

## EMINENT LITERARY LUMINARIES OF ORISSA

### JAYADEVA

Jayadeva lived in the twelfth century and is well-known author of the musical epic Sri Geeta Govinda. He hailed from Kenduli village in the Prachi Valley between Bhubaneswar and Puri. He spent most of his life at Puri and composed the songs of Sri Geeta Govinda as musical offerings to Lord Jagannath. Padmavati his beloved wife, danced to the songs sang and choreographed by Jayadeva. The composition was probably performed first on the twin occasions of the dedication on the Srimandir and the coronation of Kamarnava as the crown prince in 1142 AD, during the reign of Chodaganga Deva, the founder of the great Ganga Empire in the east coast of India, Jayadeva, a great scholar and composer was a devotee first and a poet next. His Sri Geeta Govinda is a glorification of the essence of Jagannath Chetana or Jagannath Consciousness—the path of simple surrender, which later Sri Chaitanya popularized as the Gopi Bhava or the Radha Bhava.

*Gitagovinda* has become the main prop of Odissi dance. It also has an enormous influence on the *patta* paintings of Raghurajpur. As a beautiful, ornate *kavya*, *Gitagovinda* received appreciation at home and abroad. Its sonorous diction and rhythmic musical excellence have created a unique place for it in world literature. *Gitagovinda* consists of twelve cantos or *sargas* including twenty-four songs and seventy-two *slokas*. It is designed to be sung in definite *ragas* and *talas*. It has been rightly observed that a narrative thread runs through the songs, lending it a dramatic structure.

Critics have attempted to classify the literary genre of *Gitagovinda*. Lassen considers the poem as a lyrical drama and Jones calls it a pastoral drama. Levi regards it as an opera and Pischel places it in the category between song and drama. Schroder regards it as a refined *yatra*. Keith compares it with the festival-plays in Bengal, resembling the *rasa* of Mathura, where the episode of Krsna-lila is performed accompanied by song and music.

Because of the division of the poem into *sargas*, Keith finally regards it as belonging to the generic type of *kavya*. On the subject S.K.De observes, “As a creative work of art, it has a form of its own and it had defied conventional classifications.” This observation of De is close to the reality, since *Gitagovinda* is an original piece of work of remarkable beauty, which defies the traditional settings of *laghukavyas* or *khandakavyas*, such as *Meghaduta*. It also does not conform to the *muktaka* type, namely, the *Ritusamhara* or even the *Nitisataka*. However, *Gitagovinda* is a *gitikavya* or lyrical poem. The title of the work, *Gitagovinda* bears special significance. It suggests that in this book of songs, the greatness of Lord Krishna, who is in the role of a cowherd, is celebrated.

The following introductory verse by Jayadev explains the poet's intentions :

*vagdevata-caritacitrita-cittasadama*  
*padmavati-carana-carana-cakravarti*  
*srivasudeva-ratikeli-kathasametam*  
*etam karoti Jayadevakavi-prabandham.*

The verse expresses that Jayadev, who is obsessed with rhythms of the Goddess of Speech (i.e. Saraswati), who sings at the lotus feet of Padma (or Laksmi), composes this lyrical poem narrating the tales of the passionate love between Vasudeva and Sri.

From the beginning, the poet is clear about what he is going to narrate and the style he is going to employ. The love-play of Radha and Krishna is described in the 12 cantos of the *Gitagovinda* through phases of origin and growth of love, obstacles on their path and consummation of love. All this described in about 72 traditional classical Sanskrit verses cast in metres like Vasantatilaka, Sragdhara, Sardulavikridita, Harini, etc. The 24 songs are designed to be sung in Karnata, Gujjari, Gondakiri, Desakhya, Desavaradi, Vasanta, Bhariravi, Malava, Ramakeri, Malavagauda, etc.

Raghunath Panda has made a scholarly attempt to discuss the literary form of *Gitagovinda*. He considers that the poet has succeeded in composing a Prabandha Kavya. According to Poetics, Sanskrit Kavyas are of two varieties, namely Prabandha and Mukataka. In a Prabandha Kavya, a coherent plot having a story element forms the core of description. Desire, love, separation and finally the union of Radha and Krishna give *Gitagovinda* the shape of a Prabandha Kavya. From the point of Musicology, a Prabandha type of song is identified as *ganavisesah prabandhah*. According to Laksmanasuri, the author of the *Srutiranjani*, the song contains four *dhatu*s such as (i) Udgraha, (ii) Malapaka, (iii) Dhruva and (iv) Abhoga. Antara was added to the list making the *dhatu*s five. Besides, these *dhatu*s, six *angas* or limbs are also conceived to form the part of the prabandha type of song. They are—Svara, Biruda, Pada, Tana, Pata and Tala. Though these integral parts convey different meanings, yet they give a sort of unity to the variety of Prabandha-songs. All the songs of *Gitagovinda* contain all the *dhatu*s and six *angas*. Thus the Prabandha character of *Gitagovinda* is established. Jayadev, the master of poetics and musicology, could combine poetry and music in his immortal work. *Geeta*, *badya* and *nrutya* constitute the soul of *Gitagovinda*, which is the fountain-head of Odissi music and dance.

### Jayadev was from Orissa, Say Bengal Scholars

In a major turning point in the controversy over the birth place of 12th century Sanskrit poet Jayadev, known all over the world as the writer of *Geet Govinda*. Kolkata scholars asserted at a national seminar at the Utkal University of Culture, Bhubaneswar, that the poet was born in Orissa and not West Bengal.

Mr. Asish Kumar Chakraborty, Superintendent of Gurusaday Museum, Kolkata revealed that way back in 1979 he had submitted a report to the famous Jayadev scholar Dr. Kapila Vatsayana proving that Kenduvilva village in Birbhum in West Bengal could not be the birth place of the poet. He was followed by historian Prof. Satyakam Sengupta of Kolkata who corroborated him and said that it is the Kenduli village on the banks of river Prachi in Puri which is the birthplace of the poet. Both the scholars cited a number of socio-cultural, architectural and philological evidences to prove their point.

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### SARALADAS

Born in fifteenth century at the village Kalinaya near Jhunkudain of undivided Cuttack district known as 'UTKAL BALMIKI', author of Oriya Ramayana and Oriya Mahabharat. Although other poets appear to have preceded Sarala Das, he is generally recognized to be the maker of the Oriya literature, creating a perennial fountain of literary forms and traditions with the distinct characteristics of their own, that has come down to posterity as an ever wide stream. Three of his epics, the *Vilanka Ramayana*, the *Mahabharat* and the Chandi *Purana* are so far known, and of them the Mahabharat,

his *magnum opus*, contains according to a rough estimate about eighty-three thousand verses, each consisting of two lines, and twenty-three hundred and nine printed pages. The *Vilanka Ramayana* and the *Chandi Purana* respectively contain about twenty-eight hundred and fifty-five hundred verses and respectively cover eighty and one hundred and five printed pages. In a clear statement the poet declares the *Vilanka Ramayana*, the *Mahabharat* and the *Chandi Purana* to be respectively the first, second and third of his compositions. Sarala Das was passionately devoted to goddess Sarala to whom he made a complete, self surrender, but like a true Hindu he was tolerant of and respectful to all other Hindu deity who has not received homage from Sarala Das. Sarala Das is ever respected of Oriya Nation. He is the maker of Oriya language and father of Oriya literature. In the history of Oriya literature his name will remain immortal.

## ATIBADI JAGANNATHA DAS, POET THE GREAT

'Atibadi' Jagannatha Das needs no introduction to any Oriya, as his consummate work 'Bhagabata' is daily read almost in every household of Orissa. In the history of Oriya literature and culture the name of Jagannatha Das has been immortalised as a leading devotee. His unique creation 'Srimad Bhagabata' is a pioneering piece of Oriya literature. It continues to evoke spiritual feeling with an established ritual of regular recitation. Oriya 'Bhagabata Ghara' bears ample testimony to this fact. One can hardly find a village in Orissa, where there is no 'Bhagabata Ghara' and a house, where Jagannatha Das's unique creation Bhagabata is neither worshipped nor recited. Bhagabata is really the companion of life and death of an Oriya. For ages together this masterpiece is the illuminiser and pathfinder of knowledge and devotion of crores of Oriyas. It's universal appeal is as old as perennial now. Taking into account all these factors, it can undoubtedly be told that 'Jagannath Das' is not only a poet but a poet of eminence, as well as 'Poet the Great'. In the past 'Bhagabata Tungji' was the life or nerve centre of the rural life, which can be told, was the village school, library, Judicial court, public relations and discussion of religious discourse.

Historians differ and opine that he was born in 1490 'Bhadra Shukla Pakhya', Radhastami Day about 5 kms away from Puri, in Kapileswarpur Sashana. As per 'Odissa Sahitya Academy Publication titled Jagannath Das written by Bhagabana Panda, the date of birth of poet Saint Jagannath Das is 1491 and he had a life span of 59 years (1491–1550). Others opine that his exact span of life was sixty years (1492–1552). In the year 1992, just eleven years back 500th birth anniversary was celebrated in Orissa. But notwithstanding this fact it is crystal clear that he was born in 15th century A.D. His father's name was Bhagaban Das and his mother's name was Padmavati.

Atibadi Jagannath Das was one such among the five comrades of his contemporaries like Achyutananda, Balarama, Sishu Ananta and Yosabanta Dash who pioneered the Bhakti movement in Orissa. It was Shri Chaitanya the great who conferred upon Jagannath Das, the title of 'Atibadi' admirably. As per estimate of Chaitanya, Jagannath Das was 'Highest Great Bhakta Saint of Orissa.'

Two writers, one Shri Jagabandhu Singh author of 'Prachina Utkal' and Pandit Sadasiva Mishra author of 'Atibadi Jagannath Das' have compiled the list of books written by Jagannath Das. In the past other writers have accepted and followed the list.

As per Jagabandhu Singh's list the following books have been authored by Atibadi Jagannath Das. These are (1) *Artha Koili* (2) *Phulatola Chautisha* (3) *Duti Bodha* (4) *Shri Satsanga* (5) *Tula Bhina* (6) *Pasanda Dalana* (7) *Gaja Nistarana* (8) *Srimad Bhagabata* (9) *Jagannatha Karika* (10) *Dhruba Stuti* and (11) *Manasikhya*.

The books listed by Maha Mahopadhyaya Sadasiva Mishra are as follows :

(1) *Krushna Bhakti Kalpalata* (2) *Krushna Bhakti Kalpalata Phalam* (3) *Nitya Guptamala* (4) *Upashana Shatak* (5) *Prema Sudhambudha* (6) *Nityachar Dikshya Shahitoupasana Bidhi* (7) *Shri Radha Rasamanjari* and (8) *Niladrishatakam*.

In Oriya–*Sholachaupadi*, *Shaibagam Bhagabat*, *Satsanga Barana*, *Gundicha Bije*, *Golak Sarodhara*, *Srimad Bhagabata* and *Tulabhina* .

Shri Sadasiva Mishra opines that the following books have also been authored by Atibadi Jagannath Das, although his name is not there. These are *Radhakrushna Maha Mantra Chandrika*, *Advuta Chandrika*, *Niladri Chandrika*, *Purnamruta Chandrika* and *Rasakalpa Chandrika*.

Pandit Suryanarayana Dash has prepared a separate list of books, authored by Atibadi Jagannath Das. These books do not find mention in the list of books compiled by either Jagabandhu Singh and Sadasiva Mishra. These are *Dahi Khela*, *Bole Hungita*, *Gupta Bhagabata*, *Darubrahma Gita*, *Mruguni Stuti*, *Itihasha*, *Purana* and *Mahabharata*.

Raya Bahadur Chintamani Acharya in his book 'Bhaktakabi Jagannatha Das' has mentioned and opined that the books like 'Ramayana & Mahabharata' has been authored by Atibadi Jagannatha Das.

It was the prior practice that the ' Purana Pandas' were reciting the mythologies taken from Sanskrit Books. But Jagannath Das broke this tradition and convention and tried to explain the Sanskrit text translating in Oriya to the devotees. It is heard that Jagannath Das by the grace of Lord Bata Ganesha was translating the Sanskrit text to Oriya. He admits that due to grand mercy of Bata Ganesha he could write Oriya Bhagabat. There is another saying that in order to fulfill the last desire of his mother he had translated from chapter to chapter of Original Sanskruta Bhagabata to Oriya and was daily reciting before his mother.

Shri Jagannatha Das, writing in Prathama Skandha's Mangalacharana of Bhagabata has worshipped first his presiding deity Lord Nrusingha-Jagannatha as follows :

*Namain Nrusingha Charana*  
*Jahara Adi Madhya Anta*  
*Indriya Artha Na Jananti*  
*Ananda Mane Bedasara*  
*Jara Swarup Hrude Chinti*  
*Satya Paramananda Hari*  
*Tara Charane Nityadhyana*  
*Se Hari Pada Hrude Dhari*  
*Ashesha Jagatara Hite*

*Anadi Parama Karana*  
*Bichara Naghate Jagata*  
*Satya Je Nitya Prakashanti*  
*Brahmare Kala Je Bistara*  
*Beda Purusa Na Jananti*  
*Jaha Bhabile Bhabutari*  
*Kari Taranti Sugnya Jana*  
*Prabandhe Gitanada Kari*  
*Bandai Dasa Jagannathe.*

(Prathama Scandha, Page 1 & 2)

#### Summary :

I salute your foot. You are the root cause of creation. Nobody is able to know your origin and your end. Oh Paramananda Hari ! (Absolute happiness) you if conceived in the mind one can cross this world ocean. You are the truth. Only the absolute truth.

Bhagabat is not only a mythology it is a concept known as 'Bhagabata Dharma'. The essence of ' Bhagabata Dharma' in the language of Atibadi Jagannath Das is :

' Krushna Arpita Jete Karma  
Se Ate Bhagabata Dharma'

All the Karmas performed by Jeeva if offered to Lord Krishna is called ' Bhagabata Dharma'. Krushna is the nucleus and Jeeva is atom, only a spark of the light house.

Atibadi Jagannatha Das has eulogized Lord Krishna in Bhagabata as Parama Purusha, who is the source of Gnyana, Prema and Bhakti (Knowledge, Love and Devotion). He has revered the name of Lord Krushna in the following words :

- (a) "Krushna Srabane Bhakti Jara  
Se Prani Bhaba Madhye Sara"
- (b) "Krushnara Rasa Katha Jete  
Taha Biswasi Drudha Chite"
- (c) "Ke Anta Janiba Tahara  
Je Karna Jiwha Sukhakara"
- (d) "Krushna Nama Ucharana  
Na Sune Jahara Srabana  
Tahara Karna Juga Kanthe  
Bibare Dishanti Jemante"
- (e) "Krushna Charita Tithapada  
Harai Bisaya Bisada"
- (f) "Krushna Charane Jaramana  
Sansare Sehi Srestha Jana"
- (g) "Krushnara Srabana Kirtan  
Ashesh Durita Dahana."

**Summary :**

He is blessed who loves to hear the name of Krushna in his ears. By uttering Lord Krishna's holy name, the tongue becomes sacred. He is the best man on earth who worships Krishna's feet always. Atibadi has written in Bhagabata that :

'Jabata Govinda Charana  
Yey Jiva Na Pashe Sharana  
Tabata Nuhen Kebe Sukhi  
Nirata TapaTraye Dukhi'

Till when the Jiva dose not take refuge in the lotus feet of Lord Krushna, he is not happy and suffers from Tritapa (Three sorrows) in this vanity fair, that is Adhi Bhowtika, Adhidiabik and Adhyatmic. So as Lord Krishna said to his comrade Arjuna in Gita, that "you surrender absolutety in my lotus feet and I will redeem you from all sorrows."

To an Oriya, Atibadi Jagannath Das's Bhagabat is like ten commandment of old testament and new testament of the Christians, the Koran of a Musselman, Tripitaka of a Buddhist, Guru

Grantha Sahib to a Sikh and Zendovesta to a Zorastrian. His messages in Bhagabata has got its universal appeal. Some of his famous messages contained in Bhagabata are :

1. "Dhana Karpanya Sebaphale  
Kiba Asadhya Mahi Tale"

Meaning : What is impossible on earth if a man is righteous by donating to the needy and does yeoman

service for the poor. He can achieve everything for this righteousness.

2. " Dandiba Shakti Jara Thai  
Se Puni Khyama Acharai"

Meaning : Even if he has the power to punish the wrong doer he also sometimes forgives. He forgives and forgets and knows that revenge is a wild justice. Khyama or forgiveness is like mother and the mother-earth.

Some of the famous Suktis of Bhagabata written by Atibadi Jagannath Das are as follows :

- (a) "*Pranira Bhala Manda Bani  
Maranakale Taha Jani*"
- (b) "*Martyamandale Deha Bahi  
Debata Hoile Marai*"
- (c) "*Uttama Sange Sanga Jara*"  
*Se Kare Uttama Bevara*"
- (d) "*Govinda Nama Velakari  
Hele Tariba Bhaba Bari*"

Meaning : (a) Any auspicious or inauspicious message of the Prani can be known at the time of his death.

- (b) Even gods (Devata) born on earth in human bodies cannot escape death.
- (c) The person who has good companion behaves in polished fashion and manner.
- (d) If you make the name of Govinda (Krishna) as a fleet you can cross the world of ocean.

In the year, 1500 A. D. when Sri Chaitanya entered the premises of the temple of Lord Jagannath he met Jagannatha Das and from that moment they were tied with the chord of devotion. While near Bata Ganesha, Jagannath Das was translating the text of Bhagabata from original Sanskrit and recited and explained candidly to his devotees in Oriya, Lord Chaitanya was overwhelmed with his prudence and embraced Jagannath Das and esteemed him as 'Atibada' really very great for his wonderful devotional sincerity. Till then Shri Jagannath Das was recognised as 'Atibadi'. Since then Atibadi Vaishnava Sampradaya or community was born. Bada Odiya Math of Puri bears the testimony to this.

Reputed Bengali critic Shri Bijoy Chandra Majumdar in his book titled 'A Typical Selections from Oriya literature' has clearly mentioned :

" I cannot too highly speak of what Jagannath Das has done to raise his countrymen to a higher level of moral existence. No poet of old time enjoys so much of popularity that the poet Jagannath

Das does. There is not a single Hindu village in Orissa where at least a portion of Jagannath Das's Bhagabat is not kept and recited daily. When the people learnt that the Bhagabata which is the most sacred of all sacred books, was within their easy reach, the people took the study of vernacular with uncommon zeal and energy. This is why the art of reading and writing is known and practised by common people more extensively in Orissa than in Bengal".

## DEENAKRUSHNA DAS

Born at Jaleswar in Balasore district. Famous for his book 'Rasakallola', the Divine Leela of Lord Radha & Krishna and a staunch devotee of Lord Jagannath. Deenakrushna Das is an outstanding Oriya poet of the medieval Oriya literature. Not many details about him are available. He was born in Jaleswar in the State of Orissa and was contemporary of Mukunda Dev (1651–1686 A.D.) and Dibyasingha Dev (1686–1713 A.D.) the then kings of Orissa. A major part of his life was spent in the holy centre of Puri. His mastery over varied subjects like Sanskrit rhetorics, poetics, grammar, scriptures, astrology, classical medicine etc., made him a figure of eminence. But his domestic life was singularly fraught with continued poverty and ailments. The ruler of Orissa, the then Maharaja of Puri, promised him many allurements provided Deenakrushna wrote a panegyric in the king's honour. The poet was threatened as well. But undaunted as he was, he rejected all such offers and remained resolute in glorifying the Lord through his writings. He was a devoted worshipper of Lord Jagannath and a sincere follower of the Orissa Vaishnav cult. It is said that he was afflicted with the horrible disease of leprosy and yet he used to visit the Puri temple of Lord Jagannath and sing his devotional songs in a most moving voice everyday. But the ruler of Puri banished him from his holy land of Lord Jagannath out of sheer vengeance and vengefulness. The exact time and place of the poet's death is still unknown.

Deenakrushna has about 15 poetical volumes to his credit, among which the most famous one is Rasakollola. Rasa Binoda, Guna Sagar, Bhaba Samudra, Amruta Sagar, Tattwa Sagar, Bhuta Keli Alankora Bali and Naba Keli are some of his notable creations. He earned a great reputation in writing Chautisa and other lyrical poems about Radha and Krushna. Rasakallola is not only his best, but also a unique piece of poetry in Oriya literature. Deenakrushna's literary contribution for the common mass is not of a mean order. His Prastab Sindhu consists of ballads written in allegories and the style tone and treatment of the books is marked for its simplicity and piety. Most of his ballads are based on parables drawn from the Sanskrit classics of Hittopadesha and Panchatantra and the rest are inspired by his own imaginative instinct. The most recurrent themes of his writings are the glorification and the portrayal of the divine drama of deities he worshipped, viz, Lord Jagannath, SriRadha and SriKrishna.

Rasakallola has a distinct place in Oriya literature for its sheer poetic excellence and mellifluousness. It deals with the amours of Krushna with the maidens of Gopapura and consists of thirty-four melodious cantos and each line of the cantos begins with the initial sound 'Ka', the first consonant in Oriya language. This device proves his poetic ingenuity and mastery over the lexicon of the Oriya language. The cantos are again musically conditioned according to the Ragas and the Raginis (Musical notes and tunes) prevalent in Orissa. Deenakrushna has shown matchless skill in painting the natural cycle of seasons and seasonal amours and romantic adventures associated with the seasons.

Centering round the drama of Shri Radha and Shri Krushna, Deenakrushna has written many songs and Chautisas overflowing with a sort of mystically human and divine love. Chautisa, as

practised and popularized in the prolific writings of Deenakrushna, are a type of metrical composition in which every line begins with the consonants with their alphabetical sequence. It was he, who popularized this particular form of lyrical composition. Artatrana Chautisa is his most popular and widely known devotional composition. He has many lyrics inspired by his devotion for Shri Krushna and a mystical sense of human love. Thus he has established a tradition and an ideal in Oriya poetry and for which he remains an immortal Oriya poet.

### **KABI SAMRAT UPENDRA BHANJA**

Born on the day of Sripanchami on 1670 at Kulada, Ghumusara, Popularly known as Kabi Samrat, or the emperor of poets, Bhanja is known for his gift for lyricism and ornamental use of words. He has written several Kavyas including *Baidehisha Vilas* and *Koti Brahmada Sundari*, *Lavanyabati*, *Premasudhanidhi*, *Rasikaharabali*, *Subhadra-Parinaya* and *Chitrakavya-Bondodhya*. Even the titles suggest that most of Bhanja's kavyas centre around a most beautiful woman with love and marriage as the dominant themes. Upendra Bhanja wrote in the last decade of seventeenth and the early decades of eighteenth century and championed a style of poetry called 'Reeti' in Sanskrit poetics. Though many poets in the seventeenth and eighteenth centuries wrote in reeti style, Upendra Bhanja is decided by the greatest of them all. He preferred his entire life to poetry rather than to ruling over a kingdom. He had a thorough training in Sanskrit classical literature and mastered Sanskrit Dictionaries such as Amar-Kosha, Trikanda Kosha and Medini-Kosha. He even wrote a dictionary Geetabhidhana for helping poets.

### **BRAJANATH BADAJENA**

Born in 1730. He is a reputed poet of 'RITIYUGA'. He was born in Kabara village of Dhenkanala district. Son of Balukeshwar Patnaik. 'BADAJENA TITLE' conferred by the king of Dhenkanal to his family. One can find in him a poet, artist, ayurvedician, astrologer & musician. He was adept in many shastras. His poetic creations include 'Keli Kalanidhi', 'Bidesh' 'Anuchinta', 'Dasapoi', 'Gopi Bilapa', 'Shyamarasostav', 'Bichakhyanae', 'Ambika Bilasha' & 'Samarataranga'. Essay includes 'Chaturavinoda', Short poetries include 'Chandi Malashri', 'Rajananku Chhala Bhakti', 'Raja Sabha' & Ketoti Janana O Sangeeta. In Hindi language he has written a book 'Gundichabije' & in Sanskrit language 'Manoduta'. He died in 1800 A. D. at the age of 70 years.

### **ABHIMANYU SAMANTA SINGHARA**

Born on 23rd February 1760 at village Balia in the then Cuttack district, at present is in Jajpur district. His father's name was Indrajit Samanta Singhara & mother was Tulasi Devi. From the very childhood his poetic talent has come to limelight. At the age of fourteen he had composed 'Bagha Geeta' 'Chadhei Geeta' and 'Bole Hun'. His immortal creations include 'Bidagdha Chintamani', 'Prema Chintamani', 'Prema Kala', 'Rasabati', 'Sulakshyana' & 'Prematarangini'. He was a lyricist. He died in the year 1806 A.D.

### **GOPAL KRUSHNA PATNAIK**

Gopal Krushna was born at Parlakhemundi in 1785. He was contemporary of Kavisurya Baladev Rath. He was a lyric-poet. 'Brajaku Chora Asichhi', 'Uthilu Ede Begi Kahinkire', 'Mo Krushna Chandrama', 'Dukhidhana Chandranana' etc. lyrical poetries were the expression of affection. He died in 1862.

## KAVISURYA BALADEV RATH

Kavisurya Baladev Rath was born in 1789 (approximately) at Badakhemundi of Ganjam. Ujjwal Rath, father of Baladev Rath was versed in scriptures and a poet laureate. Kavisurya Granthavali, Kavisurya Geetabali, Kishore Chandranana Champu etc. are some of his best literary creations. He died in the year 1845 at Athagarh.

## GOURI SHANKAR RAY

Popularly known as Karmaveer Gouri Shankar, born in 1838. A saviour of the Oriya language and literature. He was the associate founder of Cuttack Printing Company. The editor of *Utkal Deepika* and Secretary of Utkal Sabha. He died in 1917.

## KABIBARA RADHANATH RAY

Born on 28th September 1848, at Kedarpur village in Balasore district, Father Sri Sundar Narayana Ray and Mother Smt. Tarini Dasi. In the gradual development of Oriya literature Radhanath Ray occupies an important position. His creations have enriched Oriya literature and it can be undoubtedly told that through his unique literacy creations Oriya poetry in the nineteenth century has got new life, asset & appeal. He believed in Keat's words that 'A thing of beauty is a joy for ever. He is a panegyrist of nature. His poetries include Kedar Gouri, Chandrabhaga, Nandikeshwari, Usha, Parvati, Chilika, Mahajatra– Jajatikeshari, Tulasistabaka, Urbashi, Darabara, Dasaratha Biyoga, Savitri Charita & Mahendra Giri. Besides he has written more than fifteen essays. He died on 17th April, 1908.

## BHIMA BHOI

Born in the year 1850, Baisak Purnima, the celebrated religious poet and devotee Bhima Bhoi, it is said, was born in a Kandha Family in Village Gramadiha of Rairakhol Sub division in Sambalpur District of Orissa. He was born sometime between 1850 to 1860 and died in 1895, Siva Chaturdasi. He was born blind. According to the poet himself, he could acquire his poetic prowess and knowledge about religion only by the blessings, of his Guru "MAHIMA MAHAPRABHU". A list of books written by Bhima Bhoi are (1) Stuti Chintamani (2) Sruti Nisedha Gita (3) Ashtaka Bihari Gita (4) Bhanjanamala (5) Brahma Nirupana Geeta (6) Nirbeda Sadhana (7) Adi Anta Geeta (8) Chautisa Grantha mala. His own feeling of compassion for the mankind is most striking. He says :-

"The suffering of the humanity" the limitless miseries of the world-who can tolerate. Let my life in hell. But let the suffering of the Universe mitigate. "I would prefer to stay in hell forever, if that would save the world".

He says "It is in sheer ignorance that people worship idols, icons, offering cakes, sweets and puddings and appealing to them for protection. They don't realize the simple fact that those are mere figures, without souls. How can they grant them their wishes? People do not worship him who created them but run to statue of wood and metal and say "Save us, save us". How unthinking is this approach of living human beings to dead idols ! And how strange that he who created humanity out of nothing is so clean forgotten?" His Samadhi mandir is now at Khaliapali in Sonapur District.

**MAHIMA CULT** : The disciples of Mahima Cult do not believe in Gods and Goddesses are opposed to worship of idols or images. Bhima Bhoi speaking about this says in his "Stuti Chintamani".

“ I do not worship the Gods and Godesses nor the earthen and stone idol.

I meditate on you alone in all earnestness seeking salvation of my soul”.

Again, “Foolishly the people worship Gods fall prostrate and seek protection, promising sweets and other stuff. They do not remember him who builds up Body and soul and worship the wooden image to be the Savior.

The Mahima Cult also recognizes no caste barriers. All are admitted and that equally entitled to worship him. The Parama Brahma is one and there is no second. He is Alekh or without form. Niranjana or eternal and is without any characteristics (Nirguna) Mahima Cult is based on principles of renunciation (Sannyasa). They seek withdrawal from worldly matters. The Avaduts or Sannyasi are expected to be possessed of high moral standard.

However, the cult also admits of worldly devotees and prescribes for them a sort of a code of conduct to be observed. Bhima Bhoi speaks about this in his composition and says :—

1. Conquer passion, anger, greed and attachment; by knowledge
2. Keep off violence, deceit, crookedness and discord; avoid them all
3. Covert not others wealth, other wives;
4. Remember one and Guru Brahma and be you called wise;
5. Again “Speak in truth and move in Truth” your deeds of Truth action will shine ages through.

### **GOPAL CHANDRA PRAHARAJ**

Gopal Chandra Praharaj was born in 1864. He authored "Purnachandra Bhashakosha" (first Oriya encyclopaedia which was a magnum opus). Bhagabat Tungire Sandhya, 'Bai Mohanty Panji', 'Mian Sahebanka', 'Rojanamocha Ba Duniara Halachal', 'Nanaka Bastani', 'Ama Gharara Halchal' etc. are his other literary creations. He died in 1946.

### **PANDIT NILAMANI VIDYARATNA**

No one who studies the history of the movement leading to the unification of Oriya-speaking tracts into a separate province can ignore the pivotal role played in it by Nilamani Vidyaratna. He may not be a household name like his famous contemporary Madhusudan Das. However, his role in shaping the destiny of modern Orissa is no less significant.

Nilamani was born on 14th December 1867 in village Brajabeharipur near Banki in Cuttack district. His father's name was Shouricharan Mishra and his mother's name Rohini Devi. He established himself as a scholar in the field of Sanskrit and Oriya literatures. In 1887, he took over as the editor of the literary magazine, *Sambalpur Hitaishini*, published by the Raja of Bamanda, Sir Basudev Sudhal Dev. For long sixteen years, this magazine, under the able leadership of Nilamani, promoted the cause of Oriya literature and culture and nurtured a generation of Oriya writers. Nilamani also edited a magazine called *Indradhanu*, which published polemical articles attacking certain trends fostered by the poet Radhanath Ray and his followers.

In 1895, Sir Basudev Sudhal Dev conferred on him the prestigious title 'Vidyaratna' in recognition of his contribution to knowledge. Nilamani was also made an honorary member of the State Council of the kingdom of Bamanda.

At the time, Sambalpur formed a part of Madhya Pradesh (Central Provinces) and Hindi used to be the official language in this area. Nilamani campaigned relentlessly against this in the pages of *Hitaishini*. This campaign was largely responsible for the Government's decision to replace Hindi with Oriya as the official language in Sambalpur in 1903.

Nilamani had to leave Bamanda in 1902 on account of differences of opinion with the Raja on some issues. The same year, he came to Ganjam and took over as editor, *Prajabandhu*, a magazine published by the Raja of Khallikote, Harihar Mardaraj. It was here that Nilamani, with the support of the Raja, organised 'Utkal Sabha' (later know as Madras Odia Association), in Berhampur to which he invited two great Oriya nationalists, Madhusudan Das and Biswanath Kar. This conference laid the foundation of Utkal Sammilani, which spearheaded the movement for the unification of Oriya-speaking tracts into a separate province.

Like his other distinguished contemporaries, Nilamani found in the literary magazine a powerful instrument through which Oriyas could be awakened to the possibilities held out by the modern world. After leaving Khallikote, he edited *Guna Darpan*, which was published by the Raja of Badakhemandi, Anangabhima Dev. While in Badakhemandi, he also brought out a monthly magazine called *Utkal Madhupa*, in which one could see the beginning of the effort, which culminated in the compilation of encyclopaedias in Oriya years later. Without doubt, Nilamani was a man of vision, who worked tirelessly to usher in an age of enlightenment in what was at the time a poor, backward province. In his last years, he became the editor of the prestigious Oriya weekly, *Utkala Dipika*, but gave up this job shortly afterwards when he had differences of opinion with the other members of its Board of Directors. He tried to set up a press and bring out a magazine on his own. But this dream remained unfulfilled as death overtook him on 26th July 1924.

It is time we undertook a proper assessment of this great architect of modern Orissa. Such an assessment would constitute a fitting tribute to an exceptionally gifted and committed person like Pandit Nilamani Vidyaratna.

## **NANDAKISHORE BAL**

Born on December 22, 1875 at Kusupur, Cuttack. A great poet, who presented a lively picture of rural Orissa in his poems. He is popularly known as "Palli Kabi". Died on July 1, 1928. His poetic creations include "PALLICHITRA", 1st, 2nd, 3rd, 'NIRJHARINI', BASANTA- KOKILA, 'TARANGINI', 'CHARUCHITRA', 'NIRMALYA', 'PRABHATA SANGEETA', 'SANDHYA SANGITA,' NANA BAYA GITA,' 'KRUSHNA KUMARI,' SHARMISTHA,' and novel 'KANAKALATA' are very popular among readers.

## **GANAKABI BAISNAB PANI**

Born in 1882 at Mahanga, Cuttack. Composer of folk songs and opera. Pani is popularly known as "Ganakabi" or the poet of masses. In the history of Oriya Literature it has mentioned about Shri Pani as follows—Among the persons who have modernized and revolutionise the Yatraism, Orissa the most celebrated name is that of the late Baisnab Pani who started his career as a boy dancer on the stage of Mahanta of Kothapada. The gift he made to the mass culture of Orissa is of inestimable value and is indeed deathless. One or two excerpts from one of his yatras may show not only how he has modernized them but also how intrinsically worthy his creations are as literary pieces. He has written more than 121 Giti Natyas Gita Vinaya & Suanga & 81 (Poetries, novels,

stories, songs, Bhajana and Jananas. Besides he has written 20 comedies (FARCE). He is aptly, called the "Shakespeare of Orissa". His 'KARNABADHA', BHISMA SHARASHAJYA & KIRTI-BIRJYA SANHARA, LAXMANA SHAKTIVEDA Gitinatyas are very popular.

### **KABI SHEKHAR CHINTAMANI MOHANTY**

Chintamani Mohanty was born on 16th March 1867 at Astal in Bhadrak town. He had tried till his last breath for protecting Oriya language from the clutch of non-Oriya people.

His outstanding literary performances could be perceived going through his remarkable writings GHUMUSAR, SALANDI, MEGHASAN, RUPA CHUDI, BULA FAKIR, SANISAPTA and TANKA GACHHA etc.

'Jeeban Panjika' is a posthumous publication of the biography of Kabi Sekhar Chintamani Mohanty who died on 17th December 1943.

### **GODABARISH MISHRA**

Born in 1886 at Banpur Khurda. A teacher, social reformer and an associate of Utkalmani Gopabandhu. He is known as a lyric poet, whose contribution includes Alekhika, Chayanika, Kalika, Kisalaya etc. He also wrote short stories. Died on July 26, 1956.

### **PROFESSOR ARTA BALLAVA MOHANTY**

An eminent educationist and versatile genius Shri Arta Ballava Mohanty, Born in 1887, Shukla Ekadasi, Saturday at Naganapur in undivided Cuttack district. He was graduated from Ravenshaw College, Cuttack with Honours in Sanskrit. In 1914 obtained his Postgraduate Degree in Sanskrit from Presidency College Calcutta. Joined as a lecturer in Sanskrit in Ravenshaw College. Retired from lectureship in 1947. According to him the "importance of lectureship lies in three major works. First is study, second is teaching & third is research". In 1928-29 he was Vice President of Utkal Sahitya Samaj & President for some time. Government of India had awarded him as 'RAYASAHEB' for his literary success & later on as 'RAYA BAHADUR'. In 1959 Govt. of India awarded him, 'PADMASHRI'. In 1955 Utkal University awarded him prestigious D. Litt. (Doctorate in literature.) The pure edition of 'SARALA MAHABHARAT' is his greatest & latest work. He is best known as a rare scholar with reputation. He had devoted all his time in research.

His research work on 'MAHIMA CULT' & 'BHIMA BHOI' is a major contribution to Oriya Literature. He had studied the old palm-leaf manuscript & derived many unknown facts on Oriya literature, which later threw new light on the history of Oriya literature. Died on 30th September 1963.

### **KANTAKABI LAXMIKANTA MOHAPATRA**

Born on 9th December in the year 1888 at village Talapada in undivided Balasore district. Father-Chowdhury Bhagabata Prasad Samantray Mohapatra. Mother Radhamani Dasi. He was an essayist, devotional writer and a comedian. He was also a satarist. He edited 'DAGARA'. He was famous for his novel 'KANAMAMU' & short story 'BUDHA SANKHARI'. He has written more than thirty-three national (Patriotic) songs and 'BANDE UTKALA JANANI' national song has immortalised him. He has also written more than 100 devotional songs. 'SABUTHIRU BANCHITA KARI', 'KEUN JASA BANA UDAIBA HE' (Depriving me from everything which reputation flag you will Host' O God)

is very heart touching devotional song. Died on 24<sup>th</sup> February 1953. He is above all an essayist short-story writer, novelist, dramatist a patriotic and saint poet.

### **KABICHANDRA KALICHARAN PATNAIK**

Born on 23rd December 1897, he occupies an unique place in Oriya drama literature. For about half a century he had made experiments in Oriya drama uninterruptedly in new style and dimension and has made it prosperous. For his talent in drama the Gajapati of Puri Sri Rama Chandra Dev in 1927 had adorned him the title of "Kabichandra". In 1944 Utkala Sahitya Samaj had also conferred on him the Natya Charya" title. In 1975 Sambalpur University had conferred upon him the doctorate title and in the same year Government of India had awarded him the "Padmashri". In 1971 he had got award of Sangeeta Natak Academy for his drama. In 1977 Kendra Sahitya Academy had awarded "Kumbhar Chaka", his autobiography. His melodious drama (Lila Natak) includes - KALANKA VANJANA, DARIDRYA VANJANA MILANA MADHURI, SRI RADHA, BANSARIRA BILAPA, BANAVIHAR, KAUTUKA CHINTAMANI, BIDYAVALI, KISHORE CHANDRANANDA Champu, Gita Gobinda, Pritisudhakara, Manini and Akhira Dekha.

- \* Mythological Dramas include : - DHRUBA, MRUGAYA, SAKUNTALA, HARISCHANDRA, CHAKRI, DASABHUJA.
- \* Historical Dramas includes : - ABHIJANA (1946), MALATI, RAKTA MANDARA
- \* Character Dramas include :- JAYADEVA, SARALA DAS, JAGANNATH DAS
- \* Social Dramas includes :- PRATISODHA, GIRL SCHOOL (1942), AHUTI, CHUMBANA, KAMALA (1943), BHATA (1944), BANAMALA (1945), HURANCHAL (1946), RAKTAMATI (1947), PHATABHUIN, SANDHANA (1953) HIRAKHANDA (1953)
- \* Story Collection include : - BANAPHULA
- \* Poem Collections include :- Chandrika, Phularenu
- \* Stage drama include :- MANCHADHARA
- \* Poetic Drama : - ANANGA
- \* One act plays include : - PANCHARANGA, SADARASA, SAPTAPARNI JIBITA TARPANA, JUGAPURUSHA

All the Odissi dance Gurus and dancers and danseaus will remember him for ever for his best endeavours to give classical status to Odissi dance. Only for him Odissi dance got its recognition in 1958. Till his death he had made his tooth and nail efforts to give Odissi music a classical music. For all Oriya Gurus and singers he was the pole-star shining luminously in the sky of Odissi dance and Odissi music and still burning radiant and resplendent.

### **DR. HAREKRUSHNA MAHTAB**

Utkala Keshari Dr. Harekrushna Mahatab was born on 21st November 1899 at Asureswar in the-then undivided Cuttack district. But he was brought up at Agarpara in the newly reorganised

Bhadrak district at his grand father's residence. His genius as a poet, story-writer, novelist, historian, journalist editor and a statesman was par excellence. He was an unparalleled and unrivalled statesman. For his book 'Gaan Majlis' which was a regular column in Oriya daily 'Prajatantra', he was awarded in 1983 by Kendra Sahitya Akademi.

His novels include NUTANA DHARMA, TOUTOR, ABYAPRA, PRATIBHA, TRUTIYA PARVA, '1957'. His story collection includes SWARGARE EMERGENCY (1967). His poetry books include CHARI CHAKSHU, PALASI ABASANE, SESA, ASHRU, NANDIKA, LATITA, RAJARANI, CHHAYA PATHARA JATRI. His ballad includes Atmadana and his autobiography is SAADHANARA PATHE. His one act plays include 'RUPANTAR', ITIHASARA PARIHASA, GANTAGHARA MUKTI O MUKTA, PRABANCHANA, GUPTA PRANAYA, UTTORATARA SAMBUKARA TAPASYA, ANDHAJUGA, JUGASANKETA. His history books include three volumes of HISTORY OF ORISSA. His essays and other creations include SAHITYA ALOCHANA, GANDHI DHARMA, AHIMSARA UPAJOGA, BHARATIYA SAMSKRUTI, GEETA O' JANATA, DASA BARSHARA ODISHA, GANDHIJI O' ODISHA, ARAB SAGARARU CHILIKA, GAAN MAJLIS - Part-I, II, III, IV. His children literatures include BISHNUPURARA BHITIRIKATHA, GANESHANKA PATHAPADHA.

### **GODABARISH MOHAPATRA**

Born on January 10, 1898. A student of Satyabadi Bana Bidyalaya, Godabarish was inspired by Utkalamani Gopabandhu, Acharya Harihar and others. He participated in the freedom movement. Mohapatra was associated with press, he was the founding editor of Niankhunta. A poet and writer of short stories, Mohapatra was a recipient of the Central Sahitya Academy Award. He died on November 25, 1965.

### **KALINDI CHARANA PANIGRAHI**

Born on July 2nd 1901. Kalindi Charan Panigrahi belongs to Sabuja Gosthi (Green Community of Orissan Poets) of twentieth Century. He is above all a poet, story writer, novelist, dramatist and essayist.

His creations in the poetry are 'Jadu Ghara', 'Puri Mandira', 'Mahadipa'.

Novels include—Matira Manisha, Luhara Manisha, Amarachita, Mukta Gadara Khyudha. Stories include—Dwadashi, Rashi Phala, Sesa Rashmi & Sagarika as well as Ballet-Shoumya, and Dramas. Historical Padmini & Priyadashi Biographical sketches—Bhaktakabi Madhusudana, Karmabira Gouri Shankar, Essays Sahitya Samachara, Sahityika Auto-biography 'Jaha Ange Nivaichi'. He was sometimes editor of English 'Bhanja Pradipa' and 'Mayur Bhanja chronicle'. He received Padma Bhusana Award in 1971. In the same year he was honoured as fellowship form Kendra Sahitya Akademi. In 1976 he got his D.Litt degree from Sambalpur University. In 1980 he got award & citation from IMFA TRUST. He died on 25-5-1991.

### **KUNTALA KUMARI SABAT**

Born on February 1, 1901, Kuntala Kumari Sabat was an eminent poet and writer. She died in August 23, 1938. She was the glittering star of Orissa in National Movement. She was writing against the silly superstition prevalent in the society. She wrote devotional poetries and poetries on Indian Nationalism.

**BAIKUNTHA NATH PATNAIK (1904-1979)**

Baikuntha Nath, a votary of literature of Green Era (Sabuja Yuga) has become prominent basing upon his mystic thought. In 1965 he was awarded by Kendra Sahitya Akademi for his poetry "Uttarayana". His poetry books include MUKTI PATHE', 'ARUNASHREE', 'KAVYA SANCHAYANA (1943), 'BILWAMANGALA' (1953), 'UTTARAYANA' (1954) and poetic short play includes 'KAVYANATIKA'.

**MAYADHARA MANSINGH**

Born in 1905, Mansingh was an eminent poet and educationist. He is widely known for his love lyrics, such as Hemasashya, Dhoopa etc. He has also made a comparative study of Kalidasa and Shakespeare. Died on October 11, 1973.

**KANHU CHARAN MOHANTY (1906-1994)**

Oriya Novel owe to an incalculable magnitude to Sri Kanhu Charan Mohanty whose contributions to the Oriya novel had earned popularity for him. He was born in Nagabali village of undivided Cuttack district. In 1958 for his novel 'Kaa', he was awarded by Kendra Sahitya Akademi. His novels include 'UTSABE BYASANE' (1923) not printed, ARANA (1930), BALIRAJA (1932), NISPATTI (1932), SWAPNANA SATYA (1933), DUNIARA DAU (1934), HAA ANNA (1935), TATHASTU (1936), PARICHAYA (1936), OLATAPALATA (1937), PARAKIYA (1938), UDANDI (1939), ADEKHA HATA (1943), PRATIKSHA (1943), BHALA PAIBARA SEKHAKATHA (1944), TUNDABAIDA (1944), EPARISEPARI (1945), SHASTI (1946), BANAGAHANARA JALE (1947), ANTARAYA (1947), ABHINETRI (1947), BHULI HUENA (1948), JHANJA (1950), MILANARA CHHANDA (1951), SARBARI (1952), PARI (1954), KAA (1956), BAJRABAHU (1959), DHEUDHEUKA (1962), BAGABAGULI (1964), ITIHASA (1967), SWAPNA (1968), CHHUTILEGHATA (1968), JARANGARA TALE (1969), MANA JANE PAPA (1969), MANAMANTHANA (1970), ATI GOPANIYA (1970), ANGANA (1971), MAMATARA MAYA (1971), KAHIBAKU LAJA (1973), NIRBISANKA (1973), AJI NUHEN AAU DINE (1973), KSHANA KSHANAKE ANA (1975), MAYA BARTTA (1978), SATYA BATI (1980), KSHANIKA (1980), APA (1980), TARAKA (1981), TAPASI (1982), LALATALIKHANA (1983), MELANI MAGUNI (1983), PABANI (1984), JAKSHA (1985).

**RADHA MOHANA GADNAYAK**

Born on 25<sup>th</sup> August in the year 1911 in the village Kalandapal adjacent to Angul town. His father's name was Mahadeva Gad Nayak & mother's name was Golakamani Devi. He died on 21st February in the year 2000 AD. He joined himself in the Satyagraha movement led by Gandhiji in the year 1934. In 1975 he got Kendra Sahitya Akademi Award for his poetry '*Surya O Andhakara*'. He was Vice President of Orissa Sahitya Akademi for three years 1984-1987. He was adorned with 'Padma Shree by the Government of India in the year 1990. Poet Radha Mohana Gadanayak is well known in Orissa as the poet of ballads. He is popularly known as 'MATIRA KABI', The 'Poet of Soil' in Orissa. After Pandit Godabarisha Mishra he was adept in composing ballads. The history of Orissa, Legend, people's tale and folktales has become lively in his writing. His poetic creations like 'UTKALIKA', 'SMARANIKA', 'PASHU PAKHYIRA KABYA' and 'SAMUKARA SWAPNA are worthy to mention.

## NITYANANDA MOHAPATRA

Born on 17th June 1912 at Bhadrak, Sri Nityananda Mahapatra was the worthy son of Kantakavi Laxmikanta Mohapatra. For his poetry 'SWARAJA PALLA' written in 1930, story MAUSI published in 1934 was banned by the British Government as these were of ultra-nationalism in nature. He had earned his fame for his journal 'DAGARA' as its editor and a powerful writer. For his book 'NAHAMTISTHAMI BAIKUNTHE (Biography), he was awarded Orissa Sahitya Akademi Award, 1980. In 1987, he was awarded by Kendra Sahitya Akademi for his novel 'GHARADIHA'. In 1999, he was adorned with Atibadi Jagannath Das Award. His poetries include SWARAJYA PALAM, PANCHAJANYA, KALARADI, MARAMA. His novels include BHANGAHADA, BHUL, HIDAMATI, GHARADIHA, JALANTA NIAN, JIANTA MANISHA, JEEVANARA LAKSHYA, SUKHARA SANDHANE, PIRATI PATHA KHASADA, NAHAM TISTHAMI BAIKUNTHE. His story books include EGARATA, KSHANIKA, DHALAGARA KALAGARA and RAJAKANYA. Humorous writing includes PATRA O' PRATIMA. His dramas include HARIJANA MANDIRA PRABESH, SANJIBANEE, JUGADHARMA, JUGANTARA. His essay includes BHARATIYA DARSHANA. His biographies include SHRI SHRI RAMADASA BABAJI, BHARATA BHAGYA BIDHATA. His translations include KAMBANA RAMAYANA, RAMANA MAHARSHI and SWARAJYA SANGHITA.

## GOPINATH MOHANTY

Gopinath Mohanty (1914-1991) is an eminent Oriya novelist of the mid-twentieth century. He is arguably the greatest Oriya writer after Fakir Mohan Senapati (1843-1918). He and his elder brother, Kahnu Charan, exercised tremendous influence on Oriya fiction for about three decades. He received Visuva Milan citation in 1950. He won the central Sahitya Akademi Award in 1955 for his novel, *Amrutara Santan* (Sons of Nectar; 1947) and the Bharatiya Jnanapith Award in 1974 for his prose-epic, *Matimatala* (The Fertile Soil; 1964). He was awarded the Soviet Land Nehru Award in 1970 for his Oriya translation of Gorky's work, *My Universities*, the D. Litt. Degree by Sambalpur University in 1976 and a Fellowship for Creative Writing in Oriya by the U.G.C. in 1979. In 1981, the Government of India conferred on him Padmabhusan in recognition of his distinguished contribution to literature. He was an Emeritus Fellow of Government of India for creative writing.

Born at Nagabali in Cuttack district on 20th April 1914, Mohanty received higher education at Ravenshaw College. He got his M.A. degree from Patna University in 1936 and joined the Orissa Administrative Service in 1938. Most of his service career was spent among the poor tribals of the undivided Koraput district. He retired from government service in 1969. In 1986, he joined San Jose State University in the U.S.A. as an Adjunct Professor of Social Sciences. He passed away at San Jose, California on 20<sup>th</sup> August 1991.

Mohanty appeared in the literary scene of Orissa a crucial moment history. Poets like Kalindi Charan Panigrahi, Sachidananda Routray, Anant Patnaik, Mayadhar Mansingh, Radhamohan Gadanaik and writers like Kahnu Charan Mohanty, Nityananda Mahapatra, Surendra Mohanty and Laxmidhar Nayak were, among others, at this time trying to shape a distinct cultural identity for the newly-formed province of Orissa. The vibrant life of people of Orissa, rural as well as tribal, found expression in the works of these writers. In his fiction Gopinath Mohanty explores all aspects of Orissan life : life, both in the plains and in the hills. He evolves a unique prose style, lyrical in style, choosing words and phrases from the day-to-day speech of ordinary men and women.

Mohanty's first novel, *Mana Gahira Chasa*, was published in 1940, which was followed by *Dadi Budha* (1944), *Paraja* (1945) and *Amrutara Santan* (1947). He published 24 novels, 10 collections

of short stories in addition to three plays, two biographies, two volumes of critical essays, and five books on the languages of Kondh, Gadaba and Saora tribes. Moreover, he translated Tolstoy's *War and Peace* (Yuddh O Shanti in three volumes, 1985-86) and Togore's *Jogajog* (tr. 1965) into Oriya.

Although Mohanty has tried his hand at various literary forms, it is for his novels that he will be best remembered. "Fiction, I realised, would best suit my purpose", he once said in an interview to *Indian Literary Review*. He uses the novel to portray and interpret several dimensions of human existence. He draws the material for his writing from his rich experience and transforms it imaginatively into a powerful image of life.

Among his novels, *Dadi Budha*, *Paraja*, *Amrutara Santana* and *Apahanca* are remarkable for their portrayal of tribal life in the densely wooded hills and forests of the Eastern Ghats. The Kondhs and the Parajas are two colourful and proud tribal communities living in tiny clusters of hamlets in the southern parts of Orissa. People of these primitive communities have been exploited by moneylenders and petty government officials for many years. They have felt in their blood and bones that exploitation is as old as the hills and forests surrounding them. Yet they celebrate the joys of life ; they drink and dance and sing ; they find joy in nature, in buds and flowers, in green leaves, in the chirping of birds, in the swift-flowing streams and in the mist-covered hills. They find life constantly renewing itself in the quick-fading flowers and slow-blooming buds of the forest.

*Dadi Budha* (1944) is one of the shorter novels of Gopinath Mohanty. It has the distinction of being his first novel based on tribal life. The novel tells the moving story of the disintegration of a tribal community under the impact of modern civilization. Dadi Budha is an ancient datepalm tree representing the eternal ancestor ; it stands for the cultural heritage of the tribal people manifest in their rituals and customs. The tree stands as a silent witness to the joys and sorrows of the tribal folk ; it dominates the drama of their existence. Close to Dadi Budha stands a termite mound called Hunka Budha, yet another symbol of the primitive and innocent faith of tribal people.

Thenga Jani, the son of Ram Chandra Muduli, the headman of Lulla village, is betrothed to a beautiful girl, Saria Daan, the only daughter of Hari Jani of the same village. But he comes under the spell of Santosh Kumari, a Christian Domb girl. Thenga and Santosh fall deeply in love and reject the discipline of the tribal society. They decide to run away to Assam to work on a tea estate; they plan to build their dream home in a town where the rules of the tribal society do not prevail.

Mohanty visualises life in a tribal community against a cosmic background. The despair of Ram Muduli, the plight of Thenga's mother after her only son leaves the village with the Domb girl, the declaration of the *dishari* that Thenga and Santosh were evil *dumas*, the terror caused by the tiger and the rise of a new village at another site-all these signify the unbroken continuity of life.

*Paraja* (1945) tells us a different story based on the life of the same community. It is the tale of one's attachment to land, the soil of one's ancestors. Sitakant Mahapatra describes the novel as "the story of shattered dreams" (*Reaching the other shore*, Delhi : B. R. publication, 1992 P. 33). In *Dadi Budha*, the old order changes yielding place to the new ; in *Paraja* the intrusion of brutality in the guise of civilized law generates resentment and violence. *Amrutara Santana* (1947), the first ever Indian novel to receive the Sahitya Akademi Award, is centred round the life of Kondhs, another tribe in the southern parts of Orissa. The novel depicts the grandeur of living and the intensity of suffering of the tribal people.

Mohanty's fictional world is not confined to tribals. He has also written about the people living in the coastal plains. Even when he shifts his focus from the hills to the plains, he retains his

deep concern for the oppressed and underprivileged. His novel, *Harijan* (1948), deals with untouchables living in slums and their brutal exploitation by the rich. *Danapani* (1955) presents the grey world of a colourless middle class, petty and mean, and full of gossip and rumours. *Laya Bilaya* (1961) explores the psychological complexity of three members of a family from Calcutta on a short trip to Puri. *Matimatala* (1964), a novel of epic dimensions based on life in rural Orissa, celebrates the eternity of love. In this novel, he successfully brings about a fusion of two worlds : the private world of lovers and the public world of social workers.

Mohanty's language is remarkable for its subtlety. Characters and landscapes come vividly to life in his novels through nuanced and evocative descriptions. His language has a unique lyrical grace.

Four of Mohanty's novels— *Paraja*, *Danapani*, *Laya Bilaya* and *Dadi Budha* — have appeared in English translation. The first three have been translated by Bikram K. Das and the last mentioned one by Arun Kumar Mohanty. The English version of *Paraja* was published by Faber and Faber (U.K) and Oxford University Press (India) in 1987. *The Survivor*, the English translation of Mohanty's *Danapani*, was published by Macmillan India Limited in 1995. The translation of *Laya Bilaya* which bears the title, *High Tide, Ebb Tide*, has been published by Lark Books. *The Ancestor*, the translation of Mohanty's *Dadi Budha*, has been brought out by the Sahitya Akademi. Besides, a number of short stories of Mohanty have also been translated. It is extremely difficult to render in English the nuances of Gopinath Mohanty's language. However, translators have attempted to convey the richness and complexity of the original texts to readers unfamiliar with Oriya.

In his portrayal of tribal life, Gopinath Mohanty invites comparison with the Nigerian novelist, Chinua Achebe. At one level, their visions are almost identical : they visualize the disintegration of a primitive community under the impact of a new faith or an alien value-system. But to see the disintegration of Lulla village (In the novel, *Dadi Budha*) and the tribal community in Umuofia (In *Things Fall Apart*) as parts of the same process of change is to play down the role of colonialism as an agent of disruption. Achebe's allusion to W. B. Yeats is not a gesture of submission ; it interrogates its cosmic, universalist vision of change. Although Mohanty does not directly refer to Yeats, he also focuses the traumatic expression of colonialism in his work.

### **ANANTA PATNAIK (1914-1987)**

Ananta Patnaik was born at Chanahata in the district of Puri in 1914. He has been admired in the progressive Oriya poetry as a revolutionary poet. In 1965 he was awarded Soviet Land Nehru Award for his excellent translation of 'MOTHER' in Oriya from the Original writing of Gorcky. In 1980, he was awarded Kendra Sahitya Akademi Award for his poetry 'Abantara'. His poetries include 'RAKTASIKHA', UTHA JAGA BHOKI BANDI, CHHAIRA CHHITA, ALODA LODA, SANTI SIKHA, TARPANA KARE AJI, KINCHIT, ABANTARA. His story includes CHADHA UTTARA. His translation include MAA' (Gorcky's Mother) and BHAGYARU KHIE. His dramas include RAVANA, CHIRA ANDHRA RATI. Children's literatures include CHHABITIE KU GAPATIE, KASARA GHODA.

### **SATRUGHNA NATH**

Born on 3rd February 1915, Shri Satrughna Nath is a genius. He is best known as educationist, Professor and a litterateur. In 1994 he has been awarded by Orissa Sahitya Akademi for his essay 'BISHWA O' BYAKTI'. He has authored SIKSHAKA SAHAYAKA PRABANDHA (1946), JAGATARE

BHARAT (1951), AMA JUGAKATHA (1958-67), BISWABANDHU (1952), MOULIKA SIKSHANITI (1957), AMA BHASA BIBHAVA (1959), JEEVANA SIKSHA (1985), BISWA O' BYAKTI (1991), NIJAGAN NIJAMAA (1987), AMA SAMAYA, PILANKA BRAHMAGYANA SIKSHA (1996), BHAKTAKAVI BHIMA BHOI. In English he has written 'Research Problems in Basic Education, 'The New Dictionary', 'Education styles and Strategies', contemporary consciousness in Education.

## SACHI ROUTRAY

Sachi Routray has been writing poems for more than half-a-century now or even more, Count-less poems : rich in form and content using symbols, myths and archetypes; most of them in free verse. In a sense, he is without parallels. While his contemporaries are all taciturn in spirit, Routray, acclaimed to be the people's poet continues to wield his pen. He has indeed been a prolific writer-a poet, a short story writer, a novelist and a critique all rolled into one. He is a towering figure in modern oriya literature. A BODHIDRUMA, the enfant terrible.

Routray belonged to that group of writers who called themselves poets of the people. They echoed the ideas of Sigmund Freud, Lenin, Karl Marx and Walt Whitman in their writings. Influenced as he is also by T.S. Eliot and Dylan Thomas Sachi Routray was the innovator of ultramodern note in Oriya poetry. Modern Oriya Poetry, with its vast repository of words and one being firmly in saddles today, owes much to Routray. He is the source of inspiration to many poets of the present genre. Sachi Routray did to Oriya poetry what Ram Dhari Sing Dinakar had done to Hindi or Kazi Nazrul Islam to modern Bengali verse.

Sachi Routray was born in Gurujang near Khurda on May 13, 1916. While a school boy he was drawn into the vortex of the freedom struggle. So revolutionary were his poems that some of them were banned by the British. Sachi Routray made the debut in writing poetry at the early age of eleven. He has been writing pomes ever since.

Routray's first anthology of poems was PATHEYA (Pathway). That, in fact, set the path for a whole range of creations. In a writing career spanning six decades he has published many volumes of verse. Beginning with PANDULIPI (Manuscript) up to KAVITA-1990 Routray's poem have been as varied and powerful as his life.

Essentially a romantic poet, he became acutely aware of the impact of the contemporary life on the individual and he expressed this awareness with honesty and through the use of carefully chosen images which acted a kind of objective corelation of that awareness.

His versification has a vivid imagery, penetrating perception and acute awareness of the current happening. Routray has his own technique of writing poetry. The essential element being its address to the downtrodden. At the same time, they have an important bearing on social milieu. In some of his poems like ABHIYAN (Expedition), RAKTASIKHA (Flames of Blood) and PALLISREE (The Rural Beauty) he has raised his voice of protest against exploitations of various kinds. Many of his poems are clarion calls to the struggling masses to come out of the cages of servitude. The poor farmer, the wage earner, the mazdoor and the helpless man of the town all have been Routray's characters.

PANDULIPI, KAVITA-1962, SWAGATA, PALLISHREE, BHANUMATIR DESHA, ABHIYAN, HASANTA, KAVITA-1977, KAVITA-1986 , KAVITA-1987 AND KAVITA-1990, are some of his creations.

Another poem of Routray's is BAJI ROUT. Translated by Harindra Nath Chattopadhyaya into English (The Boatman Boy and Forty other poems) this anthology is a landmark in Indian literature. The poem is about the martyrdom of a 12-year old boy of Bhuban in Dhenkanal. The boy who gallantly laid his life at the hands of the British police has emerged as an emblem of true sacrificial grandeur on the canvas of unkindled futurity. This is an immortal creation of Sachi Routray as it has kindled the hope and aspiration among the people who were tyrannized by the British as well as the feudal overlords of Dhenkanal.

Sachi Routray wrote short stories as well with equal poise and elegance. They may not be as varieagated as the poems, but, like poems, they give expression to the feelings and emotions of humanity. The inner conflicts of man, the deprivations and the socio-political reality all are narratives of a unique kind. For instance, MASANIRA PHULA (Flower in the Graveyard). MALAKAIN (The Withered lily) and ANGUTHI (Finger) and a host of other anthologies. Just as poetry, some of Routray's short stories too have heralded a new beginning in Oriya prose literature.

In 1935 Routray wrote CHITRAGREEBA. This novel (or an antinovel as he claims) was very popular for its varied characterization, subtle treatment and itellectual snubbing.

Routray has travelled extensively abraod and that accounts for the cosmopolitan outlook we find in his works. For his seminal contributions to literature awards have flower to him-Padmashree in 1962; Kendriya Sahitya Akademi Award in 1964, Soviet Land Award in 1965 and the mother of all awards the Jnanapeeth in 1986.

Sachi Routray's life is the confluence of three different streams: he is born Oriya, Educated and grew up in Bengal and married to a Telugu princess of Golapalli. The consummation of three cultures of Utkal, Banga and Dakshin opened up new vistas and established cross-cultural linkages. A Triveni Sangam to say it rather rhetorically.

Sachidananda Routray is not only a poet but a humanist and a visionary as well. His response to modernity lies in his patient sympathy for the poor and the oppressed, the desolate and the ruined. His poems has natural tendency to speak for the lower substratum of the society. His poetic crusades release a sense of freedom and aggressiveness. Routray's staunch faith in man, his assertive protest and dissent against man's frustration and despair and his undying dreams for man's social salvation make him truly a poet of the people, the JANAKAVI. He left for his heavenly abode on 21.08.2004.

## **BINOD NAYAK**

Binod Nayak was born on 2nd September 1919 in Telipali village of Sundargarh district. In the modern Oriya literature, he is an ever remembered talented artist. He has given a new rhythm and dimension to modern Oriya literature. He was adorned with Kendra Sahitya Akademi Award for his poetry SARISRUPA'. His poetries include HAIMANTRI (1933), CHANDRA O' TARA (1951), ILABRUTTA (1960), NANDADEBI (1962), SATATARARA DWIPA (1964), SARISRUPA (1969), POHALADWIPARA UPAKATHA, NILA CHANDRARA UPATYAKA.

## **CHITTARANJAN DAS**

Born on October 3rd 1923 Sri Chittaranjan Das has been admired by his readers as a renowned creative talent. He is exceptional in his essays, travel literature and in the field of translation and has vast command over foreign languages. In 1960, for his essay JEEVANA BIDYALAYA he was awarded

by Orissa Sahitya Akademi. He was adorned with Sarala Award in 1989 for his essay Orissa O' Oriya. In the year 2000, he has been awarded by Kendra Sahitya Akademi for his lucid essay 'BISWAKU GABAKSHA'. His essays and lucid writings include SILA O' SALAGRAMA (1958), SAMAJA, PARIBARTAN O' BIKASHA (1958), KETE DIGANTA (1972), TARANGA O' TADITA (1975), MANISHAD (1978), EKALABYA KATHA O' ANYANYA PRABANDHA (1978), JATIRE MU JABANA (1979), SIKSHARU SANKARAMANA (1981), SANSKRUTI O' ODISHA (1981), GANDHI GOPABANDHU (1981), NAKHA DARPANENA (1982), PASYATI DISHI DISHI (1986), ARAMYA RACHANA (1986, ODISHA O' ODIA (1988), AAU EKA DRUSHTIRE (1990), NETA O' NARAYANA (1990), CHID BISTARA, SABU MULARE MANISHA, HASA KETE KANDA KETE, GRANTHA MANTHANA, SAMPADAKARA STAMBHA (1ST, 2ND AND 3RD), ANABANA RACHANA, ABHAYA AMITRAT and KALAKU KAJWALA. His travel literatures include NEPALAPATHE (1948), GANJAMALARE SATADINA (1955), SAGARA JATRI (1955), DENMARK CHITHI (1955), SHILATIRTHA (1991), BHARATARU CHIN (1988), ERTEJ ISRAEL, SAGARA PATHA. HIS POETRY INCLUDES DUI ADHYAYA (1948). His translations include SAMAJA GABESANA BIDHI, DASI SILIA, RAJ KUMAR, MAHAMANABA, BIDROHI ATMA, MO JEEVANA O' SADHADA, DASISILJA RAJKUMAR, SAMMOHINI, CHASI, VOCTOR JIVAGO, MO HRUDAYA PILANKA PAIN, JANE SIKSHAKANKU CHITHI, JASNAYA POLYANA, RABINDRA GALPA CHAYANA, RUSSIA CHITHI, DUI BHOUNI, BINODINI, PRATHAMA PRATISRUTI, CHHATRANKA PRATI, NARI SAMAJA PRATI, SWASTHYARA CHABI, RAMANAMA, SATYAGRAHA, SWADHINATA O' TAPARE, DIVYA JEEVANA, JOGA SAMANWAYA, MANABA JUGACHAKRA, MATRU RACHANABALI (17 parts), MAA and SRI AUROBINDO. His research books include ACHYUTANANDA O' PANCHASAKHA DHARMA, ODISHARE MAHIMA DHARMA, SANTHA SAHITYA, ODIA SAHITYARA SANSKRUTIKA BIKASHA DHARA, BHAKTA CHARAN DAS, BALARAM DAS, ALOKARA KABI RABINDRANATH and A glimpse into Oriya literature (1982). His children's literatures include GAPA AGAPA, ESOPKATHA, MANISHANKA MADHYARE MANISHA, KETE DESHARA KATHA, SUNDARA DESHA FINLAND AND MARCO POLO. His biographies include NABAKRUSHNA CHOUDHURY, BHINNA JANE VIVEKANANDA and autobiography includes MITRASYA CHAKSHUSA. Other creations are JANGALA CHITHI, JEEVANA VIDYALAYA 1st Part (1960), 2nd Part (1962) and ROHITARA DIARY.

### **SURENDRA MOHANTY**

Born in the year 1922. In the post-Independent Oriya story literature he is known as unrivalled story writer. He has created valuable stories from the unknown pages mythology, history and ' Buddha Jataka',. These have been adorned in modern Oriya story telling. His creations are ' KRUSHNACHUDA', ' MAHA NAGARIRA RATRI', 'CHHUTI O CHANDRA', ' MARALARA MRUTYU', ' SHISHAKABITA' 'DURASIMANTA', ' OH CALCUTTA', ' KABI O NARTAKI', ' SABUJA PATRA O DHUSARA GOLAPA', 'MANSARA KONARKA', 'SURENDRA SANCHAYANA', ' SURENDRA BICHITRA', ' NILA SHAILA' ' ANDHA DIGANTA' and other stories bear the memorial of his success as a reputed story writer.

He was President of ' ODISHA SAHITYA AKADEMI from the year 1981-1987. He has received Sahitya Akademi Award for his creations like ' NILA SHAILA', SABUJA PATRA O DHUSARA GOLAPA'. In the year 1980 he got Sarala Award for his book, ' KULABRUDHA'. In year 1987 he got Sahitya Akademi Award for his book ' PATH O PRUTHIBI', the biographical literature. Died on 21-12-1990.

### **GURU PRASAD MOHANTY (1924-2004)**

Sri Guru Prasad Mohanty was born at Nagabali in the district of Cuttack. In the post-fifty Oriya literature, he was a powerful talent. He was inspired by T.S. Eliot poetic idealism. Although

creations limited, but those are worthy to be remembered. He had received Kendra Sahitya Akademi Award in 1973 for his poetry SAMUDRA SNANA and in 1990 he was adorned with Orissa Sahitya Akademi Award for his travel literature PATALAPURIRA HALCHAL'. His poetries include NUTANA KABITA (1955), KALAPURUSHA (1960), SAMUDRA SNANA (1970), ASCHARJYA ABHISARA (1988). His travel literature includes DURA SIMANTA PARE. His story includes Bidhwasta Kalika and science literature includes BHARATARA BIPANNA PRANISAMUHA.

### **BENUDHAR ROUT**

Sri Benudhar Rout was born on 31.8.1925 and left for his heavenly abode on 1.10.2004. In the modern Oriya poetry, Sri Rout occupies a place of distinction. Although his literary creations are limited, but he has achieved more success in Oriya poetry. He was awarded by Orissa Sahitya Akademi for his poetry PINGALARA SURJYA' in 1965. As a literary critic he is best known for his essay. He has authored PINGALARA SURJYA, EKATARA DUI TARA. His critic creation is BHINNA DRAPANA.

### **MOHAPATRA NILAMANI SAHU**

Mohapatra Nilamani Sahu was born on 22nd December 1926 at Niali village of Cuttack district. He started his career as a Lecturer in Oriya literature.

In the post-independence period, he is known as a best story-writer. He is adorned with different awards for his favourite short stories which have been admired by scholars and general public. These include 'AKASHA PATATA' story book for which he received Orissa Sahitya Akademi Award in 1979. For his story edition titled 'ABHISAPTA GANDHARVA' in 1983, he received Sarala Award and again in 1984 he was adorned Kendra Sahitya Akademi Award for the same book.

His story editions include PREMA TRIBHUJA published in 1952, MICHHA BAGHA in 1955, SRUNANTU SARBE AMRUTASYA PUTRA IN 1957, GANJEI O' GABESANA IN 1961, 'RANU APA THARU PUSHI PARJYANTA', 'ANDHA RATIRA SURYA', (1965), 'ANYA RUPA RUPANTARA', 'AKASHA PATALA', 'ABHISAPTA GANDHARVA', 'PINGALA SE ANYA JANE', 'KAPOTA PAKHI GURU MORA', 'SUMITRARA HASA', 'BISHNU MAYA', 'MICHHA BAGHA', PAPA O' MUKTI', 'SE KALA PAKHALA', 'BRUNDABANARA SESA DHUPA', JA DEVI SAMA GRUHESU, GALPA BICHITRA, NIBEDITARA NAISYABHISARA. His novels include DHARA O DHARA, TAMASI RADHA, HANSA MITHUNA. His criticism books include SAHITYARA KATHA O RAMYA RACHANA SAHITYARA PARABAR.

### **KISHORI CHARAN DAS**

Born on 1st March 1924 in Khatbin Sahi of Cuttack city Sri Das is a versatile genius and a distinct talent in Oriya story literature. In this permissive society when depression, doubt predominates the society, one can be relieved of his pain, if he reads Kishori Charan's story. He was proficient in experimenting and analysing the present state of the society, he has become successful by writing stories on different states of mind of a person. He has made a close view to the present state of mind of the person and basing upon that he has constructed his edifice of stories. In 1969 for his story book MANIHARA' he was adorned with Orissa Sahitya Akademi Award. Subsequently in 1974 he received the Jhankar Award of Prajatantra Prachar Samiti. In 1976, he was adorned with Kendra Sahitya Akademi Award for his story book THAKURA GHARA. In 1986, he was also bestowed with the prestigious Sarala Award for his story book BHINNA PAUNSHA'. His story collections include

THAKURA GHARA, BHANGA KHELANA, LAKSHA BIHANGA, MANIHARA, KHELANA RANGA, GHARA BAHUDA, NALI GULU GULU SADHABA BOHU, GAMAN, PITA LAHARI, TRAYOBINSHA MRUTYU, SANJA LEUTANI. His novels include SATATI DINARA SATI (1993), SAKALA SANTANA, SWARGASIMA (1998). His travel literatures include CHENAE PRUTHIBI CHIRUDAE GHARA and his criticism literature includes LEKHAKARA SANSAR. He left for his heavenly abode on 17.8.2004.

### **CHINTAMANI BEHERA**

Shri Chintamani Behera was born on 7th November 1927 and left for his heavenly abode on 7th March 2005. Sri Behera is a successful artist best known for his exceptional poetic consciousness which he had created in modern Oriya poetry. His main attraction of poetry was to view the value of life from the close angle and in this regard he was exceptionally artistic. He is also best known as a critic on Oriya literature. His talents are unparalleled. In 1927, he received Jhankar Award and in 1990 he received Bisuva Award. In 1976 he received Orissa Sahitya Akademi Award for TRUTIYA CHAKSHU and again in 1985 for his critic book Kaladrusti. His poetries include SWETAPADMA, SWASTIKA, NUTANA SWAKSHARA, TRUTIYA CHAKSHU, NILA LOHITA, HE BAIDEHI BHULIJA, NIJE NIJARA SAKSHI and his critic literatures include KABYA KALAKAAR, BIDAGDHA PATHAK, KALADRUSTI, ADHUNIKATARA KA, KHA O' ANYANYA ALOCHANA, SAHITYA CHINTA, CHITRA O' CHARITRA.

### **JATINDRA MOHAN MOHANTY**

Jatindra Mohan Mohanty was born in the year 1932 at Shyamsundarpur in Kendrapara district. His parents were Jagamohan Mohanty and Shradharani Devi. He was educated from P.M. Academy, Cuttack, Ravenshaw College, Cuttack, Central Institute of English, Hyderabad, Leads University, U.K. He started his career as Lecturer in English Ravenshaw College, Reader in English BJB College, Principal, Eastern Regional Language Centre, Bhubaneswar, an institution of Government of India, Reader in English Utkal University, Bhubaneswar, Professor in English, Utkal University from where he retired in 1992. He received scholarship from British council and Fellowship from Central Institute of Indian Languages. He received the Kendra Sahitya Academy Award in the year 2003 for his book "SURYASHNAT", a book of literary criticism.

He has authored the following books :- (English) Tradition and Creativity : ESSAYS ON ORIYA LITERATURE-2003, LAND BEAUTIFUL AN ORISSAN CULTURE (CO-ED.)-2001, ALONG THE STREAM ON CONTEMPORARY ORIYA LITERATURE-1999, MADHUSUDAN RAO-1996, NOBEL LAUREATES AK (1900-1990) (CO-ED.), 1991, INTO ANOTHER INTENSITY, ESSAYS ON ORIYA LITERATURE-1989, THERE WHERE TREES FLOWER, ESSAYS ON MODERN ORIYA LITERATURE-1987, Literary Criticism : A READING (CO-ED.)-1985 and BIBLIOGRAPHY OF INDIAN LITERATURE IN ENGLISH TRANSLATION-1984.

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## SANTANU KUMAR ACHARYA

Santanu Kumar Acharya born on 15.5.1933 is a versatile genius in Oriya literature. He is prominent for his story-writing. He received Sahitya Akademi Award for his famous novel 'Nara Kinnara' in 1961. In 1986, he was a recipient of the Jhankar Award. In 1987, he was adorned with Bisuva Award. He was also a recipient of Sarala Award for his novel SHAKUNTALA' in 1987. In 1993, for his story book (CHALANTI THAKUR), he was adorned with Kendra Sahitya Akademi Award. His story books include MANA MARMAR, EI SHESHA PADATI, ARANYARA CHULA, DURBAR, ADINA BAULA, EKABINSHA SATABDI PAIN GALPA, ADYA SAKALA, GALPA BARNALI, CHALANTI THAKUR, SARPAJANA NATALIAR - OMKAAR. His novels include - NARA KINNAR (1962), SATABDIRA NACHIKETA(1965), DAKHINABARTA (1973), TINOTI RATIRA SAKALA (1969), JATRARA PRATHAMA PADA (1973), ANYA EKA SAMAYA ANYA EKA BHRATA (1977), SAKUNTALA (1980), ANU HAJIIBA PARE, MANTRINKA SHARE (1988), DHARITRI KANDA (1994). Travel Story - KARANJIA DIARY Children's Literature - BARA BAGICHARA SAUDAGAR.

## MANOJ DAS

Born on 27th February 1934, son of Madhu Sudana Das. He is a story-writer of international repute. His creations include 'DHUMRAVA DIGANTA', 'LAKSHMIRA ABHISHARA' and 'MANOJA PANCHABISANTI'. His edited story 'SESHA BASANTARA CHITA'. In 1972 for his story 'Katha O Kathani', he got Kendra Sahitya Akademi award for his short story 'ARANYAKA'. He got Orissa Sahitya Akademi Award In `1981. He got Sarala Award for his book 'DHUMRAVA DIGANTA'. For sometime he was associated with Oriya reputed journal 'DIGANTA'. Now he is the editor of English popular monthly 'THE HERITAGE' published from Chennai.

*Present Address : Aurobindo International Centre of Education, Pondichery.*

## RAMAKANTA RATH

Born on 13<sup>th</sup> December 1934. He has earned distinction in the field of modern Oriya poetry. His creations are 'KETE DINARA', 'ANEK KOTHARI', 'SANDIGDHA MRUGAYA', 'SAPTAMA RUTU', 'SRIPALATAKA' and 'SRI RADHA'. He was awarded by Kendra Sahitya Akademi for his poem 'SAPTAMA RUTU'. He has received Sarala Award for his book 'SACHITRA ANDHARA'. He is the recipient of 'SARASWATI' Award instituted by Madhya Pradesh Government for his famous poem, 'SRI RADHA'.

## SRINIBASA UDGATA

Born on 7th January 1935 Sri Srinivas Udgata is a talent to be ever remembered. He has earned distinction as a poet, story writer, novelist and a successful translator. He had received Jhankar Award in 1974 and in 2002 for his poetries he has been adorned with Sarala Samman. From the Hindi Sahitya Sanstha of Uttar Pradesh, he has received Bharati Bharati Award for his creative Hindi writings. He has also been felicitated by President of India and also Acharya Vidyasagar Samman from Calcutta. His poetries include PURABI, CHAROTI KABITA, APANARA GEETA, PUNASCHA PUNASCHA, PRATIMA APRATIMA, CHAITRA RATHA, SAMAYA NAIRA THILA, RUTAM. His story books include PURNIMA, PARBATI, DIBYA PURUSHA, KIPARI KAHIBI MU RUNI, PATRA O' ANYANYA KAHANI, CHHADDA ANCHALA MAHABAHU, SEI SUBASITA ATMATI. His novels include NILA NAYANA TALE, KANTA, SESA RATRIRA PRATHAMA SAKALA, SHILARA

SAPANA, AHIRA BHAIRABA. His translated books include CHITRALEKHA, BIDYA, SABAJATRA, JHADA, ARTHANTARA, SANSKARA, KANNUPRIYA (Dharmabira Bharati), NILAHRADA O' JHADA (Kamaleswar), ARTHANTARA (Chandrakanta), SOUBHAGYA NUPURA MANASA HANSA (Amrutalnagar), SURDAS PADABALI, FAKIR MOHANAKA ATMACHARITA, GOPABANDHUNKA KARAKABITA, SURENDRA MOHANTYNKA NILA SHAILA. His drama includes REHEARSAL CHALICHHI. Other translations are BALA ITIHASA, KICHHI KAHANI, PAGALA GHODA, SHOBHAJATRA.

### **BINAPANI MOHANTY**

Smt. Binapani Mohanty was born on November 11, 1936. As a story writer of post-sixty, she occupies a special place in her story readers. Her talent is exception and unparalleled as a poet, novelist, dramatist as well as a translator. Kendra Sahitya Akademi has adorned her with the award for her story book KASTURI MRUGA O' SABUJA ARANYA and for PATADEI in 1990. She is also a recipient of Bisuba Award instituted by Prajatantra Prachar Samiti. Her novel SITARA SONITA (1964) has been continuously printed in the magazine of 'ASANTAKALI', in 1964. Another novel is KUNI-KUNTALA- SHAKUNTALA (1989). Her one act play includes KRANTI and Poetry includes ASIBARA BELA (1998). Her story collections include NABATARANGA (1953), PANTHASALA O' RAKTARABI (1965), KASTURIMRUGA O' SABUJA ARANYA (1966), TATINIRA TRUSHNA(1972), SAYANHARA SWARA(1973), ANDHAKARARA CHHAI (1976), KALANTARA (1977), AROHANA (1978), MADHYANTARA (1979), INTERVIEW(1981), BASTRAHARANA (1980), ANYA ARANYA (1981), DRUSHYANTARA (1984), CHARITRA HASUCCHHI (1986), KHELANA(1983), PATADEI (1987), TRUTIYA PADA (1989), BANHI BALAYA (1990), JANMANTRA(1991), SAKUNIRA CHHAKA (1992), ASRU ANALA (1992), EKAKI PARASARA (1995) ABHINETRI (1997), KHELA CHALICHI (1998) and PACHERI SEPATA NAI.

### **SITAKANTA MOHAPATRA**

Born on 1937, he is the third recipient Gyanapitha awardee from Orissa after Shri Gopinath Mohanty and Sri Sachi Routray. He is perhaps most widely translated Oriya poet. One of the foremost voice in the Indian poetry. His poetry has been translated into all the Indian languages, French, German, Swedish, English, Czech, Danish, Russian, Greek, Macedonian, Romanian and Ukranian.

Educated from Utkal, Allahabad, Cambridge Universities he gave up university teaching in 1961 and joined the Indian Administrative service. In 1975-76 he was Homi Bhaba fellow studying the modernization process of Indian's primitive communities. He is considered as the foremost interpreter of the oral poetry of Indian primitive tribes. He holds doctorate in Social Anthropology.

His anthologies include seven collections of tribal poetry translated and edited by him in to English, five collections of his own poetry in English translation and several collections of essays on literature and culture.

A recipient of State and Central Sahitya Academi Awards, Soviet Land Nehru Award, Kumaran Asan Poetry Award and Visuva Award. He is a member of the Central Selection Board, Bharatia Jnanapitha. Earlier he worked in the executive Board of the Central Sahitya Academi and was a member of Indian National Commission for Co-operation with UNESCO.

Dr. Mohapatra speaks in a style which is metaphysically suggestive, unobstrusively Indian tone, precise, rugged and yet inherently lyrical.

## BIBHUTI PATNAIK

Born on 25.10.1937, Sri Bibhuti Patnaik is a popular novelist who has dedicated to the history of Oriya novel. If his total number of novels are to be list out it will be elephantaein in size. He is yet admired by his innumerable readers. He has received Orissa Sahitya Akademi Award in 1985 for his novel 'ASWAMEDHARA GHODA'. To his credit other award also goes like Sarala, Jhankara and Bisubha Awards. His novels include : SESA BASANTA, ABHIMANA, PARAPURUSHA, GARE KAJWALA DHARE LUHA, ODA MATIRA SWARGA, SESA ABHINAYA, ASWAMEDHARA GHODA, TRUTIYA PURUSHA, KHELAGHARA BHANGIGALA, PREMA O' PRUTHIBI, DIPATA SANKHA, HE BANDHU BIDAYA, UJANI JAMUNA, MANA BHALANAHIN, RANGANATI, BADHUNIRUPAMA, EI MANA BRUNDABANA, BANDI JAJABARA, PRATHAMA SAKALA, DINA JAE CHINHA RAHE, CHAPALA CHHANDA, TUME TRUSHNARA JALA, SANDHYARAGA, SULTANA, BIDAYABELA, EKANTA ADIMA, CHHAYA CHANDRIKA, SNAYU SAHARARE SHANTIBHANGA, KALABATI, SESA RATIRA SURYA, NISANGA NAKHYATRA, ANEKA TARARA RATRI, PRIYA BANDHABI, SAMAYASOKA, EKAKINI KUNTALA, KALA BAISHAKHI, ASHOK BANARA SITA, BAULA PHULARA BASNA, DIPASIKHA, PRIYA PURUSHA, SAMAYA ASAMAYA, SANDHYA DIPARA SIKHA, ADINA SHRABANA, BHALA JHIA KHARAP JHIA, ANDHAKARARA SIDI, NASTA CHARITRA, NADI NARI KHETRA, MADHYANHA RA DIBARATRI, CHAHALA PANIRA DHEU, RAGA ANURAGA, DEBAKIRA KARABASA, HASAKANDARA CHHANDA, CHHBIRA MANISHA, TOPAE SINDURA DIPATA SANKHA, NAGAPHENI, AGNEYAGIRIRE BANA BHOJI, SUVARNA, MAYABI HRUDAYA, SATI ASATI, DHULI GHARA, SMRUTIRA SUDESNA, ASABARNA, KESA BATI KANYA, GRAHANA, NISANGA BIHANGI SE DINA CHAITRAMASA, AIE GAON AIE MATI, DAGDHA PHULABANA, DIPATALARA DRUSHYA, RAHU GRASHA, SESA RATRIRA SURYA, NADI SAMUDRA, SELI MAUSI, ATHAKATHI, TUME TRUSHNARA JALA, ADIMA ARANYA, RANI MAHUMACHHI, NIDA NAHIN, PREMIKA, DINAKALA, BARNAMALA.

Story books include MANABHALA NAHIN, UNEISISAHA PANCHABANA, RAJAKANYARA DUKHA, NIMNAGAMI MANA, KICHHI JOCHHNA KICHHI ANDHAKARA, NILA AKHIRA NADI, KETEJE BASANTA SATE, JIBANARA JATILATA, ANNYA EKA VARATABARSHA, ANEKA TARA RATRI, NIRBACHITA GALPA, GRAHANA, ADINA BARSHA, PREMAGALPA, SURYAMUKHI, IRSARA ISWARI, LALITA LABANGALATA, KALIKALA, AKHIBUJIDELE SATYAJUGA. Travel literatures - DWARAKA DARSHANA, TIRE TIRE TIRTHA, BIOGRAPHY INCLUDES - BISWA SAHITYARA BISWAKARMA. Children's literature :- MANISHA BHITARE MAHATMA, JANA NAYAK, HASAKHUSI, KAHJ JANILE KATHA SUNDARA. Criticisms include - SAMPRATIKA SAHITYA, SAHITYARA SUCHIPATRA, ODIA UPANYASHARA SAMAJ TATWIKA RUPAREKHA. To his credit 75 nos of novel yet has already been printed and admired by his readers.

## RAMESH CHANDRA DHAL (1938 - 2005)

Ramesh Chandra Dhal was born on 6th January 1938 in Ganjeidiha village of Dhenkanal district. He earned tremendous name and fame by his heart touching writings. He had received Bisuba Milan Award in 1960 for his poetry, Awarded by State Government in the year 1965 and 1971 for his children literature, again in the year 1991 for his children literature he had received award from Balkalyan Sansthana Award, Kanpur, in 1995 he was adorned with Orissa Sahitya Akademi Award and in 1996 Radhamohan Gadnaik Award. His story books include RABIBARARA GALPA,

MUTHAE NALICHUDI, JHARANA JHARI JHARI JAE, ANDHAKARARA SIMA, CHAMPAKA BANARA ELGY, AKASHARA MUHAN, ANTIMA PATRA, SESA UPAHARA, DEBA DARSHANA, NISANGA MANISHA, MUKHYA ATITHI, Two Kilos of rice and The Flood and other stories. His poetry books include PRATIKSHYARE, RATIRA ANCHALARU KHIEA, KRUSA BIDHA etc. His children literatures include MACHHANKA MAHASABHA, PAPURA SAMUDRA-DEKHA, HIRANAGARIRA KAHANI and KATHATIE KAHU SUNIJA. His biographies include JUGAMANABA, BAPU O' BA, SEMANE SMARANIYA, JUGA SOURABHA, MOTHER TERESA and PRATHAMA SEBAKA NEHRU. His remarkable translation books include MANGALA SUTRA O' ANYANA GALPA, PHULA O' SPHULINGA, SABHAYATARA KAHANI, TARASANKAR BONDOPADHYAYA O' GANDHI.

He was the editor of 'JANAPATHA' a progressive quarterly literary magazine from the year 1979-1981. He could prove his true sincerity towards Oriya literature by taking the responsibility of editorship and compilation of different journals and souvenirs like - AGNEYA SAPATHA, YOUTH CONGRESS SOUVENIR, BADAJENA PARIKRAMA, MANSINGH'S SMARANIKA, GOLAKHA BIHARI DHAL SMARANIKA, BIDYUTPRABHA SMARANIKA. He Marara Jayee etc. at different times. This great poet passed away on 14th March 2005.

### DEEPAK MISHRA

Deepak Mishra was born on November 7, 1938. In the post-sixty era, poet Deepak Mishra is known as an applied poet and a successful creator. He had received Orissa Sahitya Akademi Award for 1977-78 for his poetry BRUTTA'. In 2001 he has been adorned with Bisuva Award. His poetries include 'ASAMAPIKA', DIPAK MISHRANKA KETOTI KABITA, ANUSTUP, NISHIDHA HRADA, NIRJANA NAKSHATRA, SAPTAMA PRUTHIBI, ARANA MAINSHI, SUNYATARA SOSHA, BRUTTA, KEMITI HUANTA, MADHYANHARA CHHAI, KAPATA SURJYASTA, RUK, NIDAGHA JATRA, DHULIRA SIMHASANA, NIRABADHINABHISWASA, ANAGHA.

### DR. PRATIVA RAY

Born on 21-1-1944. She is eminent story writer and novelist. She obtained her Ph.D. Degree in educational Psychology. Her many stories and novels have been translated in English and other Indian languages and have been highly commended. She has received awards for her short stories and novels like Sahitya Akademi Award, Sarala Award and many other awards. Shrimati Ray is the recipient of prestigious Gnanapitha Murtidevi Award. She has earned the distinction and glory of being first Indian women poet and first Oriya litterateur to receive Murti Devi Award. More than forty books she has authored starting from story, novel travel story, children's literature and research treatise have already been published.

Among her published novels, 'BARSHA BASANTA BAISAKHA', 'SHILA PADMA', 'UTTAR RAMAYANA', 'PUNYATOYA', 'ASHABARI', 'APARICHITA and ARANYA' etc. are very popular. Her award winning novel 'JAGNYASENI' has created sensation in Oriya literature. It is learnt that more than ten thousand copies of 'JAGNYASENI' has already been sold. Many of her short stories have been filmatised and broadcast and telecast in All India Radio and Door Darshan. Her creation 'Shila Padma' has been awarded by Orissa Sahitya Akademi in the year 1986. She has been awarded by Kendra Sahitya Akademi for her book 'Ullangan'. In 1990 she has received Sarala Award for her book 'Jagnyaseni'. This novel has fetched her 'Murti Devi' Award. Recently she is doing her psychological research on the 'crime instinct of Bonda tribes ' of Koraput' of Orissa.

## DR. RAJENDRA KISHORE PANDA

Born on 23rd June 1944 in a remote village in undivided Sambalpur district Sri Panda is an exceptional talent in modern Oriya poetry. He was awarded by Kendra Sahitya Akademi in 1985 for his poetry 'SAILA KALPA'. He has been also adorned with Sarala Award in 1995. His dexterity is best known for his analysis and experiment in modern Oriya poetry and has made him prominent. His poetry includes 'GOUNA DEVATA', 'ANABATARA O' ANYA ANYA', 'NIJA PAIN NANA BAYA', 'GHUNAKSHARA', 'SHATADRU ANEKA', 'SAILAKALPA', 'CHOUKATHARE CHIRAKALA ANYA', 'BAHUBRIHI'.

## PRATIBHA SATPATHY

Born on January 8, 1945, Smt. Pratibha Satpathy is an extraordinary genius for her creative poetry writing. She has viewed from the close angle the sensitive feelings of a woman and has given those in realistic poetic shape. She received Jhankar Award in 1981. In 1986 she was adorned Orissa Sahitya Akademi Award for her poetry NIMISHE AKSHARA. In 1992 for her poetry SABARI, she had received Sarala Award. In 2002 for her poetry book titled TANMAYA DHULI, she has received Kendra Sahitya Akademi Award. Her poetry collections include ASTA JANHARA ELIGY (1970), GRASTA SAMAYA (1974), SAHADA SUNDARI (1978), NIYATA BASUDHA (1980), NIMISHE AKSHARA (1985), MAHAMEGHA (1988), SABARI (1991), ADHAADHA NAKSHATRA (2001). Her translations include NILA NISITHARA TARA (Novel) and SAHASHARA SIKHA (Novel). Her critic literatures include KALPANARA ABHISHEKA (Research-oriented essay), UTTARA ADHUNIKA ODIA KABITA O' ANYANYA PRABANDHA, PRATIPHALANA and SPANDANARA BHUMI.

## BIPIN BIHARI MISHRA

Born on 29th June 1945 in an aristocratic family at Dhenkanal, son of late Biswamohan Mishra is the recipient of 'Sarala Sahitya Samman for 2004 founded by 'Sarala Sahitya Sansad. Joined Indian Police Service on 18.7.1967. For exemplary service and duty has received President's Medal in 1986 and then in 1995. In 1997 he has received Governor's medal for exemplary service and duty. In Oriya language he has written 24 books. These are, TIRYAK DRISTI in 1982, 'SAPATHA SANTALARA in 1983, 'DAROGA SAHITIKA' in 1984, 'MANARA MUKURA' in 1985, 'SAHARARA UPAKANTHE' novel for which he has received Orissa Sahitya Akademy Award, which was written in 1993, 'GOMATIRA SESA HASA' in 1994, ASAMPURNA JHANKAR (1994), SUNANDARA DIARY (1995), BAHUDINA PARE (1995), SAMAYARA SARE GAMA (1996), JANMA MRUTYU O ANYANA GALPA (1996), HASARA GODHULI (1996), GARBARU PARABHAV (1996), BICHITRA JIBAJANTU (VOL.I TO IV) (1996), BICHITRA JIBAJAGATA VOL.-V (1996), DHULI JAMITHIBA BAHITIYE (1997), DIGANTA PATHE (1998), KATHA SEKALARA (1998), AIN KANOON (1999), BICHITRA JIBAJAGAT (ANIMAL STORIES) 1999, MRUTYU SAJYARA MANACHITRA (2000), KATHA EKALARA (2001), BIPIN MISHRANKARA KATHA O KAHANI (STORIES), 2001, ANYA EKA KURUKSHETRA (2002), BIGATA SAHASHRABDI (2004). He has translated from Hindi language to Oriya "ANNADA" in 2000, ANTARJATRA in 2002, then from English to Oriya TUMEBI JITIPARA English title 'You Can Win' by Shiv Khera (2002). Besides books of Sri Mishra translated from Oriya to Hindi by others are SAPATHA SANTALIKI (ORIIYA SAPATHA SANTALARA IN 1987), MAN KI AINEMEIN (1991) (ORIIYA MANARA MUKURA), SAHAR KI HASIYE PAR (1999) (ORIIYA SAHARARA UPAKANTHE), SUNANDA KI DIARY (2002), BAHAT DIN BAAD (2003), EK ANANYA KURUKSHETRA (2003), Besides, books of Sri Mishra translated from Oriya to Telugu by others - BIPIN KATHABALI (1994), SAPATHA SANTALARA

(2005). The literary Awards received by Sri B.B. Mishra are : Best essayist (1983) by Dainik Asha, Berhampur, Best story writer (1984), from Dharitri, Bhubaneswar, Best story writer (1986), Falgu Sahitya Sansad, Berhampur, Oriya Sahitya Akademi Award (1994) for novel, 'SAHARARA UPAKANTHE', BARTIKA SAMMAN (1996), KABISEKHAR CHINTAMANI SAMMAN (1997), BARTIKA PURASKAR (1997) BISUVA SAMMAN (1997), PRAJAPATI PURASKAR (1997), Best book of the year MRUTYU SAJYARA MANACHITRA" (stories collection) 2000 by Rajadhani Book Fair, Bhubaneswar, Popular Science writer award (2003) by Orissa Bigyana Academy, Sarala Sahitya Samman (2004) - Highest literary award for Oriya literature in Orissa by Sarala Sahitya Sansad.

## **DR. MANORAMA BISWAL MOHAPATRA**

Born on 27th November 1948. Dr. Manorama Biswal Mohapatra has proved her talent as an established poet. Some of her books have been translated in English, Hindi, Bengali and Aasames languages. She is a recipient of JHANKAR' award and in the year 1999, Orissa Sahitya Akademi has adorned her with the award for her poetry book FALGUNI TITHIRA JHIA. Her Poetry books include THARE DAKA DELE, BRATATI, KISHALAYA, EKALA NAIRA GEETA, JANHARATIRA MUNHA, SMRUTI SRABANA, PRATIBIMBA, SABADARA PRATIMA, PHALGUNI TITHIRA JHIA, SWATILAGNA, BISWASARA PADMABANA, PHULA PHUTA MUHURTA. Her lyrics include SAJALA MEGHARA CHHAI, MITHUNA CHAMPU, RAGA MALHAR. Her essays include BHABANARA BHASKARJYA, MANSINGHANKA KAVYA KIRTI, SMRUTITA KADAPI NUHEN PHINGIBARA. Her children's literatures include KETEKATHA KETEGEETA, AAJI KUNMUNIRA JANMADINA, TIKI BAGICHARA TIKI CHADHEI, AME SABU TIKI PHULA and AARE MEGHA AA. Her translation works include - 'The will come back as clouds again only a poet can dream (in English) and SWATILAGNA, SABDA PRATIMA, KABHI JEEVAN KABHI MRUTYU, (in Hindi).

## **RABI SINGH**

Rabindra Nath Singh popularly known as Rabi Singh is famous for his revolutionary writings. He is an exceptional talent. He occupies a prominent place in Oriya literature for his leftist thought and socialistic approach in his writings. His thought for exploitation-free and peaceful society has earned him a distinct place in Oriya literature. In 1961 he was recipient of Orissa Sahitya Akademi Award for his poetry "CHARAM PATRA". In 1989, he was recipient of Jhankar Award. He was also awarded by Utkala Sahitya Samaja in 1996.

His poetry books include - PATHA PRANTARA KABITA, CHARAMA PATRA, SITHILA BALGA, APRITIKARA KABITA, JWALARA MALA, KSHATA, BISHABANI, JHADA, BHRUKUTI, DURGAMA GIRI, SARBAHARA, ANARJYARA CHARJYAPADA, TARAKARA LUHA, AGNIBEDA, JAMANABANDI, KEBALA SANGRAMA, BHANGA HATARA KABITA, JHADA GANDHAR, LOHITA KRANTI, NABAMA SWARGA, RABI SINGHANKA PREMAKABITA, KRANTIKA MODI, LAL PAGODARA PRETA O ANYANYA KABITA, BIDIRNA, PADATIKA. Critic Books include SANSKRUTIRA BAIPLABIKA MULYABODHA, ODIA SAHITYARA DHARSANA, RABI SINGH UBACHA.

Biography includes MAJHI (story of freedom struggle), Translation includes ANDHAKARARA SANGITA (Karolo's The Blind Musician). His other creations are Birasa Kahani chekov's Dulls' Story and NAYAKA AMA SAMAYARA (Mikhailere Mantow's 'A Hero of Our Time'), BOTOL BHUTA (Stephenson's Bottle Imph) PURBAKSHANA (Turgrev's On the Eve), Translations of Mughal Novel BHARAS GULBAR' and Ho Chi Minh's poetry etc.

**DR. PRASANNA KUMAR PATSANI**

Born on 28.4.1947, an established poet he has given a new shape and a new dimension to the Oriya poetry and has become successful. In 1992 he has been awarded by Orissa Sahitya Akademi for his poetry composition DEKHAHELE KAHIBI SE KATHA.

His poetry books include - AKARA KABITA, LENIN (1976), BAGHA AAN BHITARE PICNIC (1977), SATAMANA TERA AKASHA, BARSHA (1981), RAKTAPATHA (1982), SAPA GATARE SAKALA (1982), AGNIJUGA (1988), KHORDHARA KABITA MUN PADHE (1989), AMARANATH (1990), DEKHA HELE KAHIBI SE KATHA (1990), NILA NUPURA (1991), KICHHI LUHA KICHHI LAHU, AMABASYA BASICHHI JANHARA PITHIRE (1993), AKHI PHUTI JAITHIBA SATYABANATIE, PRASANNA PATASANINK EKA SHATA EKA KABITA, AKASHARA KATHAGADARE BANDI SURJYANKU JERA, NABAKALEVARA.

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"Lives of greatmen all remind us  
so that we can make our lives sublime  
and while departing shall leave the  
footprints on the sands of time."

— H.W. Longfellow