Evaluate literary development from Indian and Western perspectives with a focus on universality and cultural context.
6. Demonstrate ethical understanding in the translation of indigenous literary and knowledge texts.

Group-C : Medieval Odia Literature

Unit-1: Socio-Political-Cultural background of Medieval Odia Literature.

Revised + IKS : Jagannath Consciousness in Odia medieval texts.

Unit-2: Identification of Pre-Medieval and Post-Medieval Odia Literature.

Revised + IKS : Distinction of stylistic features between pre- and post-medieval periods.

Unit-3: Poetics (Kavyadarsha) of Medieval Kavya Tradition.

Revised + IKS : Inclusion of indigenous poetic systems of Odisha.

Unit-4: Major poets of Different Phases.

Innovation and Originality of Medieval Odia Literature.

Revised + IKS : New poets and lesser-known female authors.

Objective:

1. To examine the socio-political and cultural background of Medieval Odia literature with a focus on religious consciousness, especially Jagannath cult influence.
2. To identify and differentiate stylistic features and thematic developments between Pre-Medieval and Post-Medieval literary phases.
3. To introduce medieval poetics, including Kavyadarsha and indigenous poetic systems of Odisha.
4. To study the works of major poets across various phases, including innovations and the contributions of lesser-known and female authors.
5. To integrate Indian Knowledge System (IKS) perspectives for a deeper understanding of indigenous literary thought and spiritual aesthetics.

Outcomes:

After completing this course, students will be able to:

1. Understand and explain the cultural and socio-political background of Medieval Odia literature and its connection to Jagannath consciousness.
2. Identify key stylistic and thematic features distinguishing Pre-Medieval and Post-Medieval Odia texts.
3. Interpret and apply classical poetics like Kavyadarsha and indigenous poetic frameworks from Odisha.
4. Analyze the contributions of major medieval poets, including underrepresented and female authors.
5. Evaluate innovations and transformations in Odia literary tradition across different medieval phases.
6. Incorporate IKS-based approaches to appreciate the ethical, spiritual, and aesthetic values embedded in medieval Odia literature.

SEMESTER-III

PAPER – IX

Modern Odia Literature-I

Unit-1: Impact of Western Culture and Literature – Renaissance in Odisha.

Revised + IKS : Revised: Include regional reform movements, women's education, and printing technology's impact on Odia literature.

Unit-2: Emergence of Modern Trends in Literature –
Imitations and Innovations in new forms and genres.

Revised + IKS : Include 20th-century literary criticism and reader response theory in Odia context

Unit-3: Modernisation of Odia Poetry: Pioneers of Main Trends and Movements,
Evolution of Forms of Poetry-Epic, Ballad, Lyric, Ode, Sonnet, Elegy etc.,

Revised + IKS : Include post-Independence poetic voices

Unit-4: Major Poets of Different Phases: Radhanatha and His Contemporaries; Satyabadi, Sabuja and Pragati Group of Writers and the Experimentalists of the Post Independence Period.

Revised + IKS : Satyabadi, Sabuja, Pragati, and experimentalist groups during the independence era.

Objective:

The paper aims to:

1. Introduce students to the influence of Western culture and the Renaissance in Odisha, shaping modern Odia literature.
2. Examine the emergence of modern trends, highlighting literary innovations, new genres, and thematic shifts in Odia writing.
3. Analyze the modernization of Odia poetry, focusing on key poets, movements, and poetic forms.
4. Explore literary groups such as Satyabadi, Sabuj, Pragati, and experimentalists, especially during the post-independence era.
5. Integrate Indian Knowledge Systems (IKS) perspectives, such as regional reform, women's education, printing technology, and reader response theory within the Odia literary context.

Outcomes

After completing this course, students will be able to:

1. Understand the historical and cultural context of the Odisha Renaissance and its literary impact.
2. Critically evaluate the transformation in Odia literature during the modern era, including new forms and genres.
3. Identify and analyze different poetic movements and major trends in Odia poetry.
4. Recognize the contributions of leading modern Odia poets and their influence across different phases.
5. Appreciate and interpret 20th-century literary criticism, reader response theory, and IKS contributions in Odia literature.
6. Develop comparative insights into pre- and post-independence Odia literary voices and movements.

PAPER – X
Modern Odia Literature-II

Unit-1: Growth of Odia Prose Literature: Types of Prose –

Essay, Belles-lettres, Travelogue, Biography, Autobiography etc.

Prose Style of Important Authors: Madhusudan, Sashibhusan Ray, Nilakantha Das,

Gopal Chandra Praharaj, Chittaranjan Das. Sarat Kumar Mohanty

Revised + IKS : Study of traditional Odia wisdom texts like Chautisha and Lakhmi Purana as proto-prose forms.

Unit-2: Growth of Oriya Dramatic Literature and Theatre: Conventional and Experimental Trend, Form and Content.(Street theatre, Third Theatre, Epic Theatre, Natya Chetana)

Major Play-Wrights: Ramasankar, Aswini Kumar, Kali Charan, Gopal Chhotray,

Monoranjan Das, Bijay Misra and Ratiranjan Mishra

Revised + IKS : Focus on traditional performance forms like Prahalad Nataka, Danda Nata, and their transformation into modern dramaturgy.

Unit-3: Rise of Odia Novel in Different Phases – Developments in Structure,

Theme, Characterisation and Narration. Categories of Novel, Major Authors:

Fakirmohan, Kalindi Charan, Gopinath, Surendra

& Santanu Acharya, Pratibha Ray

Revised + IKS : Exploration of indigenous storytelling traditions and ethical narratives from classical Odia texts influencing novel-writing.

Unit-4: Rise of Odia Short Story in Different Phases –

Developments in Form, Theme, Characterisation and Presentation.

Classification of short story. Categories of Short Story, Major Authors: Fakirmohan,

Surendra, Akhil Mohan, Manoj Das , Binapani Mohanty, Hrusikesh Panda

Revised + IKS : Analysis of oral folktales and fables (Lokakatha, Panchatantra traditions) and their impact on short story themes and styles.

Objective:

1. The primary objective of this paper is to provide students with a comprehensive understanding of the development of modern Odia prose, drama, novels, and short stories. The course emphasizes the literary movements, major authors, and thematic concerns that shaped modern Odia literature, alongside the integration of Indigenous Knowledge Systems (IKS) such as traditional forms, folk narratives, and ethical storytelling.

Outcomes:

After completing this paper, students will be able to:

1. Understand the evolution of Odia prose literature—identify various prose forms and analyze the contribution of key prose writers and their distinctive styles.
2. Analyze the growth of Odia drama and theatre, distinguishing between conventional and experimental forms and understanding the works of major playwrights.
3. Evaluate the development of the Odia novel, recognizing structural, thematic, and narrative trends across different phases.
4. Assess the progression of Odia short stories, with a focus on form, presentation, and thematic content contributed by important writers.
5. Appreciate traditional Odia literary forms and Indigenous Knowledge Systems such as Chautisha, Lakshmi Purana, Danda Nata, Panchatantra, and Lokakatha, and understand their influence on modern literary forms and ethical frameworks.
6. Critically examine the intersection between classical texts and contemporary genres, and how indigenous storytelling continues to inform and enrich modern Odia literature.

Paper – XI

Modern Odia Texts – Poetry and General Prose

Unit-1: Classical Modern Poets (Revised)

Radhanath Ray	Mahayatra –Ist Sarga
Gangadhar Meher	Bhakti
Annada Sankar Ray	Srujana Swapna
Mayadhara Mansinha	Taruna kabira asha(Dhupa)
Radhamohan Gadanayak	Mousumi
Ananta Pattanayak	Sarbahara

Unit-2: Progressive & Post-Independence Voices (Revised)

Satchidananda Routray	Alaka Sanyal
Guru Prasad Mohanty	Champaphula
Ramakant Ratha	Kapala likhana
Sitakanta Mahapatra	Bharatabarsha
Soubhagya Kumar Mishra	Thikana (Dwasuparna)
Prasanna Kumar Mishra	Ethara konarkre(Mu eka kathuria ho)

Unit-3: Prose & Reflections – Cultural Depth (Revised)

Radhanath Ray-	“Bibeki”
Gopala Chandra Paraharaj-	Bhagabata Tungire Sandhya[& 2 Sandhya]

Unit-4: Criticism & Cultural Essays – (Revised)

Mayadhar Manasinha-	Kabi O Kabita
Bhubaneswar Behera-	Gaanra Daka

Objectives:

1. To familiarize students with modern trends in Odia poetry and prose from classical modern to post-independence era.
2. To introduce key literary voices like Radhanath Ray, Gangadhar Meher, Mayadhar Mansinha, Sitakanta Mahapatra, and others.
3. To explore the socio-cultural reflections in Odia essays, reflections, and critical writings.
4. To develop analytical and interpretive skills through the study of poetry, prose, and critical essays.
5. To highlight the evolution of literary expressions from tradition to modernity and progressivism in Odia literature.

Outcomes:

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

1. Identify and analyze major themes, styles, and innovations in modern Odia poetry and prose.
2. Understand the contributions of prominent modern and post-independence poets and essayists.
3. Critically evaluate literary texts in the context of cultural, historical, and political backgrounds.
4. Explain the cultural and philosophical depth of Odia essays and prose reflections.
5. Demonstrate comprehension and interpretation of poetic devices, forms, and meanings used by different authors.
6. Appreciate literary criticism and essays as tools to understand broader cultural narratives.

PAPER – XII

Modern Odia Texts – Fiction & Drama

Unit-1: Novel (Revised)

Fakir Mohan Senapati Chhamana Athaguntha

Gopinath Mohanty Amrutara santan

Amrutara Santana – Focus on indigenous life and traditions (IKS perspective)

Unit-2: Short Story (Revised)

Surendra Mothanty Mahanirbana

Monoj Das Manoj Panchabinsati

Mahanirbana – Philosophical and spiritual themes (IKS perspective)

Unit-3: Drama (Revised)

Ramasankar Ray Kanchikaberi

kalicharana Raktamati

Kanchikaberi – Socio-Historical Drama(IKS perspective)

Unit-4: Drama (Revised)

Manoranjan Das Aagami

Ramesh Panigrahi Mahanatak

Mahanatak – Based on classical forms of Odia theatre and traditional narratives (IKS integration)

Objectives:

1. To introduce students to significant works of modern Odia fiction and drama.
2. To analyze literary texts in relation to their socio-cultural, philosophical, and historical contexts.
3. To explore indigenous life, traditions, and worldviews through the lens of Indian Knowledge Systems (IKS).
4. To enhance critical appreciation of novels, short stories, and dramas in Odia literature.
5. To understand the evolution of Odia narrative and theatrical traditions, including classical forms.

Outcomes:

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

1. Critically analyze the thematic and stylistic aspects of modern Odia novels, short stories, and dramas.
2. Evaluate the philosophical and spiritual elements in Odia fiction from an IKS perspective.
3. Demonstrate knowledge of the socio-historical contexts influencing modern Odia literature.
4. Identify and interpret the indigenous elements and traditional knowledge systems reflected in selected texts.
5. Appreciate the richness of Odia dramatic traditions and their relevance to contemporary society.
6. Conduct comparative literary analysis using both modern critical tools and indigenous frameworks.

SEMESTER-IV

Paper – XIII

Theory of Literature : Indian Poetics and Western Poetics

Unit-1: School of Criticism-- Rasa, Reeti, Dhvani , Auchitya, Alankara, Bakrokti

Revised+IKS : Schools of Literary Criticism – Rasa, Reeti, Dhvani,
Western Theory of Literature : Aristotle's views of Poetry and Tragedy.
Art for Art's sake vs. Life's sake.

Unit-2: Word and Meaning-- Concept of Kavya, Structure of Kavya Mode of Metrical Analysis.

**Revised+IKS Elements of Prosody : Metre, Rhyme, Rhythm, Types of Metre ,
Approaches to Metrical Analysis**

Revised : Foundations of Western Literary Theory: Exploration of Aristotle's perspectives on Poetry and Tragedy.

Comparative discussion on Art for Art's Sake versus Life's Sake in literary expression.

Unit-3: Western Theory of Literature : Aristotle's views of Poetry and Tragedy. Art for Art's sake vs. Life's sake. Literary Isms : Classicism, Romanticism, Realism, Symbolism, Imagism etc.

Revised : Foundations of Western Literary Theory: Exploration of Aristotle's perspectives on Poetry and Tragedy. Comparative discussion on Art for Art's Sake versus Life's Sake in literary expression. Study of major literary movements including Classicism, Romanticism, Realism, Symbolism, Imagism, and other influential trends in Western literature.

Unit-4: Types of Criticism : Practical, Textual, Structuralistic, Formalistic, Linguistic, Stylistic, De-Construction. Evolution of Odia Literary Criticism

Revised- Approaches to Literary Criticism: Introduction to key critical methodologies: Practical Criticism, Textual Analysis, Structuralism, Formalism, Linguistic and Stylistic Approaches, and Deconstruction Theory.

Objectives:

1. To introduce students to classical Indian theories of literary criticism, focusing on the foundational concepts like Rasa, Reeti, and Dhvani, Auchitya, Alankara, and Vakrokti within the Indian knowledge system (IKS).

2. To explore the relationship between word and meaning in the context of Kavya, with emphasis on traditional views and elements of prosody like metre, rhyme, and rhythm structure of Kavya, along with metrical analysis as a tool for literary interpretation.
3. To introduce students to the foundational concepts of Western literary theory, particularly Aristotle's views on Poetry and Tragedy and Western literature such as Classicism, Romanticism, Realism, Symbolism, and Imagism.
4. To develop an understanding of different literary criticism approaches, including Practical Criticism, Structuralism, Formalism, and Deconstruction and historical development of literary criticism in the Odia literary tradition.

Outcomes:

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

1. Analyze literary texts using Indian schools of criticism such as Rasa, Reeti, and Dhvani.
2. Apply principles of Auchitya, Alankara, and Vakrokti in aesthetic evaluation of classical and modern literary works.
3. Demonstrate a nuanced understanding of Kavya by interpreting its semantic and poetic dimensions.
4. Identify and explain various metrical patterns, rhythmic forms, and prosodic devices used in Indian poetry.
5. Develop critical perspectives grounded in Indian literary tradition, integrating both classical concepts and IKS-based frameworks.

Paper – XIV :

Special paper [One group only]

Group-A : Poetry

Unit-1: Forms of poetry Types of poetry : Metaphysical, Didactic, Pastoral, Satire etc.
Theme of Poetry : Love, Nature, Politics, Beauty and Truth, etc

Revised: Forms and Themes in Poetry

Poetic forms: Narrative, Lyrical, Dramatic

Types of Poetry: Metaphysical, Didactic, Pastoral, Satirical, etc.

Themes in Poetry: Love, Nature, Politics, Social Justice, Beauty and Truth

IKS Integration: Exploration of folk poetic traditions and oral narrative forms in indigenous communities.

Unit-2: Art of Poetry : Language, Style and Metre, Critical Survey of Odia Poetry.

Relevance of Traditional Forms in Evolution of Modern Odia Poetry.

Revised: The art of poetic expression: Language, Style and Metre, Critical Survey of Odia Poetry

IKS Modification: Influence of devotional songs, and local cultural idioms in shaping poetic expression in Odia literature

Unit-3: Modern developments in Form, Theme, Style and Metre

Revised: Developments in Form, Theme, and Style in modern poetry

Unit-4: Special study of the Main Schools of Odia Poetry

IKS Link: Reflection of indigenous worldviews and ecological consciousness in regional poetic schools

Objectives:

1. To familiarize students with various forms, types, and themes of poetry, including Metaphysical, Didactic, Pastoral, Satirical, etc.
2. To develop analytical skills through the study of poetic forms such as narrative, lyrical, and dramatic.
3. To explore the role of poetry in expressing complex themes like love, nature, politics, social justice, beauty, and truth.
4. To critically examine the evolution of Odia poetry, focusing on language, style, and metre.
5. To highlight the contributions of indigenous knowledge systems (IKS) in shaping poetic traditions through folk songs, oral narratives, and cultural idioms.
6. To encourage appreciation for regional poetic schools and ecological consciousness in poetry.

Outcomes:

After completing this paper, students will be able to:

1. Identify and classify different poetic forms and types with clarity and examples.
2. Critically analyze poetry by applying knowledge of form, theme, and style.
3. Trace the evolution of modern Odia poetry and recognize the influence of traditional and indigenous forms.
4. Interpret poetic texts with an understanding of socio-cultural and political contexts.
5. Appreciate the diversity in poetic expression across time periods and regions.
6. Understand the impact of IKS on poetic language, imagery, and worldview.

Group – B : Drama

Unit-1: Definition and Scope, Dramatic Structure : Eastern and Western Classification :

a] Mythological, Historical, Social etc

b] Tragedy, Comedy

Revised : Classification Based on Themes:

Eastern- Mythological, Historical, Social, Political (IKS integration)

Western - Tragedy, Comedy

Unit-2: Stage Craft and Dramatic Technique in Ancient India.

Folk-Theatrical Tradition, classification : Lila, Nata, Suanga, Yatra etc

Revised+IKS -- Stagecraft and Performance Techniques in Classical and Folk Traditions.

Dramatic Techniques in Ancient Indian Theatre

Folk Performance Styles: Lila, Nata, Suanga, Yatra etc.

Unit-3: Experiments in New Trend – Existentialist, Absurd, Epic.

Revised : Modern Innovations and Theatrical Movements

Experiments in Contemporary Drama: Existentialist, Absurdist, Epic Theatre

Unit-4: History of Stage and Theatre of Odisha, One Act Play, Radio Play, Natyachetana.

Revised : Regional Theatre and Media Adaptations

Evolution of Stage and Theatre in Odisha

Objectives:

1. To introduce students to the various forms, themes, and structures of drama across Eastern and Western traditions.
2. To develop an understanding of dramatic techniques and stagecraft in both classical and folk theatrical traditions, especially within the Indian Knowledge System (IKS).
3. To analyze different dramatic genres such as tragedy, comedy, mythological, historical, social, and political plays.
4. To explore folk performance styles like Lila, Nata, Suanga, Yatra and their cultural significance.
5. To examine innovations in modern drama, including existentialist, absurdist, and epic theatre.
6. To study the evolution and contributions of Odia theatre, including one-act plays, radio plays, and regional adaptations.

Outcomes:

1. Students will be able to classify and compare Eastern and Western dramatic forms and themes.
2. Students will gain knowledge of stagecraft and dramatic techniques used in ancient Indian and folk theatre.
3. Students will understand and appreciate the diversity of Indian folk performance traditions.
4. Students will critically evaluate contemporary drama movements and their impact on society.
5. Students will acquire the ability to analyze regional theatre practices, especially the development of Odia stage and media adaptations.
6. Students will develop practical insights into the historical and cultural contexts of Indian and world drama.

Group – C : Shortstory

Unit-1: Definition and Scope of short story.

Theoretical aspects of the genre : Theme and Structure of Plot, Characterology,

Revised: Theoretical elements of the genre: Structure and theme of the plot, characterology.

Unit-2: Setting, Point of view, Language and Style.

Methodology of Study: Structural, Stylistic, Sociological etc.

Revised + IKS: Study of methodology : Structural, stylistic, sociological, and others.

Unit-3: Historical aspects of the Study : Traditional fictional Prose in Odia.

Revised+IKS : Traditional fictional prose in Odia literature.

Unit-4: Emergence of Short story. The Development of Odia Short story.

Objectives:

1. To introduce students to the concept, definition, and scope of short stories as a literary form.
2. To examine the theoretical aspects of the short story, including plot structure, theme, and characterology.
3. To explore narrative techniques, such as setting, point of view, language, and style, along with methodologies like structural, stylistic, and sociological analysis.
4. To understand the historical background and evolution of traditional fictional prose in Odia literature.
5. To analyze the emergence and development of the Odia short story, including its literary and cultural significance.
6. To incorporate IKS (Indian Knowledge Systems) by studying traditional forms and methodologies relevant to Indian and Odia literature.

Outcomes:

1. Students will be able to identify and explain the core elements of a short story, such as plot, theme, and characters.
2. They will develop analytical skills to study short stories using various methodologies (structural, stylistic, sociological).
3. Learners will gain knowledge of traditional prose narratives within Odia literature and relate them to contemporary forms.
4. They will understand the developmental trajectory of the Odia short story, recognizing major movements, writers, and styles.
5. Students will appreciate the interplay of indigenous narrative forms and modern literary techniques.
6. They will be able to critically engage with short stories using both Western and Indian (IKS-based) frameworks.

Paper – XV (One group only)

Group – A : Novel

Unit-1: Definition and Scope of Novel

Theoretical aspects of the genre : Theme and Structure of Plot, Characterology

Unit-2: Setting, Point of view, Language and Style.

Methodology of Study: Structural, Stylistic, Sociological etc.

Revised + IKS : Exploration of setting, narrative voice, and point of view, Language usage and stylistic elements.

Approaches to literary study: structuralism, stylistics, and sociological methods

Unit-3: Historical aspects of the Study : Past heritage of fictional Prose in Odia.

Revised + IKS : Historical Context and Past Literary Heritage

Unit-4: Emergence and Development of Odia Novel.

Revised : Key phases in the emergence and growth of the Odia novel

Influential authors and thematic shifts over time

Objectives:

1. To introduce students to the definition and scope of the novel as a literary genre.
2. To explore the theoretical and structural aspects of the novel, including plot, setting, character development, and point of view.
3. To familiarize students with different methodologies of literary study, such as structuralism, stylistics, and sociological approaches.
4. To analyze the historical development and past literary heritage of fictional prose in Odia literature.
5. To understand the emergence and evolution of the Odia novel through key phases, authors, and thematic shifts.
6. To integrate Indian Knowledge Systems (IKS) in the study of novels, including indigenous perspectives on narrative, language, and style.

Outcomes:

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

1. Define and critically discuss the nature and characteristics of the novel.
2. Identify and analyze the elements of narrative such as setting, plot, language, and characterology.
3. Apply various critical approaches (structuralist, stylistic, sociological) to the analysis of novels.
4. Demonstrate understanding of the historical evolution of Odia fictional prose and its socio-cultural context.
5. Evaluate the literary contributions of key Odia novelists and recognize thematic developments over time.
6. Incorporate IKS frameworks to enrich their literary analysis and interpretation.

Group – B : General Prose

Unit-1: Forms and categories of prose : Essay, Belles-Lettres, Literary Criticism. Travelogue, Biography and Autobiography, Journalistic and Informative Writing, etc.

Revised+IKS : Forms and Varieties of Prose

Major prose forms including Essay, Belles-Lettres, Literary Criticism, Travel Writing, Biographical and Autobiographical Narratives, and Journalistic and Informative Prose. Introduction to contemporary prose genres and digital prose forms. Inclusion of Indigenous perspectives in narrative styles and traditional oral storytelling.

Unit-2: Functional Use of Prose – Prose style, Prose in Old Oriya Literature and its rise in the Modern Period in different branches.

Revised+IKS : Functional Dimensions of Prose

Exploration of prose styles across historical periods. Analysis of Old Oriya prose traditions and their evolution into modern Odia prose across genres—religious, philosophical, and socio-political writings. Integration of Indigenous Knowledge Systems (IKS) and their expression through prose.

Unit-3: Role of Oriya press in the development of Odia Prose,

Revised+IKS : Contribution of Oriya Press to Odia Prose

Examination of the press and periodicals in colonial and post-colonial Odisha. Their influence in promoting Odia prose and shaping public discourse. Emphasis on regional voices and native literary movements.

Unit-4: Role of Journals in the Development of Odia Prose.

Language of Prose

Revised+IKS : Role of Journals and Language in Odia Prose Development

Study of significant literary journals and their editorial influence in the literary culture of Odisha. Language usage, register, and stylistic innovations in prose writing.

Indigenous linguistic patterns and traditional lexicon in prose.

Objectives:

1. To introduce students to major forms and varieties of prose, including essays, literary criticism, travel writing, biographies, and journalistic writing.
2. To explore the historical and functional dimensions of prose in Old and Modern Odia literature.
3. To analyze the role of the press and journals in the evolution of Odia prose, both in colonial and post-colonial contexts.
4. To emphasize indigenous perspectives in prose through narrative styles and traditional storytelling.
5. To study the development of prose language and style through journalistic and editorial contributions in Odisha.

Outcomes:

After completing this course, students will be able to:

1. Identify and distinguish between various prose genres and understand their literary significance.
2. Critically evaluate prose styles across different historical periods, including their evolution from traditional to contemporary forms.
3. Understand and articulate the contribution of the Oriya press and journals to literary and socio-political discourse in Odisha.
4. Appreciate the integration of Indigenous Knowledge Systems (IKS) in prose narratives and recognize their cultural relevance.
5. Demonstrate awareness of regional voices and native literary movements, and their impact on shaping Odia prose.
6. Develop skills in analyzing prose texts using appropriate literary terminology, stylistic analysis, and socio-cultural perspectives.

Group – C : Communication & Computer

Unit-1: Language, Media and Communication

Communication, types of communication(Intra personal, Inter personal, group & mass communication) Verbal and Non-verbal Communication

Revised+IKS : Fundamentals of Language, Media, and Communication

Definition and significance of communication.

Types of communication: Intrapersonal, Interpersonal, Group, and Mass Communication, Verbal and Non-verbal modes of communication

Unit-2: Language for Communication, Language for media.

Writing for print, Writing for Radio and TV.

Reporting & Editing.

Revised+IKS : Language for Media and Communication

Language usage in media contexts

Writing techniques for Print, Radio, and Television

Basics of News Reporting and Editing

Unit-3: Computer application

DTP in Odia and English, PageMaker, Photoshop, Power point

Revised+IKS :Computer Applications in Media

Desktop Publishing (DTP) in Odia and English

Introduction to PageMaker, Adobe Photoshop, and Microsoft PowerPoint

Practical use in media production

Unit-4: Voiceover (Diction, pause, punctuation, Modulation, Variation delivery) Publishing.

Revised+IKS : Voiceover and Presentation Skills

Key elements: Diction, Pause, Punctuation, Modulation, and Delivery Variation

Basics of voice recording and media publishing

Objectives:

1. To introduce students to the fundamentals of communication, media, and their various forms and functions.
2. To develop effective communication skills for media platforms such as print, radio, and television.
3. To provide hands-on knowledge of computer applications used in media production and publishing.
4. To train students in voiceover techniques and presentation skills, including diction, pause, and modulation.
5. To incorporate Indigenous Knowledge Systems (IKS) into communication studies for a culturally rooted understanding.

Outcomes:

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

1. Explain the types and significance of communication, including intrapersonal, interpersonal, group, and mass communication.
2. Distinguish between verbal and non-verbal modes of communication and apply them effectively in media contexts.
3. Write and edit content for various media platforms, including newspapers, radio, and television.
4. Use essential media software such as PageMaker, Adobe Photoshop, and Microsoft PowerPoint for desktop publishing and content creation.
5. Demonstrate proficiency in voiceover and presentation, using correct diction, pause, modulation, and delivery techniques.
6. Apply communication skills in practical contexts, including news reporting and media publishing.
7. Appreciate and integrate Indigenous Knowledge Systems (IKS) in communication practices and media narratives.

New Paper – XVI (Project Paper)

20% Revised and 5% IKS

Course Title: MA Dissertation / Project on Indian Knowledge Systems

Course Code: MA-IKS-PROJ

Credits: 6 (as per UGC Guidelines)

Marks: 100 (80 External + 20 Internal)

Course Objectives:

To develop research skills rooted in Indian Knowledge Traditions.

To explore indigenous literary theories, practices, and cultural heritage.

To apply interdisciplinary methods involving literature, philosophy, history, folklore, and linguistics.

To produce original research contributing to IKS-based knowledge production.

Areas of Project (Choose Any One Focus Area):

1. Classical Indian Literary Theories

- (e.g. Rasa, Dhvani, Alamkara, Natyashastra)
2. Indigenous Knowledge in Folklore and Oral Traditions
 3. IKS in Ancient Indian Texts (e.g. Vedas, Upanishads, Epics)
 4. Regional Literature and Cultural Practices (e.g. Odia, Tamil, etc.)
 5. IKS and Ecocriticism / Environment in Indian Texts
 6. IKS and Performing Arts (Dance, Music, Theatre)
 7. Comparative Study: Indian and Western Literary Knowledge Systems
 8. IKS in Women's Traditions, Rituals, and Oral Literature
 9. IKS and Language Studies (Panini, Sanskrit Grammar, Odia Linguistics)

Project Guidelines:

Length: 8,000 to 12,000 words (approx. 50–70 pages)

Language: English / Regional (e.g. Odia, Hindi)

Components:

Title Page

Abstract

Introduction & Objectives

Literature Review (with IKS references)

Research Methodology (Textual, Fieldwork, Oral Sources, etc.)

Main Chapters

Findings / Analysis

Conclusion

Bibliography / References (including traditional sources)

Internal Assessment (20 Marks):

Project Proposal Presentation – 10 marks

Viva/Discussion on Progress – 10 marks

External Evaluation (80 Marks):

Dissertation Quality – 60 marks

Final Viva Voce – 20 marks

Suggested Sources:

Primary IKS Texts: Natyashastra, Kavyadarsha, Bharata's Rasa theory, Panini's Grammar, etc.

Secondary Readings: IGNCA, IKS Division (AICTE), Sahitya Akademi works, regional literary criticism, etc.