CHAPTER - V

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Gopalkrishna Pattanayak (1784-1862), having been heavily influenced by Vaishnava literature and culture as well as fully being coloured by the super humanly bhakti of Jagannath Mahaprabhu occupied the zenith of the list in the Odia history of the nineteenth century. The huge world of compositions of this very Vaishnava poet, deeply lost in the ocean of bhakti, was not only restricted to the circle of Odia-speaking people, rather it happened to be a dazzling star in the limitless realm of India literature. The poetic vivacity that blossomed with the brush of words through different styles of poetic practices such as fervency of the devotees, self-surrender Prarthana, Mana-Siksha, Dayika or Bolee, Chantisha, Sandesh Geetika, religious and secular Chaupadi, has been able to magnetise the heart of the lovers of literature. It has been to our notice through this long course of research work, once the literary career of Gopalkrishna began its journey through the composition of romantic love poems being charmed at the beauty of a Baishya woman. But a change came over him, his Vaishnava Padavali became enjoyable to the readers with his entrance to the Vaishnavite world of sadhana, pertinently his close contact with the scholars like Chakrabak, Chakrapani Pattanyak and right after his initiation in the Vaishnava dharma by Sir Loknath Goswami. On the other hand, the historical and literary significance of those Vaishnava poems that he composed to check the evil design of the Britishers to sustain the dignity of the Odia language during its extreme crisis and topsy-turviness, was really immense and remarkable.
We have marked in the first chapter of our research work that the origin and gradual expansion of the bhakti movement spread all over India in the middle age, has its conception rooted for the first time in the rituals of the worshippers of Vishnu during the time of Rigveda. The journey of the devotional feelings through selfless self-surrender to Iswar that ran crossing over the Bhagavata Yuga, became gradually weaker and weaker due to direct or indirect confrontation with the Shakti-worshipping community. The path of the movement that the worshippers of Vishnu adopted throughout the middle age with a view to establishing the convention of bhakti on a solid altar of dignity is actually known as bhakti movement. During that time the smooth journey of bhakti was bracketed from advancing forward on account of the creation of the priesthood under the favour of the Shakti Devatas, oppression on the low caste and innocent people by the priests, extinction of the auspicious consciousness of the society and the establishment of a negative idea to the world and life by the Shakti worshippers right from the kings and feudal lords of the Gupta period down to the time of Shankaracharya, an image of rigid personality. The Vaishnavas during that time organised a violent movement throughout India in order to set up social equality pulverising every kind of barriers erected by the priests in the religious, socio-economic and cultural fields. We have present our fact-based dissertation about the over all characteristics of this movement in our preface. Moreover, this specific description carries the information how the devotion-minded people got the scope of living independently due to the influence of this bhakti movement rescuing life from the unkind grip of scriptural injunctions.

The real picture of massive deluge brought about by the bhakti movement in the middle age owing to direct participation of Srichaitanya and his girdle has
been painted in the next section of the first chapter of this research work on the
basis of the historical facts and figures. The religious ideals of Sirchaitanya were
for the emancipation of the people harassed by the scriptural rituals. Sirchaitanya
at that time from Bengal to the Deccan cementing together people irrespective of
any community and social status of India as a whole inspired them to live a dignified
life just preaching the doctrine of love and bhakti in the place of difficult scriptural
rituals and hard and fast edict of practices. Sirchaitanya was a seer of thing to
come and a might prophet as a preacher of love amongst all sections of people
down to the lowest one standing against so-called doctrine of bhakti representing
servile rules and practices of desires. It was for his efforts and activeness the
bhakti movement of that period with a philanthropic aim gained momentum of
dynamism. It was owing to the impact of this bhakti movement a new society
came into existence irrespective of high and low, haves and have-nots, Hindu and
Muslim with the privilege of living a dignified life. The victory of the well conscious
devotees in the struggle for the establishment of their rights was undoubtedly from
the storehouse of inspirations of Srichaitanya.

While we were throwing the vast Vaishnava literature of the distinguished
Vaishnava poets of Bengal and Utkal into focus in the third, that is, the final section
of the first chapter, there comes incidentally the point of Srichaitanya's acceptability
in the Vaishnava Padavali literature of both the provinces. The poetic compositions
on Chaitanya's life and his life-centric Vaishnava Padavali written both in Bengali
and Odia are of immense value. As because, this kind of literature that time
generated a fresh flow of inspiration into the hearts of the devotionistic readers.
Both Bengal and Odisha took active part in the composition of Padavali literature
which had its expressions in different regional languages due to impact of the
long term *bhakti* movement throughout India. The *bhava* movement generated by Srichaitanya did equally thrill the poets and writers of greater Bengal and Odisha leading to the awakening of their dormant potentialities. The poets of both the provinces exhibited their respective ingenuity, philosophical thoughts and romantic appeal in the creation of *Padavli* literature pertaining to the graceful activities of the lives of Radha and Krishna and Srichaitanya. Though similarities exist in some cases between the poets of both the provinces in respect of describing the subject matter, delineation of character etc., yet the point of heterogeneity cannot be ignored in case of their respective creative faculty. The poet Gopalkrishna Pattanayak out of the Odia composers of *Vaishnava* literature of the nineteenth century stands atop; but to be frank, Gopalkrishna never did create the *Vaishnava Padavali* being influenced by *Vaishnava* poet or devoted *Vaishnava* of Bengal. Setting himself adrift with the high rising tidal waves of the *bhakti* movement that rocked the whole India that time, as well as with a dip in the mental ocean of devotions, Gopalkrishna was spontaneously wary in the creation of his immortal *Padavali* literature.

The *bhakti* movement has been discussed as an introductory one in the second chapter of our dissertation prior to the presentation of the brief biographical sketches, poetic works, philosophical thoughts of Gopalkrishna. The real picture of the contributions of Odisha in preaching and spreading of the *bhakti* movement of the middle age has become vivid in this very rung of dissertation. We have observed in this very specific chapter of our research work the real face of divine grace of Jagannaathdeva of Puridham as its chief object of attraction with a holy seat of *Vaishnava dharma* and culture. Hence, during the course of dissertation in a nutshell about the *Vaishnava* literature of the Middle age (Reeti Yuga) of the
Odia literature, by the way, the reference of Gopalkrishna has come up whose fame links with compositions of *Vaishnava* poems or lyrics. The literary career of the poet flourished at the patronage of the king of his time of Parala Khemundi. While we were focusing on the life and literature of Gopalkrishna, his other qualities simultaneously came to our notice, such as, his unflinching personality, honesty, simplicity, broadness, work ability as well as the identification of his entity as a lover. His philosophical ideas gathered in the literary practices through his unique exposition of the attainment of transcendental in the corporal and the subtlety in the perceptible vision. The successive deaths of near and dear ones though bludgeoned the mental world of Gopalkrishna, but he never did lose patience and mental stability. Comparatively speaking, as it happened in the life of Gopalkrishna, so also likewise the misfortune of successive bereavements like the suicide of Kadamvari Devi, the death of wife Mrinalini Devi, the death of his second daughter Rani, the death of his father, the death of his youngest son Samindranath though created a violent tremor in the life of poet Rabindranath, yet nothing could paralyse his creative instinct. Instance may be cited that just after a few days of the death of Sanindranath, the poet Tagore composed the immortal lyric for *Geetanjali*, cited below:

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प्रेम प्राप्त गाने गंधे
आलोकेन पुलकेन
प्राप्तिः करिया निन्दिल-शुलोको भुलोके
तोमार अमल अमृत पड़िचें खळिया।

दिके दिके आजी टुटिया सकल वंच
मुर्दि धरिया जाबिया उठ़े अनन्द;
जीवन उठिल निबिद्ध सुधाय तरिया।
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Now let us come back to the world of Gopalkrishna, with the melange of everything - smile and tears. Gopalkrishna was a complete man, and in the eye of the poetry-readers he was a successful lyric poet. His anthology of poems became interesting and enjoyable for every reader for their easy spoken and plain linguistic style of expressions. Gopalkrishna occupied the front gallery as a poet for the sake of his immortal Padavali. He attained the success in his literary activities for his skilful bold step in composing the Padavalis. His name was written in Golden letter in the history of the Odia literature for the simple but mind-soothing Padavali.

The real picture of the poetic adroitness of Gopalkrishna caught sight of us while we dived in the ocean of dissertation in the third chapter over a comparative study between the hefty volume of Vaishnava literature for Bengal and the Vaishnava poetry of Gopalkrishna. The comparative study pertaining to Gourachandrika and poems on Gauranga by Gopalkrishna and the Padavali of the same family in Bengali has actually brought the greatness of Gopalkrishna to light. Hence we have come to know in course of our dissertation of bhakti rasa, that bhakti rasa ends in madhura rasa. The whole body of Gopalkrishna's Padavali is drenched with this very unceasing flow of madhura rasa. The signs of Gopalkrishna's richness have come up on the surface in respect of a comparative study between the Vaishnava poetry of Bengal and a plethora of poems of Gopalkrishna belonging to different compartments, such as Purbaraag, Maan, Prem Baichitya, Pravas, Aabhisar etc. - all bear the seal of madhura rasa. On the other hand, we have met poet Gopalkrishna as an image overwhelmed with emotion in course of our comparative dissertation of his Chaupadis entitled Mana Siksha and Prarthana brushed with the description of the greatness of Krishna.
naam and signs and symptoms of extreme dasya bhakti and the Bengali Padavali of the same genre. The importance of Padavali by Gopalkrishna of the stated category cannot but be admitted for freeing mind from the wrap of desires, as well as to make mind holy, regulated and attached unflinchingly to Krishna.

On the other hand, our comparative study has further revealed that there lies the skilful mastery of Gopalkrishna in delineating the childhood leela of Srikrishna and the philoprogenitive sentiment of mother Yashoda with reference to the same genre of poems by many Vaishnava poets of Bengal. Though there exists homogeneity between the poems of same group by the poets of Bengal and Gopalkrishna's in line of their divinity, felicity of words and subjectmatter, but Gopalkrishna's own originality has made them independently unique. But the elegance of his poetic style was of very high quality. Hence, the spontaneous expression of his feelings, emotions that exist almost in every section under the traditional classifications included in the Vaishnava Padavali literature declares the dexterity of Gopalkrishna. We have noticed through the long course o dissertation in this chapter that the characteristics of the bhakti movement spread all over India got reflected simultaneously in the Padavali literature of Bengal and in the poems of Gopalkrishna. The characteristics such as the enlightened life of Srichaitanya, realization of God through mundane world, the pleasurable bhava of Radha and Krishna in the Braja leela, and above all, the urge and selfless surrender of devotees devoted at the holy feet of Radha and Krishna have been vividly portrayed in the Vaishnava literature of Bengal and the poems of Gopalkrishna. The positive attitude to the world and life that once laid the foundation of the bhakti movement was clearly exposed in the literature of Bengal and Odisha. The classification of Nayika (heroine) after Srirup Goswami shown in the
description of the _Braja leela_, had its successful materialization in the poems of Gopalkrishna. In fact, the _Vaishnava_ movement of Bengal and at the same Chaitanya's life being nurtured by the atmosphere of Utkal and these factors led to synonimity of feelings and music in the _Vaishnava_ literatures of both the regions despite having diversities in them.

The philosophical backdrop of the _Padavali_ of Gopalkrishna has been disserted in the fourth chapter of our research work. The actual face of different philosophical thoughts of different scholars right from Ramanuja to Chaitanyadeva (from the eleventh to the sixteenth centuries) has come to our notice here. In this level of serious and grave dissertation, the poems of Gopalkrishna like the _Vaishnava_ poets having faith in the _Braja leela_ of Brindavan, too, reveal the full flaged activities of Srikrishna in the picture-like compositions of presenting the denudation of Draupadi, the myth of the deliverance of insensate Aahalya by Ramchandra and above all, the plot of killing wicked Putana by child Krishna on the pretext of sucking her (Putana). Through the comparative dissertation between Gopalkrishna's poems painted with _dasya bhakti_ and the _Padavali_ of the poets of Bengal, the intense urge for self-surrender at the feet of Srikrishna has come to limelight. The spontaneous offerings of _bhakti_ of the votaries towards — this deep philosophical conviction of the _Vaishnavas_ has been manifested in a specific poem of Gopalkrishna. The actual image of Gopalkrishna has become vividly clear in the critical study of that poem who, abandoning the desire for salvation, was satisfied and blessed in enjoying the _leela rasa_ of Srikrishna. Honouring the _Vaishnavite_ commandment without any questions, Gopalkrishna abandoned the lust for self establishment disdainfully and ignored the self-glory considering it the dung of the hell. Above all, the poet, with a serene mind free from worldly desire,
and lost in the glory of Radha and Krishna, wished to have extreme divine grace through *Vaishnavite Sadhana* like a loyal servant.

To serve the Master of senses with the sense-organs is a special aspect of the *Vaishnava* philosophy. That very specificness is marked in a *Chaupadi* by Gopalkrishna. Preceiving his adorable god with his five sense-organs, the poet wanted to build intimacy with him as his (Gopalkrishna's) only ग्रामर मानुष (as dear as life). On the other, the theory of evolution based on the *Gaudiya Vaishnava* philosophy, got importance. All the characteristics of the theory of evolution got revealed in the huge miscellany of Gopalkrishna's compositions. The description of the glory of the love of *Iswar* by the poet became so facile and charming for his unceasing alertness of positive outlook world and life.

The marathon dissertation has disclosed that though he composed some secular *Chaupadis*, but his reputation chiefly rests with the creation of unparalled *Vaishnava* poems. The deep principle of *Vaishnava dharma* was hidden in the very core of his *Padavali*. The poet Gopalkrishna applied the *Sadhya-Sadhana-Tattva, Achintavedaved Tattva* and other deep philosophical principles of the *Vaishnava* in describing the superhumanly glory of the *leela* of Radha and Krishna. The poet Gopalkrishna like other *Vaishnava* poets considering the desire for salvation as hypocritic rituals treated and abandoned it with contempt and regarded *Kanta Prem* or *Radha Prem* as *Sadhya Siromani* (attainable jewel) or *Sarba Sadhya Saar* (an essence accomplishable to all). Nevertheless, he devoted himself in the worship of Srikrishna, versed in the art of love-making (*रसिकराज*), in his many *Vaishnava* poems written in different poetic style, through his service to SriRadha with the reverie of *Gopi, Dooti, Dashee, Manjari*, or *Sakhee*.

The mere poetic excellence is not only resource of his *Vaishnava Padavali*. 
The very musical rhythm of his poems has ample attractiveness of their own. Gopalkrishna was himself well versed in music and he composed the Vaishnava poems like Chaupadi, Chautisha etc. in different styles with the help of more than hundred expressing rageraginess (modes of Indian classical music). In the prologue of his every poem included in Gopalkrishna Padyavali there lies the mention of specific raag-raginee and taal (musical time or measure). Aashabari, Ananda Bhairavi, Kalyani, Kafi, Kedar, Khandabani, Gandhar, Malabagauda, Shankarabharan, Jayasree etc. amongst those raag and raginees are remarkable. Besides these, the poet has mentioned some mixed raags such as Kalyan aahari, Mangal, Gurjari, Chakrakelee etc. The poet, too, used Ektali, Aathatali, Misharachaptaal, Jhula, Triptha etc. along with these raag-raginees. We have come to know that the singers of the post-Gopalkrisna period, defying the instructions of the poet, sang the said kind of songs with the raag and taal of their own choice. But the sanctity and elegance of the lyrics by Gopalkrishna may be maintained if these are sung with the raag and taal synchronised by the poet himself.

We have cited every referential poem of Gopalkrishna in our dissertation in every chapter of this marathon research work. Particularly, the styles of his Gaurachandrika, Mana-Siksha, Prarthana, Choupadis of philoprogenetive sentiment and flavour have come under our consideration and analysis, and a focus is cast on the excellence of Gopalkrishna's compositions in course of our comparative study between the vast Padavali literature composed by the Vaishnava poets of Bengal and the poems by Gopalkrishna.

Moreover, the personal milestone of the great originality of the poet has, too, come to our notice while we were absorbed in observing and reviewing thoroughly
the poems from different angles with a view to unfolding the philosophical significance of Gopalkrishna’s poems. But it is to be admitted that there are several poems remained untouched in our present dissertation which are well illuminated with the skilful glow of Gopalkrishna himself. We have tried as far as possible to materialise our research work in an effortless way keeping those poems outside the periphery of our dissertation but with inclusion of the referential poems only.

In fact, Gopalkrishan was a devout Vaishnava Sadhak (votary), as well as an artist expressing the hidden words of human heart with the spell if wordy picture. But he did not always practise and compose literature just for the sake of religious practices. The ideal of love that Gopalkrishna wanted to establish through the composition of Padavali based on the glowing divine leela of his adorable god and goddess called Radha and Krishna was not totally unsubstantial thought. That was indeed coloured with worldly love-thoughts and grown out of practical experiences. His vast realm of Padavali literature has been illumined and enriched with the glowing beam of that very catalogue of experiences. In fine, the curtain falls on the research work registering our support to a comment of a certain critic over the name and fame of poet Gopalkrishna:

গোপালকৃষ্ণ ওড়িশার শেষ শোষ বৈষ্ণব কবি। দেহ মধ্যে নেই দেহাতীতকু যদি কেহি
অভিব্যক্তি কেই থাকে তবে সিএ গোপালকৃষ্ণ। কথিত ও পরিচিত ভাষারে শাখাত
ভাবমানকর প্রকাশ ওড়িআ ভাষারে যদি কেহি করি থাকে, তবে সে গোপালকৃষ্ণ।

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NOTES AND REFERENCES:

1. Rabindranath Tagore: Geetanjali, P - 16.
2. Rabindranath Tagore: Geetabitan (Akhanda), P - 216.

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