regard, and above all, the acceptability of this movement to commoners. The real picture of the newly formed Indian society due to the influence of this movement, the actual life style of the devoted people enlivened by the touch of this noble awakening, and the indispensable hyphen of Srichaitanya to the *Vaishnava Padavali* literature, the chronological data of both Odia and Bengali *Vaishnava* literature and the introduction of the nobility of Gopalkrishna Pattanayak's *Vaishnava Padavalis*, who deserves to be the glory of the poetical world of Odisha, have been added in this specific chapter of dissertation.

The second chapter of our dissertation consists of the brief biographical sketches of poet Gopalkrishna and his poetical works and philosophy; and it is under the caption of *Life, Works and Philosophy of Gopalkrishna Pattanayak*. This specific deliberation records the contributions of Odisha towards the preaching and spreading of the *bhakti* movement, the magnificence of Jagannathdeva, and the skilfulness of Gopalkrishna in composing the *Vaishnava Padavalis*. Moreover, presenting the facts of the contemporaneous social and geographical backgrounds, brief touches are done to the importance of Gopalkrishna's birthplace and his birth; and along with it the introduction of his family lineage has been, too, furnished with a family tree. Our next course of dissertation moves forward throwing light on the poet Gopalkrishna's childhood and adolescent days, his education life, marriage, family life, his long service life and his literary practices and many others. A dignified presentation is forwarded on his successfully literary practices with detailed dissertation of his *Vaishnava* literature breaking it up into four different sections.
Gopalkrishna in almost all the departments of his creations prevailing in the traditional Vaishnava poetic literature, so, the music of his Padavalis, too, charmed and delighted us.

We have spotlighted the philosophical backdrop of Padavalis of Gopalkrishna in the fourth chapter of our research work. The declared philosophical protest rests in this chapter under the title *Influence of Gaudiya Vaishnavism on Gopalkrishna Pattanayak's Philosophy* against the negative philosophical viewpoint of Shankaracharya has been identified as the *bhakti* movement. The analysis of philosophical thoughts by different scholar right from Ramanujacharya down to Chaitanyadeva, discussion on the theory of *Achintya Vedaved*, the delineation of significance of the beauty of Sri Krishna, adorable god of the *Vaishnavas*, the revelation of the nature of *Dasya bhakti*, and the urge of Gopalkrishna in *Prarthana* and *Mana-Siksha* group of poems have been presented here. We have noticed the presence of all the *rasa* involved in the *Pancha rasa* of Gaudiya Vaishnava philosophy in the huge poetic arena of Gopalkrishna, we have, more or less, disserted about them. But the *Dasya bhakti* centric *rasa* has been discussed to a greater extent.

Gopalkrishna, too, like the *Vaishnava* poets of Bengal with the sense-organs involved himself in the service of the lord of senses. This very specific quality of the *Vaishnava* philosophy has come to our notice in one of the after-discussions of a famous *Chaupadi* of Gopalkrishna. The theory of evolution has got priority in the philosophical thoughts of the *Gaudiya Vaishnavas* and this theory of evolution appeared with its characteristics in the vast anthology
We have followed the principles of individualistic criticism as well as of comparative criticism while assessing the literary value of poet Gopalkrishna. A large number of wise quotations from Odia, Bengali, Asomiya, Manipuri and Western critics have been used and analysed in this very vast research work. Many a comment by various pens declaring the greatness of Gopalkrishna have been, too, included in this work with the noble intention of establishing the greatness of Gopalkrishna. The realms of excellences of Gopalkrishna as a poet appeared transparently in many occasions in this marathon work in course of a comparative dissertation between famous Padavalis of the Vaishnava poets of Bengal and the Vaishnava poems by Gopalkrishna.

With a view to making the research work well developed, which got ramified into five chapters, chapter wise introduction at the outset of each chapter, has been provided, and each chapter, if necessary, is again branched into some sections. Moreover, drawing proper conclusion at the end of every chapter, the importance of historical value and his significance as a poet were tried to find out. As a result, the multi dimensional talent of Gopalkrishna bloomed up in each conclusion of every chapter.

We have applied certain methods of criticism in this research work, such as, inductive, deductive, historical and comparative methods. Notes and references are, too, provided at the end of each and every chapter, and at the extreme end, an extensive bibliography is set, and this bibliography is prepared according to principles of research work. I have mentioned the name of the books, their writers, page number in the backnotes of each chapter, from where quotations are churned.
The matters related to edition and publication year of the books used in this research work, though not furnished in the backnotes, but a thorough information in this regard is provided in the bibliography.

The lines from Bengali poems, comments by critics, etc. have been used in this research work in the Bengali language without any alternation. Here and there the English versions of some of the quotations are set side by side. The lines from Odia poems and comments by Odia critics are presented in the Bengali letters (of the alphabet) in italics and this policy is adopted just for the convenience of printing works. The inner significance of the lines of Odia poems and comments by Odia critics are also serially arranged here in the work. Bengali letters are, too used to write some Sanskrit quotations and some of such Sanskrit quotations are rendered into Bengali also. Even the lines from Asomiya poems or the comments by Asomiya critics are written in Bengali letters. Translation of some of the technical terms remained unrendered and hence these terms are arranged in Roman letters in italics, even some Bengali terms are, too, written in italics. It is to be mentioned here, the traditional spelling structure of some of the words got changed giving a space for the new to enter, such as, we have now *Odisha* for the earlier *Orissa* and *Odia* in place of *Oriya*; and these changed form of spelling of the stated words are used in this present work as because, A spelling correction has been made as per the assent of the President of India after such bill being passed in both the Houses of Parliament. Now *Orissa* becomes *Odisha* and *Oriya* becomes *Odia* respectively. (Source— The Sentinel, 6th Nov., 2011, P-12)

In course of collecting primary and secondary materials, I cited quite a few
libraries such as The National Library, Kolkata; Visva Bharati Library, Shantiniketan; K. K. Handique Central Library and Bengali Departmental Library, Gauhati University; The Cotton College Library and The District Library, Guwahati. I am liberally used the B. H. College Library, Howly and Bijni College Library, Bijni. I am indebted to all these librarians and extend my gratitude to them without whose assistance my paper might not have been as it stands now.

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