CHAPTER II

LIFE, WORKS AND PHILOSOPHY OF GOPALKRISHNA PATTANAYAK

Srichaitanyadeva is an eminent personality of the bhakti movement which is closely associated with society and culture of medieval Bengal. However, this bhakti movement originated in the works of his predecessor saints like Yamunacharyya, Ramanuja, Nimbarkacharyya, Madhabacharyya etc. In the 16th century, under the active leadership of Srichaitanya this movement got a congenial atmosphere and spread all through Bengal. This movement pervaded not only Bengal but also the whole of north India including Odisha, Bihar, Uttar Pradesh and even the south, and aroused the feeling of equality, integrity and fraternity among the Indians. On the other hand, the contribution of Odisha to spread and publicity of the movement is noteworthy. One of the prominent patrons of Vaishnava religion Rai Ramananda stayed in Odisha for a long time and Srichaitanya met him several times there.1 Above all, Puridham is a holy pilgrimage of the Vaishnavas and Mahaprabhu Srichaitanya spent his last days in the Sri Sri Jagannatha temple which is situated at Puridham. Dr. Nirmal Narayan Gupta also support this view:

Consequently, Puridham, the Pitthasthana (holy place) of Vaishnava religion and culture is specially significant. There only Srichaitanya's five comrades (Pancha
Sakha) involved themselves in the bhakti movement and under their effort it got a new dimension.

In fact, Sri Sri Jagannatha's glory centering round which, the heart of Odisha, that is, Puridham flourishes is well known throughout India. Even Srimanta Shankaradeva and Sri Sri Madhavadeva, the two Vaishnava saints of Assam in north-east India named the 39th chapter of their book Kirtan-Ghosha aru Nam-Ghosha as Uresha Barna. In the beginning of that chapter, Mahaprabhu Jagannatha is invoked in this manner:

ηοηα ॥ जय जय जगनाथ प्रणामो राम।।

On the other hand, while admitting wholeheartedly the majesty of Odisha's Kirtana as described in Brahma Purana, they express their supreme devotion, reverence and submission to Jagannatha in the very first verse in this way:

नमो नमो जगनाथ भक्तर निधि।
हरि यमरे आराध्य वौक सिद्धि॥
उरेशाक सृतितलक गुरुयो लोकाहि।
शहरे राजा एकापुराणक चाहि॥

The glorious Vaishnava saint Srimanta Sankaradeva and his able disciple Sri Sri Madhavadeva have not stopped here. They continue their Jagannatha prayer in several succeeding Ghosha (verse) of the same chapter of the book. For example— जय जगनाथ आर्चन और (२ म घोषा); जय गोविन्द दयाशील जय जगनाथ (६ म घोषा); हरि गोविन्द कृष्ण जय जगनाथ (७ म घोषा); और हरि प्रभु जगनाथ नित्यार करा दारुण संसरे (९ म घोषा) etc. Besides, in the quoted chapter, the monarchy, kingdom, sea, man and nature of Odisha have been described in a very simple and lucid language.
A good many books have been composed in Odia language on Sri Jagannatha and on the life of Srichaitanya. Apart from these, I have also came across Odia Vaishnava verses dealing with the love of Radha-Krishna and even with the eulogising (praise) of Srichaitanya. Many gifted Vaishnavite literature emerge in the medieval Odia society. Their high quality poetry has enriched Odia literature. Sn Mahabhavaprakash by Odia poet Kanhai Khuntiya written in the 16th century and considered as a land mark of Vaishnava religion; Jagannath-Charitamrita (16th century) by the translator of Bhagavata into Odia poet Jagannath Das; Chaitanyabilas (16th century) by Madhab Rath; Jagannath-Charitamrita (17th century) by Divakar Das; Chaitanya-Bhagavata (17th century ?) by Ishwar Das and the like books play a significant role in popularising Vaishnavite bhakti rasa.\(^6\) In such a positive Vaishnavite environment, Gopalkrishna Padyavali fame poet Gopalkrishna Pattanayak earned name and fame composing Vaishnava verses in the craft of Khanda Kavita and Ballad during the last stage of medieval era. In the history of Odia literature, this era is also known as Reeti Yuga or the age for the short poem composing.

To appreciate and analyse Vaishnavite poet Gopalkrishna Pattanayak's literary excellence, it is necessary to mention the Vaishnavite environment of late 18th and early 19th century Odisha, his birth and his family history. Keeping it in mind, facts relating to him have been discussed serially.

Social and Geographical Background of Odisha During Gopalkrishna Pattanayak:

Before throwing light on Gopalkrishna’s biography, his literary splendour and his philosophy, it is necessary to have a clear picture of the social and political
happenings of contemporary Odisha. History says that his native place southern Odisha was under British rule. Though Northern Odisha came under British throne in 1803 A.D., Southern Odisha had been under the British 36 years before, that is, since 1766 A.D. At that time, society and economy of Northern Odisha were devastated resulting in acute crisis. But Southern Odisha was saved from such upheaval. Probably, the poets and writers of Southern Odisha were able to perform their literary activities with a free mind from 17th to last part of 19th century. This view has been endorsed by Sri Surendra Mohanti’s comment:

That means, during the middle part of 18th century, the prominent of a Jnanamishra Bhakti vanished and Parakiya Margiya Raganuga Prem Bhakti took its place. There was not any theoretical or literary hindrance whatsoever for Sadananda Kavi Suriya, Abhimanyu Samanta Singharu, Kavi Suriya Baladeva and Gopalkrishna being not influenced by Raganuga Prem Bhakti.

As a result, a good number of poets of Southern Odisha under the inspiration and patronage of Kings and Zamindars of Ghumusar, Chitiki, Jalantar, Tikali, Dharakot, Khallikot, Parala Khemundi etc. excelled in the literary field.

Parala Khemundi region of Southern Odisha was under the ancient zamindari system. It is known that the powerful rulers of that area belonged to the utkalian Gajapati dynasty. That dynasty had a glorious cultural history. The kings of Parala Khemundi were repeatedly at war with the English force from the end of the 18th century till the beginning of the 19th century. These kings revolted against
the British dominance because of their love of liberty and culture.  

Under the leadership of Sri Jagannatha and the king of Khurda, all the kings and zamindars of Southern Odisha including that of Parala Khemundi got united to fight against the British. The British tried their level best to crush this unity and integrity and according to historians they succeed to a great extent.

**Poet's Birth and the Significance of His Birth Place:**

Parala Khemundi town which was surrounded by Champagiri and Ajaygiri mountains and was served by Mahendra's daughter was at the heart of the vast area under Parala Khemundi zamindari. Gopalkrishna was born on Shukla Navami in the month Ashwin in 1784 A.D. at Karanpara in Parala Khemundi town. The name Parala Khemundi seems significant Parala means Able Person and Khemundi or Khimundi means Hilly Area. Therefore Parala Khemundi means native hilly area of able persons. In this context, Kavi Chintamani Mohanti's comment can be quoted:

> যেখানে সমাধিস্থ দেবতার দর্শন পাওয়া যায় সেখানেই সেখানেই তিনি বসেছিলেন।
> যেখানে শীতল হরিত সমুদ্রে মানুষের মাথায় পতিত হয়েছিলেন।
> যেখানে সুন্দর শৈলের পশ্চিমে ছিলেন।
> যেখানে পানির পাশে ছিলেন।
> যেখানে পানির পাশে ছিলেন।
> যেখানে পানির পাশে ছিলেন।
> যেখানে পানির পাশে ছিলেন।

That means the city which is the sacred hermitage of famous saint king Gaurachandra, the place which is the golden temple of divine meditation for Indian devotees like Gopalkrishna, Raghunath etc. the place which, with its splendour
enchanted of Hari Sankirtana, can undisputedly claim the epithet Nadiya of Utkal, is the holy place Parala. The study of astrology in Parala is historically famous. *** 

The glory of Parala is not little in respect of heroism. *** Moreover, the city displaying its skill in different works, shows the appropriateness of the name Parala. It seems the word Parala is derived from Parila. Parila is the apabhransa of Praval.

As for example. He is very Parila (able) person.

The Poet's Ancestry:

Zajpur region in Cuttak district of Odisha was the original home of Gopalkrishna's forefathers. In course of time, they were engaged in the service of the then king of Parala Khemundi. Subsequently they left Zajpur for good and permanently settled in Parala Khemundi. The ancestry of the poet can be represented with the help of following tree diagram:

```plaintext
Bansidhan Pattanayak
  
  Bansbasi Pattanayak (wife- Lalita Dei)  Brajabasi Pattanayak
  
  Gopalkrishna Pattanayak (wife- Hira Dei)
    
    Gaurchandra  Haribandhu  Karunanidhi
      
      Gopinath  Vaishnavacharan
        
        Ramkrishna  Suryanarayan  Nilamani
          
          Banabasi  Govindachandra  Chakrapani
            
            Shamananda  Nadiachanda  Bansidhar  Madan Mohan
```
Gopalkrishna's father Banabasi Pattanayak initially earned his livelihood as a Panjoya means an accountant of the king of Parala Khemundi. Later on he was employed as the chief of the revenue department comprising twenty one villages. Within a short period, he became the favourite of the king by virtue of his expertise and honesty. Satisfied with his work, the king gave him ample land and property. During leisure time, he busied himself in spiritual activities. His wife, that is, Gopalkrishna's mother was a very pious woman. As a result, naturally Gopalkrishna was influenced by his parent's ethics.  

Gopalkrishna was the eldest among Banabasi Pattanayak's three sons and three daughters. Unfortunately except the poet himself and his sister named Chandravali, his two other brothers and two sisters died in childhood. So, he was brought up with utmost love and care by his parents. As a result, in his childhood behaviour, a child like restlessness is noticed.

Educational Life:  

Gopalkrishna's formal education started when he was seven years old. Initially he was not so much interested in study. He liked to spend much of his time in games and sports. However, from his childhood he was devoted in nature. He was proselytised by his father Banabadi Pattanyak at a very tender age. Gopalkrishna used to wear Tulshimala around his neck and Harimandir Tilak on his forehead regularly. Besides, he was also interested in watching the Arati (evening prayer) in front of the idol of lord Krishna, in studying the holy scriptures and in listening to the Kirtans in praise of lord Krishna. Once from his father's lap, he listened to the solemn discussion on scriptures by Pundits in the house of
Bebartta Pattanayak which was just in front of their own residence. At the end of the discussion, when the *Pundits* came to know about his indifference to studies, they regretted and rebuked him. This incident brought about a drastic change in the poet's life. This reproach turned out to be blessings in disguise in his later life. He took it as a challenge and began to pay utmost attention to studies. He started studying ancient poems along with Sanskrit grammar, poetry, drama etc. He learned Sanskrit language and literature from Pundit Baikeli Mahapatra of Parala. Apart from that, he was able to enhance his knowledge and perception by means of his discussions on scriptures with the *Pundits* of the king's court of Parala.\(^{15}\)

**Marriage and Family Life:**

At the age of twenty, poet Gopalkrishna Pattanayak tied the nuptial knot with Srimati Hira Dei. She was a pious woman and an absolute devotee of lord Vishnu. As a result, the poet had a very tranquil married life. Moreover, Hira Dei's companionship was a constant inspiration to him in his poetic creativity. It is known that the poet's latent poetic creativity came to the fore during his post marital life. They had three sons and one daughter. He married off his daughter at a very tender age. Unfortunately she became a widow just a few days after her marriage. The poet's youngest son Karunanidhi also died a premature death. In his old age, Gopalkrishna handed over responsibility of family affairs to his eldest son Gaurachandra and spend his days engrossed in the worship of Radha-Krishna.\(^{16}\)

The poet was deeply inflicted with sorrow by several deaths which he encountered in his family life. The premature death of his two brothers and two sisters coupled with the sudden demise of his youngest son as well as the only son-in-law filled the
heart of the poet with sorrow. However, these catastrophic incidents helped him creating an intensely tragic appeal in his poetry.  

Service Life:

Gopalskrishna started his service life as a servant to the king under the patronage of the Maharaja of Parala. His father died after his marriage with Hira Dei. After his father's death, he was employed as a Karan (an employee in the revenue settlement department) under the king of Parala Khemundi. For a long period he continued his poetic activities alongside discharging his duties with dedication as a Karan. But suddenly his life passed through great upheaval. Due to some misunderstanding which crept in between him and the then manager of Parala Padmanabha Deva of Tikali Dynasty, the poet left Parala Khemundi for the time being and started living in Ganjam. At that time he sharpened and matured his creative prowess with the help of his association with poets and scholars like Chakrabak, Chakrapani Pattanyak etc. However, he returned to Parala Khemundi and engaged himself in the service of the king. After that, the poet spend his service life under the favour of the king.

The king of Parala came to know about Gopalkrishna's learning. Fascinated by his poetic feat, the king awarded him a monthly royal scholarship and gave him enough land and property as gifts. Not only that, a seat was specially reserved for Gopalkrishna just at the left of the royal throne in the royal court of Parala to honour him. Besides, whenever the poet got ready to return from the court, two lamps were lit on either sides of the poet at the command of the king.  

During the tenure of King Jagannath Gajapati Narayana Deva and King Pratap
Rudra Gajapati Narayana Deva, Gopalkrihna became a high ranked royal servant. By virtue of his loyalty, dedication and devotion in discharging his duties, he turned out to be favourites with both the Kings. Gopalkrishna did not learn English even though he spent his service life in Odisha under British rule. Despite, he was very skilfully supervised the affairs relating to revenue settlement using ultra modern methods. In fact, he spent his service life with whole hearted devotion for his work.

**Literary Life:**

When Gopalkrishna was employed under the king of Parala Khemundi, his poetic genius began to emerge. Since then, the poet focused on secular and universal *Vaishnava* poetry. The poems composed by him in the first phase are known as *Gramya Rasar Geet* (elegy). Later on, became a disciple of *Vaishnava Guru* (Vaishnavite teacher and saint) Sri Loknath Goswami of Dharacoat. At that time, on the advice of his Guru he started composing verses on Radha-Krishna's *Madhurya Leela* Showing reverence and gratitude to his Guru (teacher) Gopalkrishna composed his *slokas* (verse) in Sanskrit and used his Guru's name in the *vanita* of *Sri Sri Radha Nakshatramata Stotrang.*\(^{19}\)

Gopalkrishna was absorbed in his literary activities roaming on the path of Vaishnavite culture prevalent in south Odisha. The agglomeration of his compositions appeals positively amongst the reading circle. The poet did compose neither narratives nor epics. Short songs, poems and lyrics bear the stamp of his composing skillfulness. Hence, though Gopalkrishna has managed a berth for as a poet of *Reeti Yuga* (Medieval Age) or an age of poetry in the history of Odia literature, yet many a critic demarcated the period of his literary activities as
Sangeet Yuga or Khanda Kavitar Yuga. Other leading poets of this very era are Braja Behari Raj Singh, Dinabandhu Harichandan, Shyam Sundar Bhanja, Banamali, Kavi Surya Baldev Rath, Yadumani Mahapatra, Gourhari Parichcha, Gour Chandra Adhikari who belong to the realm of short poems. This trend of fathering lyrics was untarnished up to the early part of the 20th century. The poets like Krishna Mohan.Pattanayak (1877-1940), Govinda Chandra Surdeo (1887-1939), Kanta Kavi Laxmi Kanta Mahapatra (1897-1978), Babaji Padma Charan Das alias Pravati Charan (1869-1940), Babaji Vaishnava Charan Das alias Benudhar Pattanayak (1890-1961) too, paraded their skilfulness in composing the identical type of poems during the post-Gopalkrishna times.

The anthology of poems of Gopalkrishna on the basis of their diversity of form has been classified under the following four heads:

1) **Dayika or Boli**, (2) **Chautisha**, (3) **Sandesh Geetika** and (4) **Choupadi**

1) **Dayika or Boli**: Such short poems are a kind of lyrical dialogue or a collection of informations. The symphonic conversations between two souls through statements and counterstatements constitute the salient feature of *Boli*. This is the basic picture of the conventional dramatic style. Poet Gopalkrishna has composed two *Bolis* and another one called *Suk-Sarir Dvandva* centering the new lease of attachment of Radha and Krishna. A noted *Dayika* is discovered in his composition where Radhika out of her curiosity has gone on asking Lalita, incessantly to know about Srikrishna and Lalita, too, with view to pleasing her beloved friend continued in replying her queries in a cleverly manner. Both the charm of story and the dramatic mood are the great treasure of the said *Dayika*
or Boli. These poems written in the convention of mutual conversation are considered as the helping element of enhancing the beauty of Odia Vishnava literature. The said poems are in a parallel way pregnant with Vaishnavite spiritual essence and on the other hand, enlivened with Romantic appeal. That is why, the poems belonging to the class of Dayika or Boli having the qualities of their imaginative excellences and the simplicity in the style of exposition have become immensely humane and attractive for the readers.

2) Chautisha: The poems of this group by Gopalkrishna because of their characteristic qualities have been placed under different sub-classes, such as—Bilap Chautisha, Zaiphool Chautisha, Krishnanam Ratnamala Chautisha, Manasiksha Chautisha etc. A certain servant in Bilap Chautisha pondering over the beauties and qualities of Radha and remembering her pleasure in rendering the service has expressed her grief. The matter of singing the glory of Srikrishna and his beauties and qualities have been discussed in Krishnanam Ratnamala Chautisha. The literary value of these two Chautishas is not so noteworthy.24 But the Manasikha (psycho-instructive) Chautisha and Zaiphool Chautisha have reached the zenith of excellences. Manasiksha Chautisha is primarily religious compositions. Using 34 consonants at the start of every line in a serial way of just six padas (poems), the entire poems was composed. A portion from Manasiksha Chautisha, for example, is cited here:

कुहूंचि रे मन, येन मो कथा
पक्षि नुहे बार्थे जङ्गल जाले
खल संहितिरे न पाय बाथा।
घर तेजि पला श्रीरज आले। 25

Zaiphool Chautisha by Gopalkrishna is primarily being secular in nature is labelled as Gramya Raser Geet (Rustic Song). The after-thoughts of a woman
estranged from her lover staying away have been beautifully expressed in the ornamentalization of the following Zaiphool Choutisha:

বেদী সাজ দেবি বোলু
বিরাধ্রী, হসি পানকু আসিলে প্রীতি লিভাই দেলু

জাইফুল কোলু।

3) Sandesh Geetika: The Sandesh Geetikas written in the style of Chautisha by Gopalkrishna is again divided into two categories, such as—(a) Yashoda Koili and (b) Jaladaprati. The Yashoda Koili under the heading of Gopalkrishna Koili was printed in 1895 from Gajapati Press, Parala Khemundi and was first published by Sri Padmanava Narayandeva. In this part of the composition the motherly love and affection of Yashoda, the protectress-mother of Srikrishna, has been vividly delineated. The said part of the composition from the angle of its savoury and artistic playfulness may be considered and equal one to poet Markanda Das’s Keshava Koili.

Yashoda’s fearful state of mind is unfolded in Keshava Koili when Srikrishna has bought the permission from Yashoda on the eve of his departure for Mathura. On the other hand, the very mental grief of Yashoda, that was expressed in Yoshoda Koili at the time of Krishna’s departure is exposed in Keshava Koili. Gopalkrishna wrote while unfurling the intense mental agitation of mother Yashoda:

কোইলি, কি রুদ্ধি করিবি মুহুর্তে করিলে ত শুনু নাই হিম্মত
কাননের এক বিন নেলা, আলো
কাল বেলায় অম ন খাইলা নেল।
কাল বেলায় মন পুরাই, আলো,
কৃষ্ণ চন্দ্রমাকু খাইলি নাই লো।
On the contrary, in the Sandesh Geetika, belonging to Gopalkrishna's Jaladaproti, the lamentation of a lover is expressed watching the intentions and activities of the lover. This very piece of the poem is the so-called pastoral song, that is a romantic love-song. Addressing the cloud the poet wrote with a view to exposing the mental agony of the lover:

বিলকুল যে সবে বাহার হুই জাঙ্গলিক গিরে ফলী যে
সে পরি তুঁতা হেই থাই চতুঃকুরী দুরু শুনি মোর বালী যে।
জলদ, সে ভঙ্গী নয়নে পুরিরী।
সমীপ মুখ হেলে, সে বলে কে ভেনে ঘির পরা, দেখি আসুঃচ।²⁹

The anxiety of the lover, her grief-stricken mind has been attractively expressed in a poetic rhythm in this part of the poem. This very, Jaladaproti Chautisha with the ablutions of human interests has been immensely glorified.

4) Chaupadi: Most of the creations of Gopalkrishna Pattanayak are Chaupadi (tetrametrical) or in modern terminology is of the family of Odissi songs.³⁰

A great deal of exuberance is noticeable in the composition of chaupadi in Odia literature right from the 16th century down to the early part of the 20th century. The Odia song included in the drama Parashuram Vijay, written in Sanskrit with the prologue to the name, by Gajapati Raja Kapilendra Deva of the 15th century, has been stamped as the oldest Chaupadi. The devout-poet Gopalkrishna Pattanayak in conventional stream of the composition of Chaupadi is a worthy successor. The poet in total has composed more than five hundred Chaupadis. It is learnt that some of the Chaupadis out of the stated numbers have not yet been published.³¹
The classifications of the Chaupadis of Gopalkrishna may be shown with the help of the following lineal picture:

```
Chaupadi

| Loukik ba Dharmanirapaksha (Gramya Raser) | Dharmiya (Raganuga Bhaktimulak) |

| Gaurachandrika | Manashiksha | Batsalyabhatmak | Madhurarasatmak |
```

About one hundred Chaupadis of secular nature by poet Gopalkrishna has been published. The subject matter of these Chaupadis are outside the Vaishnavite realm of Krishna's activities. The common love-urge of the mankind has been expressed in these Chaupadis. Besides Gopalkrishna, Kavi Surya Baladeva Ratha and Banamali Das in the same age composed secular Chaupadis. These Chaupadis are mentioned as Gramya Rasar Geet. Most probably, the Vaishnava devotees of the succeeding period have mentioned the term Gramya Rasa. We find the presence of the word Gramya Geet in one of the poems of Vaishnavite poet Banamali Das. Following is the extract from that particular poem:

```
जिह्दा न बाहुं ग्रामाण्यी गाइबाकू रजनी दिवस।
तृंद नामाबली केबल संहाली हौं धाउ पीठबास।
```

The poet or the compiler has indeed used the word Gramya Rasa is silently. The rustic (pastoral) Chaupadis in comparison with religious Chaupadis have been considered of inferior status in the Odia literature. The poet-critic Babaji Vaishnava Charan Das has rightly said in this regard:
That is— the Pastoral songs that poet Gopalkrishna composed in his youthful days, after taking the Gour-Krishna mantra (incantation) did not wish to compose that type of lyrics. Does anybody have a hungerful mind to taste gruel after enjoying the nectar?

If the familiar Chit-Chat is true that the first poem of the poet Gopalkrishna was composed addressing a beautiful Baishya (trader class) woman, then it is definitely pastoral Chaupadi, that is romantic lyric. The humble utterance of the lover in the said Chaupadi addressed to the lay-love has been expressed in this way with unique ornate style:

**স্নায়ে দেই বগু ন জারে।**

**রহ জিতেঘিয় চির্ত হজা রে।**

In addition to that, lamenting outburst of the heroine, the illusory narration before the friend, the after thoughts of the heroine, humble utterance of the hero, the adulatory words of the hero to the heroine and above all, the poet composed unnumberable pastoral Chaupadis expressing the after thoughts of the dejected hero. In the prologues of these Chaupadis the poet has used pen-name. But the instances of prologue with the pen-name are very rare in his religious Chaupadis.

Gopalkrishna's achievement in the composition of Chaupadis in the line of devotional attachment is unanimously accepted. The number of his Chaupadis of devotional attachment is much more than that of his secular ones. These religious
Chaupadis are divided into four parts, they are respectively—Gourachandrika, Manasiksha, Batsalyabhabatmak and Madhurarasatmank.

**Gourachandrika** - Gourachandrika is an introduction to the devotional songs of the Vaishnavas. The arrangement of hymning and glorification of Sri Gouranga is remarkable in this type of Chaupadis. The Vaishnava devotees arrange the Gaurachandrika Pada (introductory lines) before the start of Kirtan in the sitting of narrating Krishna's activities. Very few Chaupadis of this kind are written by Gopalkrishna. His Jaya Jaya Navadvipa Chandramaku Anupama... as a Gourachandrika has been appreciated. Apart from that the poet has written Gourachandrika like Sachinandana Trahi Prabhu Dayanidhe, Hey Gouranga, Dayasindhu Avatara. The stamp of excellence is marked in his Gourachandrika Padas (verse).

**Manasiksha** - This kind of poems may be called Bhakti-Geetika. In most occasions of this type of Chaupadis Gopalkrishna has presented his context addressing the mind. He has composed praising hymns, as the case may be, in honour of Srikrishna, Sriradha and Srichaitanya side by side while instructing and advising mind; and this type of Choupadis have got their popularity as Manasiksha Chaupadis have got. The significance of singing the glory of Krishna's name has been corroborated in his Manasiksha Chaupadi reading—আনন্দ রসের রস না রসনা। On the other hand, the violent urge of passion and desire of devout Vaishnava is portrayed in another Chaupadis of the said class - রস মানস রাধিকেশ জ্বার-রস কথারে। Besides, the poet has displayed his supreme poetic power in the composition of many Manasiksha Chaupadis, namely মহাভাব রূপ ভাবে মানস; ভাজন রাধেকৃষ্ণ রাধেকৃষ্ণ বোলি রে; শ্রীরাধা গোবিন্দ সুধা সাগরে..... etc.
Batsalya Bhavatmak Chaupadi – The Chaupadis of this group have got enriched with the depthness of realizations of feelings, style of artistic expression and gracefulness. The eternal mother's heart has turned out to a picture of life in the following Batsalya Rasatmak Chaupadis:

उठिलु एड़े बेषि काहिकिरे दुरभिधनु
दबि महाई देशु नाहि कि रे। 39

Vexation, affection, regard and fear of busy mother for the unbound restlessness of the son, and have been very substantially painted here. On the other hand, the anxiety of mother for making the son to sleep, contentment of the mother proud of her son, mother's concern at the dust-stained body and slim belly of the son, wishes for his long life, and above all, mother's great concern for the son's going to the forest have been beautifully expressed in many a Batsalya Bhavatmak Chaupadis of the poet. The literary value of these Chaupadis is very high being drenched with humane charm resulting from the nectar of filial affection. 40

Madhur Rasatmak Chaupadi - The Madhur Rasatmak Chaupadis relating to the activities of Radha and Krishna by poet Gopalkrishna is unique not only in the sense of numerology but also in the sense of subject matter and multifaceted moods. Different emotions of the amorous activities of Radha and Krishna have been beautifully pictured in these Chaupadis. In addition to that, the courtship, union, separation, huff, desires etc. have turned out to be the personal emotional properties of the eternal lover and beloved in this class of Chaupadis– In this respect the opinion of Dr. Mayadhar Mansingh is worthy to be quoted:

राधाकृष्ण कथाकृ दे येते परिमागरे उत्कृष्ट्रीय काहि पाइहुँकि, अन्य कोपसी ओड़िया
वैभव काहि काहि पारि नाहाठी। * * * * गोपालकृष्ण बृहदानन एह देशरे, आज्ञा
That is, no other Odia Vaishnava poet was as much successful as Gopalkrishna was in Utkalising the tales of Radha and Krishna. The Vrindavana of Gopalkrishna is in this very land, on the very soil of Odisha—a familiar one to the Odia. The language of Gopalkrishna resides in Odia family of Odisha, and on the lips of the Odia women. His description of love scene is a familiar talk throughout entire rural Odisha.

In the real sense of the term, poet Gopalkrishna Pattanayak was a greatest Vaishnava in every respect. The creation of literary works was the indispensable part of his religious practices. He was always lost in a friendly mood with; and was always active in worshipping the attributed and corporeal Brahmin. His Srikrishna is Murtimanta Sreengara Rasa and Radha is Parananda Svarupini. He considered the mental enjoyment of Srikrishna's Nam-Bhajan (chanting this name), Goona-Kirtana (singing His attributes) and the charm of His amorous activities as the highest achievement of life.

Traces of his profound knowledge in the Sanskrit language and literature are found. Nevertheless, Gopalkrishna's poems are free from the influence of Sanskrit. Yet, during his literary culture and practice he even in a slightest manner used the language conforming to Sanskrit. The language of his early poems was somewhat inert and he used some difficult words. But his maturity came in the poems of later phase and he tried his best to set lucidity in the language as well as to maintain spontaneity and where he was crowned with success. We get the
evidence in the panegyric words of Dr. Mayadhar Mansingh how depth was the literary talent of the poet and that his seat of honour was set up quite differently in comparison with other contemporary poets. Dr. Mansingh wrote in course of his discussion of the literary achievements of the poet:

"If anybody had expressed the eternal moods and feelings in spoken and familiar language, then it is undoubtedly Gopalkrishna who did it in the Odia language. Even though the poetry of Gopalkrishna seems to be insufficient like the river water of the autumn season, but it is very pellucid and good as a drink. Pure fruit like commentary and annotation, allegory may be required, yet the thirstiness of the thirst will be quenched by the natural sweetness of the water."

Overall, it may be said that the devout poet Gopalkrishna was not a poet by nature. He went on to compose poems spontaneously. He is an artist who represents the spirit of his age and the art of his verses has been immensely enriched by the spontaneous flow of his variegated expositions. Kavichandra Kalicharan Pattanayak commented on the poet Gopalkrishna:

"Critic Kalicharan Pattanayak’s said comment is hundred percent right. Had Gopalkrisna been a readymade poet or a poet by effort, his poetical stream would not have been so flowless and impressive. The poet rescuing his agglomeration of creations from the webs of theories has made the savoury of Vaishnavite devotion very popular and humane. Due to affluence of romantic appeal being..."
free from grip of theories, his world of poetry has become pleasant and enjoyable to the readers.

Of course, though Dr. Mayadhar Mansinha and Kavichandra Kalicharan Pattanayak have been long-tongued in eulogizing Gopalkrishna, but poet Upendra Bhanja and his followers expressed a bit bitter comment. According to them, Gopalkrishna's literary world is painful and moreover, the complicated style being obscure has failed to get the favour of the contemporary readers, and poet Abhimanyu, Sadananda Kavi Surya Brahma and poet Brajanath Badjena, all the critics, synchronised their tune with that of Upendra Bahana and his followers.

Gopalkrishna indeed was able to generate great philosophical consciousness in his poetical works. He expressed excellently the joy of achieving the transcendental in the body, and the realm of imperception in the feelings of senses. The poet did all these in a skilfully artistic temperament and through the application of spotless poetic genius. But it is to be said without any hesitation that his poetic excellences did not have perfect flowering in the long poems like Baidehish Bhap or Bidagdha Chintamani. His emotions, moods, thoughts, rather got their proper exposition in his short poems and in his Chaupadis. From the literary value, the said creations are close to the modern lyrics and in many occasions these are of equal status. Leaving behind the superfluity, frenzy and redundantly overmastering moods and emotions that were present in the early part of his poetical activities. Gopalkrishna again absorbing in the depth of appropriate, restrained and well measured moods and emotions dedicated himself to that world of composition which is occupied by the poets of first gallery. Above all, his thriving march in the composition of Padavali has brought about success for Gopalkrishna
as litterateur mainly. We are optimist that in the history of Odia literature the dignified chair that has bee specified for Gopalkrishna for his immoral *Padavalis* in Odia language will remain ununivered and imperishable for ever. The greatness of Gopalkrishna and the demand for his poems do not seem to be so neglected as someone is to take a dimview of them even after the ruthless elapse of time.

******
NOTES AND REFERENCES

2. Ibid, P-70
3. Laxminath Tamuli (Pub.): Kirtan Ghosha Aru Nam Ghosha, P-495.
4. Ibid, Page - 495.
7. Dr. Krishnacharan Behera (ed.): Gopkrishna Padavali Parikrama, P-53
10. Dr. Krishnacharan Behera (ed.): Gopalkrishna Padavali Parikrama, P-54.
12. Dr. Krishnacharan Behera (ed.): Gopalkrishna Padvali Parikrama, P-55.
13. Ibid, P-56.
15. Ibid, P-59.
16. Sri Phakir Mohan Das Bhaktakavi Gopalkrishna (Jivani Khanda), P-14.
18. Dr. Krishnacharan Behera (ed.): Gopalkrishna Padavali Parikrama, P-65.
21. Ibid, P-68.
22. Ibid, P-68.
23. Ibid, P-68.
27. Dr. Krishnacharan Behera (ed.): *Kishore Chandrananda Champu*, P-97, 98.
29. Ibid, P-72.
32. Kavichandra Kalicharan Pattanayak (ed.): *Gopalkrishna Padyavali*, P-245.
33. Dr. Krishnacharan Behera (ed.): *Gopalkrishna Padavali Parikrama*, P-74.
34. Ibid, P-76, 77.
35. Kavichandra Kalicharan Pattanayak (ed.): *Gopalkrishna Padyavali*, P-278.
36. Ibid, P-118.
40. Ibid, P-107.

42. Kavichandra Kalicharan Pattanayak (ed.): *Gopalkrishna Padyavali*, P: Preface part


*******