

**COURSES OF STUDY**  
**M.A. PROGRAMME IN ODIA (SEMESTER SYSTEM ) -2015**  
**DEPARTMENT OF ODIA**  
**VISVA-BHARATI, SANTINIKETAN**

---

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.
Paper – XIV	Theory of Literature – Western Poetics.
Paper- XV	Special paper [ One Group Only ]. (A) Poetry. (B) Drama. (C) Short story
Paper – XVI	Special paper [ One Group Only ]. (A) Novel (B) General Prose (C) Communication & Computer

**SEMESTER-I****PAPER- I****General Linguistics**

Unit-1: Introductory Linguistics :Phonetics and Phonemics.

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

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

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

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

**PAPER – II****Evolution and Structure of Odia Language**

Unit-1: Evolution of Odia Language :

The language of Inscription, Charya, Mahabharata, Bhagabat.

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

The influences of Dravid, Arabic & Persian and English.

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

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

**PAPER- III****Old and Medieval Literature – Critical Survey – I.**

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

Unit-2: Folk Tales, Folk Plays, etc

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

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

**PAPER- IV**

**Old and Medieval Literature – Critical Survey – II**

Unit-1: Development of Odia Epic.

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

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

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

**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.)

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]

Unit-3: Kalasa Chautisa – Batsa Dasa.

**Baramasi Koili**

Shyamanagara He – Banamali Dasa.

Unit-4: Syama Apabada Mote Lagi Thau – Gopala Krushna Pattanayak.

Champu – ‘Gha’ Song – Kavisurya Baladeva Ratha.

**PAPER- VI**

**Old and Medieval Texts – II.**

Unit-1: Sarala Mahabharata-- Swargarohana Parva, [Ed. By Artaballav Mahanty]

Jagannatha Dasa Bhagabata- Jada Abadhuta Sambada.

Unit-2: Rudra Sudhanidhi. [From ‘Prachina Gadya-Padyadarsa’-Prachi Edition].

Chatra Binoda – Preeti Binoda [Prachi Edition].

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

Lavanyabati : Chhanda Nos. 1, 2, 22 [ Prachi Edition].

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

## **PAPER – VII**

Special Paper [Only one group]

### **Group-A : Linguistics & Stylistics**

- Unit-1: Nature of Linguistic system - Levels of Linguistic Structure.
- Unit-2: Process of Linguistic Change, Evolution and Development of Odia Script.  
Language and Society.
- Unit-3: Linguistic Foundation of Style, Principles of Style Analysis
- Unit-4: Stylistic resources of Language.  
Literary vs. Colloquial Style - Literary Diaglossia

### **Group – B : Folk-Literature**

- Unit-1: Definition & Scope of Folklore.  
Folk Literature Collection, Preservation and Field Methods.
- 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
- Unit-3: Theories of Origin, Classification of Folk Tales,-  
General Characteristics-Modern Short Story vrs. Folktales, Motifs, Types, Morphology
- Unit-4: Theories of Origin, Classification of Folk Theatre,  
General Characteristics, Stage techniques, Association with Rituals and Festivals.

### **Group-C : Ancient Odia Literature**

- Unit-1: Religious, and Socio-Cultural Background of Ancient Odia Literature.
- Unit-2: Different Literary genre : Inscriptions, Carya Gitika, Veda (Sishu),  
Gita (Matsyendranath), Kalasha (Chautisa), Panji (Madala), Koili (Kesaba),  
Prose (Rudrasudhanidhi) etc.
- Unit-3: Controversies on Ancient Odia Literature : based on religious faith, time and creator.
- Unit-4: Literary and Linguistics assessment of the literature of Sarala Das.  
Significance and speciality of 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].

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.

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

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

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

### **Group – B : Comparative Literature**

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

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

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

Unit-4: Translation

### **Group-C : Medieval Odia Literature**

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

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

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

Unit-4: Major poets of Different Phases.  
Innovation and Originality of Medieval Odia Literature.

**SEMESTER-III****PAPER – IX****Modern Odia Literature-I**

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

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

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

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.

**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

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

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

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

**Paper – XI**

**Modern Odia Texts – Poetry and General Prose**

Unit-1: Radhanath Ray Gangadhar Meher Annada Sankar Ray Mayadhara Mansinha Radhamohan Gadanayak Ananta Pattanayak	Mahayatra – Ist Sarga Bhakti Srujana Swapna Taruna kabira asha( Dhupa) Mousumi Sarbahara
Unit-2: Satchidananda Routray Guru Prasad Mohanty Ramakant Ratha Sitakanta Mahapatra Soubhagya Kumar Mishra Prasanna Kumar Mishra	Alaka Sanyal Champaphula Kapala likhana Bharatabarsha Thikana ( Dwasuparna) Ethara konarkre(Mu eka kathuria ho)
Unit-3: Radhanath Ray- Gopala Chandra Paraharaj-	“Bibeki” Bhagabata Tungire Sandhya[ 1 & 2 Sandhya]
Unit-4: Mayadhar Manasinha- Bhubaneswar Behera-	Kabi O Kabita Gaanra Daka

**PAPER – XII**

**Modern Odia Texts – Fiction & Drama**

Unit-1: Fakir Mohan Senapati Gopinath Mohanty	Chhamana Athaguntha Amrutara santan
Unit-2: Surendra Mothanty Monoj Das	Mahanirbana Manoj Panchabinsati
Unit-3: Ramasankar Ray kalicharana	Kanchikaberi Raktamati
Unit-4: Manoranjan Das Ramesh Panigrahi	Aagami Mahanatak

**SEMESTER-IV****Paper – XIII****Indian Poetics**

Unit-1: School of Criticism-- Rasa, Reeti, Dhvani

Unit-2: Auchitya, Alankara, Bakrokti

Unit-3: Word and Meaning-- Concept of Kavya  
Prosody: Metre, Rhyme, Rhythm, Types of Metre

Unit-4: Structure of Kavya  
Mode of Metrical Analysis.

**Paper - XIV****Western Poetics**

Unit-1: Western Theory of Literature : Aristotle's views of Poetry and Tragedy.  
Art for Art's sake vs. Life's sake.

Unit-2: Literary Isms : Classicism, Romanticism, Realism, Symbolism, Imagism etc.

Unit-3: Types of Criticism : Practical, Textual, Structuralistic, Formalistic,  
Linguistic, Stylistic, De-Construction.

Unit-4: Evolution of Odia Literary Criticism

**Paper – XV :**

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

Unit-2: Art of Poetry : Language, Style and Metre, Critical Survey of Odia Poetry.  
Relevance of Traditional Forms in Evolution of Modern Odia Poetry.

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

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



### **Group – B : Drama**

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

- a] Mythological, Historical, Social etc
- b] Tragedy, Comedy

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

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

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

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

### **Group – C : Shortstory**

Unit-1: Definition and Scope of short story.

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.

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

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

### **Paper – XVI (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.

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

Unit-4: Emergence and Development of Odia Novel.

**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.

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

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

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

**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

Unit-2: Language for Communication, Language for media.  
Writing for print, Writing for Radio and TV.  
Reporting & Editing.

Unit-3: Computer application  
DTP in Odia and English, PageMaker, Photoshop, Power point

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

----- ::-----