

DEPARTMENT OF ODIA
VISVA-BHARATI
CBCS, 2017

Parameters	Honours CourseCredit
	84
Discipline Specific Elective	24
Generic Elective / Interdisciplinary	24
Ability / Skill Enhancement	8
Total	140

Core-course

CC-1 **IWyò@û bûhû I bûhûZ□β** (Odia language & linguistics)

dê^òUp-1(Unit-1) IWyò@û bûhûe C_ô□ò I KâcaòKûg
(Origin & Development of Odia language)
IWyò@û fò_òe C_ô□ò I KâcaòKûg
(Origin & Development of Odia Script)

dê^òUp-2(Unit-2) a%ođ^ûcìkK bûhûaòmû^ (]β^ò, Êe]β^ò I aý→^
]β^ò, iõ~êq Êe, @le, cû^KÊe)
(Descriptive Linguistic(Sound,Vowels
&Consonants,Diphthong,Syllable, Cardinal Vowels)
IWyò@û bûhûe C_bûhû(Dialects of Odia language)

dê^òUp-3(Unit-3) g± I @[đ(Word & Meaning)
g± bŠûe, ùeûcû^ fò_ò I @û«RđûZòK]β^òfò_ò
(Terminology, Roman script & International phonetic
Alphabet)

CC-2 **IWyò@û iûjòZýe AZòjûi (_âûPú^ I cã~êM)**

(History of Odia Literature (Old and Mediaval age))

dê^òUp-1 (Unit-1) P~đýûMúZòKûVûeê _□\g gZû±ú _~đý« (From
Charyageetika to Fifteenth Century)

dê^òUp-2 (Unit-2) _□iLû I eúZò~êM (Panchasakha & Reeti
period)

dê^òUp-3 (Unit-3) cã~êMúd iûjòZýe @ûbòcêLý (Introduction of
Mediaval Literature)

CC-3 iûjòZýe AZòjûi (@û]ê^òK ~êM)

(History of Odia Literature (Modern Period))

dê^òUþ-1 (Unit-1) eû]û^û[~êM (Radhanath Period)

dê^òUþ- 2 (Unit-2) iZýaûú ~êM (Satyabadi Period)

dê^òUþ-3 (Unit-3) iaêR ~êM (Sabuja Period)

CC-4 @û]ê^òK ~êMe ^òaðûPòZ Mâ^Ú

(Selected Texts of Modern Period)

dê^òUþ-1 (Unit-1) PòfòKû- eû]û^û[eûd (Chilika – Radhanath Roy)

dê^òUþ-2 (Unit-2) _âûd½ò - `Kúeùcûj^ ùi^û_Zò
(Prayaschitta – Fakirmohan Senapati)

dê^òUþ-3 (Unit-3) iûjòZý iâÁûue @ûcô _eòPd (eûcgue eûd,
^úkKYx \ûg, RMùcûj^ fûfû, ùa÷KêYx^û[_...^ûdK)
(Introduction of Major Writers (Ramashankar Roy,
Nilakantha Das, Jaganmohan Lala, Baikunthanath
Pattanaik))

CC-5 @û]ê^òK Gaõ ç~êMúd ^òaðûPòZ Mâ^Ú

(Selected Texts of Mediaval and Modern Period)

dê^òUþ-1 (Unit-1) ùZùN^ò Zcûkgýûc –Kaòii~ðý akù\à e[(Togheni
Tamalashyama – Kabisurya Baladev Ratha)

gâúcZú, gâú_Zò aêlûaòùR-Cù_lâb¬ (Srimati,
Sripati Brundabije – Upendra Bhanja)

dê^òUᵑ-2 (Unit-2)
iûc«iòõjûe

aò\MÛ Pò«ûcYò (_[c Qû!) - @bòc^êý

(Bidagdha Chintamani (Canto-1)- Abhimanyu Samantasinghara)

PòZâKûáy àù\$û\ d (i_õa\$ | e[a\$)- Cù_!âb-
(Chitrakabyabandhodaya (Sarpabandha & Rathabandha) – Upendra Bhanja)

dê^òUᵑ-3 (Unit-3)

ùQûU ùcûe MûñUò- iyò\û^! eûCZeûd

(Chhota Mor Ganti – Sachidananda Routroy)

MâûcLkû- ^!Kòùgûe ak

(Gramakhala – Nandakishore Bala)

CC-6

Q! | @kuûe

(Prosody & Alankara)

dê^òUᵑ-1 (Unit-1)
aûYú

awkûgâú, ùPûLô, @ûhûXÿ gêKæ, bûMaZ

(Bangalashri, Chokhi, Ashadhasukla, Bhagabatbani)

dê^òUᵑ-2 (Unit-2)

C_cû, eì_K, @^ê_âûi, CZᵑù_âû

(Simile, Metaphor, Aliteration, Utprekshya)

dê^òUᵑ-3 (Unit-3)

Q!e aòùghZß, iûjòZýùe g±ûkuûe |

@[õûkuûee bìcòKû

(Characteristics of Prosody, The Role of Word & Meaning : Rhetoric point of View)

CC-7

ùfûK]ûeû/ IWÿò@û bûhûe ùcøLôK _eõ_eû

(Folkore / Oral Tradition of Odia Language)

dê^òU-1 (Unit-1)

ùfûKiõÄéZò | ùfûK iûjòZý (iõmû, Êeì_ |

_âKûeùb\)

(Folk Culture & Folklore (Definition, Characteristics & Division))

dê^òU-2 (Unit-2) IWÿò@û ùfûKMúZ: _âKûeùb\ I ùa÷gòÁýö
(Odia Folksong : Types & Characteristics)

dê^òU-3 (Unit-3) IWÿò@û ùfûKKûjûYú I ùfûK ^ûUKö
(Odia Folktale & Folk Theatre)

CC-8 ùfûK iûjòZý Kézòe aòùgh @ad^
(Special Study of Folk Literature)

dê^òU-1 (Unit-1) eìXÿò, _âaù\ I _âaP^ (Idioms, Proverbs & Sayings)

dê^òU-2 (Unit-2) cûWÿjûŠò K[û, cûYòK MCWÿêYú, Kûgò@û
K_òkû _âiw, aCkûMûB K[û (Madahandi
katha, Manika gauduni, Kasia kapila prasanga,
Baulagai katha)

dê^òU-3 (Unit-3) _âjâù\ ^ûUK, PAZò ùNûWÿû ^ûU, ùcûMf
Zûciû, \Š ^ûU
(Prahlada Natak, Chaitighoda Nata, Mogol Tamsa,
Danda Nata)

CC-9 _âûKp Êû]ú^Zû Kûkú^ IWÿò@û Mlý iûjòZýe]ûeû
(1880-1947)
(Odia Prose Of Pre-independence Age (1880-1947))

dê^òU-1 (Unit-1) _Zâ_ZâòKû, _ûVý_êÉK, @^êaù\
(Journals, Textbooks, Translation)

dê^òU-2 (Unit-2) ^ûUý iûjòZý Kézò (Dramatic Texts)

aûaûRú-RMù^àûj^ fûfû (Babaji – Jaganmohan Lala)
ùKûYûKđ- @gβò^ú Kêcûe ùNûh
(Konarka – Ashwini kumar Ghosh)

dê^òU-3 (Unit-3) IWÿò@û _âa§ iûjòZý (Odia Essay Literature)
eû]û^û[eûd, ggòbìhY eûd, ùMû_a§ê \ûi, céZêý-d
e[
(Radhanath Roy, Shasibhusana Roy, Gopabandhu Das,
Mrutyunjaya Ratha)

CC-10 iûjòZýe MV^eúZò
(Forms Of Literature)

dê^òU-1 (Unit-1) Kûaý, KaòZû, MúZòKaòZû, ùgûKMúZòKû, iù´û]^
MúZòKû, Mû[ûMúZò (Epic, Poetry, Lyrics, Elegy,
Ode, Ballad))

dê^òU-2 (Unit-2) ^ûUK, C_^ýûi I lè\âMÌ (Drama, Novel & Short
story)

dê^òU-3 (Unit-3) bâcY iûjòZý, ecý eP^û, icûùfûP^û,
Zêk^ûcôK iûjòZý
(Travel Literature, Bellesletter, Criticism, Comparative
Literature)

**CC-11 Êû]ú^Zû _ea□đú IWÿò@û _ly iûjòZý (1947-
2000)**

**(Odia Poetry : Posi-independence Period (1947-
2000))**

dê^òU-1 (Unit-1) IWÿò@û KaòZûùe _eúlû ^òeúlû, _âMZòaûlú
ùPZ^û, céZêýùPZ^û (Experiment in Modern Odia
Poetry, Progressive Consciousness, Death
Consciousness)

dê^òU-2 (Unit-2)

KZeò_d ^òaðûPòZ KaòZû (Some Selective

Poetry)

aû□đû – iyòû^i eûCZeûd

(Barta – Sachidananda Routroy)

@§ cjêcûQò – ùiøbûMý Kêcûe cògâ

(Andha Mahumachhi – Saubhagya kumar Mishra)

c^òKûe _âòd Kaò (\ßòZúd KaòZû) - _âi^Ü Kêcûe

cògâ

(Manikara Priyakabi (Second poem) – Prasanna
kumar Mishra)

dê^òU-3 (Unit-3)

^òaðûPòZ KaòZû (Selected Poems)

Cùy÷gâaû – geZ P!â _â]û^

(Ucheishraba – Sarat chandra Pradhan)

P!âcûe PìWÿò – ecûKû« e[

(Chandramara Chudi – Ramakanta Ratha)

@kKû iû^ýûf – Mêeê_âiû\ cjû«ò

(Alaka Sanyal – Guruprasada Mohanty)

CC-12

Êû]ú^Zû _ea□đú IWÿò@û K[û iûjòZý
(Odia Fiction : Post-independence Period)

dê^òU-1 (Unit-1)

^òaðûPòZ Mì (Selected Story)

@§eûZòe ì~đý – cjû_ûZâ ^úkcYò iûjê

(Andharatira Surya – Mahapatra Nilamani Sahoo)

flàúe @bòiûe – cù^ûR \ûi

(Laxmira Abhisara – Manoj Das)

_ûUù\B – aúYû_ûYò cjû«ò (Patadei – Binapani

Mohanty)

dê^òU-2 (Unit-2)

^òaðûPòZ C_^ýûi (Selected Novel)

~ûmùì^ú - _âZòbû eûd (@[aû)

(Jagyanseni – Pratibha Roy (Or))

@ì~đý C_^òùag – P!âùgLe e[

(Asurya Upanibesh – Chandrasekhara Ratha)

dê^òU-3 (Unit-3) Êû]ú^Zû _ea□đú IWÿò@û K[û iûjòZýe
ùcøkòKZû

(Originality Of Post-independence Fiction Literature)

CC-13 Êû]ú^Zû _ea□đú IWÿò@û ^ûUý iûjòZý (1947-2000)

(Odia Drama : Post-independence Period (1947-2000))

dê^òU-1 (Unit-1) ^ûUýKûe- cù^ûe→^ \ûi, aòRd cògâ, aògßRòZ \ûg,
eùcg _ûYòMâûjú (Major Play Writers – Manoranjan
Das, Bijaya Mishra, Bishwajit Dash, Ramesh Panigrahi
)

dê^òU-2 (Unit-2) KZò_d ^ûUýKéZò (Selected Dramatic Texts)
iê^ûKki – e^ôûKe PA^ò (Sunakalasa – Ratnakar
Chaini)

RùY cjû_êeêhu R^àcéZêý iõ_Kđùe – eùcg
_ûYòMâûjú

(Jane Mahapurushanka Janma Mrutyu Samparkare –
Ramesh Panigrahi)

dê^òU-3 (Unit-3) \êAUò ii~đý\MÛ `êfKê ù^A – aòRd cògâ
(Duiti Suryadagdha Phulaku Nei – Bijaya Mishra)
^!òKûùKgeú – cù^ûe→^ \ûi
(Nandikakeshari – Manoranjana Das)

H-14 Êû]ú^Zû _ea□đú IWÿò@û _âa§ iûjòZý (1947-2000)
(Odia Essay : Post-independence Period (1947-2000))

dê^òU-1 (Unit-1) _âûa§òK (Essay Writer)

e[

ùMùùfûK aòjêú]k, ùMùKêkû^! cjû_ûZâ, PlâùgLe

(Goloka Bihari Dhala, Gokulananda Mahapatra,
Chandrasekhara Ratha)

dê^òU-2 (Unit-2)

KZò_d _â§ KéZò (Some Selective Essay)

@ûùc gùj ahđ a□òâû Kò_e ò- ù\akû« cògâ
(Ame Sahebarsa Banchibba Kipari – Debakanta
Mishra)

aò\ýû I aò\ýû[đú – Pò□e^ ^ûg

(Bidya & Bidyarthi – Chittaranjan Dash)

CWÿ«û [ûkò@û – ùMùKêkû^! cjû_ûZâ

(Udanta Thalia – Gokulananda Mahapatra)

dê^òU-3 (Unit-3)

ecý eP^û (Light Prose)

\òY @û âòKûè IWÿò@û Xòuò – bêaù^gße

ùaùjeû

(Dakshina Africare Odia Dinki – Bhubaneswar
Behera)

MúZû-kòeê QZû _~đý« - cù^ûR \ûi

(Gitanjaliru Chhata Paryanta – Manoj Das)

aûA cjû«òu _û-ò – ùMù_ûk Plâ _âjeûR

(Bai Mohantinka Panji – Gopala Chandra Praharaj)

Elective Courses

Discipline specific elective

CC-15

Rúa^ú, @ûcôRúa^ú, bâcY I _Zâ iùjòZý

(Biography, Autobiography, Travel Writings & Journals)

dê^òU-1 (Unit-1)

Rúa^ú, @ûcôRúa^ú, bâcY I _Zâ iùjòZýe

ùa÷gòÁý

(Characteristics Of Biography, Autobiography, Travel Writings & Journals)

dê^òU-2 (Unit-2)

Rúa^ú (Biography)

Kê«kû Kêcûéúu Rúa^ú PeòZ (_â-20_éÂû) –

PKâ]e cjû_ûZâ

(Kuntala kumarinka Jiban Charita (1st-20 page)-
Chakradhara Mahapatra)

C}k ùMøea c]êiì^ (_â-20_éÂû) - ^aKòùgûe \ûi
(Utkalagaurab Madhusudan (1st- 20 page) –
Nabakishore Dash)

dê^òU-3 (Unit-3)

@ûcôRúa^ú (Autobiography)

@ù^K Rúa^ - ù\áú_âi^Ü _...^ûdK

(Aneka Jiban – Deviprasanna Pattanaik)

@jðgZû±úe IWÿògû I Zjòue ùcû iÚû^ (50_éÂû
_~ðý«)- ùMûûaeúg cògâ (Arddhasatabdira Odisha
o Tanhire Mo Sthana (Upto 50 page) – Godabarisha
Mishra)

CC-16

IWÿò@û gògê I Kòùgûe iûjòZý

(Odia Childrens & Juvenile Literature)

dê^òU-1 (Unit-1)

gògê iûjòZýe iõmû, Êei_ I _âKûeù\

(Definition, Scope & Types Of Children Literature)

dê^òU-2 (Unit-2)

gògê iûjòZý KéZò (Children Literary Text)

ùcû ù_uùkò àùRA ù\ - aò\éyZp_âbû ù\áú

(Mo Penkali Bajei De – Bidyutprabha Devi)

`eê@û bòZe `eê@û - \ûgp ùa^êje (RòùZiâ

^ûeûdY \ûg)

(Farua Bhitara Farua – Dass Beuhara (Jitendra
Narayana Dash))

dê^òU-3 (Unit-3) ù^øKû ^Meúe ^úk _eú – aòbìZò _...^ûdK (30
_éÂû _~ðý«)
(Nauka nagarira nilapari- Bibhuti Pattanaik (upto 30
page))
MâúKp _êeûY M_ - geZ Kêcûe cjû«ò (30 _éÂû
_~ðý«)
(Greek Purana Gapa - sarat kumar mohanty(upto 30
page))

**CC-17 aògßûd^ I iûõ_âZòK IWÿò@û iûjòZý-1
(Globalization & Contemporary odia literature-1)**

dê^òU-1 (Unit-1) IWÿò@û iûjòZýùe cûKèðaûlú ùPZ^û
(Marxism in Odia Literature)

dê^òU-2 (Unit-2) IWÿò@û iûjòZýùe `âGWÿaûlú ùPZ^û
(Freudism in Odia Literature)

dê^òU-3 (Unit-3) IWÿò@û iûjòZýùe dêùeû_úd ùeù^iûñe _âbûa
(The Impact Of European Renaissance in Odia
Literature)

**CC-18 aògßûd^ I iûõ_âZòK IWÿò@û iûjòZý-2
(Globalization & Contemporary Odia Literature -2)**

dê^òU-1 (Unit-1) IWÿò@û Mlùe @ÉòZBaûlú ùPZ^ùe _âbûa
(Impact Of Existentialism in Odia Short Story)

dê^òU-2 (Unit-2) IWÿò@û ^ûUKùe cjûKûaòýK ^ûUý]ûeûe
_âb ûa
(Impact Of Epic Theatrical Consciousness in Odia
Drama)

dê^òU-3 (Unit-3) IWÿò@û KaòZûè RMZúKeYe _âbûa
(Impact Of Globalization in Odia Poetry)

Generic Elective / Interdisciplinary

CC-19 **iûjòZý I PkyòZâ**
(Literature & Film)

dê^òU-1 (Unit-1) IWÿò@û PkyòZâe Cna I KâcaòKûge iõlò`
_eòPdö
(A Short Introduction to Origin & Development Of
Odia Film)

dê^òU-2 (Unit-2) iûjòZý I PkyòZâe iõ_Kõ
(Relation between Literature & Film)
(@ld cjû«ò, ù\alûi ùQûUeûd, aòbìZò _...^ûdK,
~\ê^û[\ûg cjû_ûZâ) (Akshya Mohanty, Debadash
Chhotroy, Bibhuti Pattanaik, Jadunathadash
Mahapatra)

dê^òU-3 (Unit-3) PòZâ^ûUý ijòZ iõ_éq áyqò aòùghe iõlò` _eòPd
(Introduction of Some Persons With Odia Film
Industry)
(ùáyûcùKg Zâò_ûVú, aòRd cjû«ò, còjòep \ûg,
@iúcp aiê)
(Byomakesha Tripathi, Bijaya Mohanty, Mihir Dash,
Asim Basu)

CC-20 **C}kúd iõÄéZò**
(Odishan Culture)

dê^òU-1 (Unit-1) iõÄéZòe iõmû, Êei_ I _âKûeùb\ö
(Definition, Scope & Types Of Culture)

dê^òU-2 (Unit-2)

CWâ iõÄézò, P~ðýûMúZòKùè

_âZò`kòZC}kúd iõÄézòö

(Udra Culture, Odishan Culture Reflected in Charyagitika)

dê^òU-3 (Unit-3)

iûekû iûjòZýè _âZò`kòZ C}kúd iõÄézòö

(Odishan Culture Reflected in Sarala Literature)

CC-21

_âZòùagú bûeZúd iûjòZý

(Neighbouring Indian Literature)

dê^òU-1 (Unit-1)

bûeZúd iûjòZýe AZòjûi (History of Indian

Literature)

dê^òU-2 (Unit-2)

_âûKp @ûjê^òK bûeZúd iûjòZý

(Zêkiú \ûi, Kaúe, ^û^K _âcêLu ^òaðûPòZ cêqò

Kcđ, cúeûaûBu bR^) (Pre-modern Indian

Literature (Mukti & Bhakti Trend In The

Literature Of Tulsî Das, Kabîr, Nanak & Mirabai

))

dê^òU-3 (Unit-3)

@ûjê^òK bûeZúd iûjòZý (ù_âc Pûiþ, auòc P!â

Pû...ûRđú, cifK eûR @û^!, ùcûj^ eûùKg,

@ûep.ùK. ^ûeûdY^þ, aòckû \ûi) (Modern Odia

Literature (Prem Chand, Bankimchandra Chatterjee,

Mulakraj Ananda, Mohan Rakesh, R.K. Narayana,

Bimala Das))

CC-22

_1/2òcawe iûjòZý

(Literature Of West bengal)

dê^òU-1 (Unit-1)

Êûjú^Zû _ìađa□đú awkû iûjòZý

(Pre Independence Bengali Literature)

dê^òU-2(Unit-2) Êû]ú^Zû _ea□đú awkû iûjòZý
(Post Independence Bengali Literature)

dê^òU-3(Unit-3) ùcN^û\ a] (Kûáy) – cûAùKfb c]êi\^ \□
(Meghanatha Badha(Epic)-Maikel Madhusudan
Dutta)
a^fZû ùi^p – Rúa^û^! \ûi
(Banalata Sen – Jeevanananda Das)

Ability Enhancement Compulsory Course: Odia Communication

AECC-1 iõ_û\^û aò]ô (Textual Criticism)

dê^òU-1 (Unit-1) _êÉK iõ_û\^ûe _âaò]ôö
(Method of Book Editing)

dê^òU-2 (Unit-2) IWÿògûe aòbò^Ü _êeûZ^ _âKûg^ iõiÚûö
(Old Publication Institution of Odisha)

dê^òU-3 (Unit-3) iõ_û\òZ Mâ^Ú iõ_KđòZ _âiw(Context on
Edited Books)

(K) eiKùfäûke cêLa§ - @û□đafäb cjû«ò
(A. Introduction Of Rasakallolara – Artaballabh
Mahanty)
(L) Mâ^Ú iõ_û\^û iõ_KđòZ Zûfòcp
(B. Training Related to Book Editing)

**CC-24 _âûùdûMòK IWÿò@û bûhû
(Applied Odia Language)**

dê^òU-1 (Unit-1) IWÿò@û a^û^ MZ @gêj ò(Spelling Mistakes in Odia
Language)

iũõ_âZòK IWÿò@û ayûKeYe a%ođ _âiwKê ù^A
ù\Luù\A[ôaû àòàù\ (Some Controversy on Alphabets
in Odia Grammer)

dê^òU-2 (Unit-2)

IWÿò@û g±ùKûhe àòbò^Ü iõKk^
(Various Compilation of Odia Lexicography)
(GKbûhú, \Bòbûhú, Zâòbûhú Gaõ PZêbđûhú
g±ùKûhe ùKûh Kkû / aòmû^ aòhdK]ûeYû)
(Lexicological & Lexicographical Concept of
Monolingual, Bilingual, Trilingual & Quadripatite
Dictionary)

dê^òU-3 (Unit-3)

IWÿò@û _Zâ_ZâòKû iõ_û^û MZ _âàò]ô
(Method Of Editing Of Odia Journals)
(K) í'û\ iõMâj I _eòùahY
(A. News Collection & Serve)
(L) iû'û\òKe K□đáy
(B. Duty Of a Journalist)
(M) í'û\ _Zâe bûhû
(C. Language Of Jouranalns)

CC-25

**@^êaû\
(Translation)**

dê^òU-1 (Unit-1)

@^êaû\ Z□β (Translation Theory)

dê^òU-2 (Unit-2)

@û]ê^òK IWÿò@û @^êaû\ iûjòZýe iõlò̄ AZòjûi
@^ê^òZ Mâ^Ú bûaùe MúZû-kò, ùMûû^, cû
_âbéZòe _âZò`kòZ @^êaû\Ke ù\ûh I MêYö ()

dê^òU-3 (Unit-3)

@^êaû\ Kcđgûkû, AõeûRú bûhûe ùKøYiò GK
_ûVûõgKê IWÿò@ûe @^êaû\ KeòàûKê ùjaö
(Workshop On Translation, Translate From English to
Odia)

CC-26

**iRđ^gúk iûjòZý eP^û
(Creative Literature)**

- dê^òU-1 (Unit-1)** iêùelâ cjû«òu iRđ^gúk ùg÷kú, cù^ûR \ûiu K[û
iûjòZýùe @ZòKl^û, Pò□e¬^ \ûiu Mý eP^ûe ÊKúd
aògòÁZûö
(Creative Style Of Surendra Mohanty, Fantasy
In Manoj Das's Fiction, Uniqueness In The
Prose Literature Of Chittaranjan Das)
- dê^òU-2 (Unit-2)** IWÿò@û iûjòZýe Ml, C_ ^ýûi, KaòZû í'súd
aòbò^Ü @ûù!ûk^e AZòjûiö (History Of Various
Movement Related to Short Story, Novel & Poetry Of
Odia Literature)
(RûZúdZûaûlú @ûù!ûk^ (Kûay KaòZû), CnUaûlú
@ûù!ûk^ (^ûUK), @ÉòZBaûlú @ûù!ûk^ (C_ ^ýûi))
(Patriotic Movement (Epic Poetry), Absurdistic
Movement (Drama), Existentialistic Movement
(Novel))
- dê^òU-3 (Unit-3)** Kcđgúkû @ûùdûR^ cûpcùe iRđ^gúk iûjòZý eP^û
_ûAñ Zûfòcp Kò_eò _âû^ Keû~ûA _ûeòà ùi
aòhdùe]ûeYûö
(Some Conceptual Training About Organizing
Workshop On Creative Literary Writings)