



Viveka Character,true Conscience Of the Pala-Art-Form Of India:A Cultural Analysis

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ABSTRACT

The performance of p^ál^á-g^án begins with a prayer offered to god Ganesa. It follows by the entrance of a character known as Viveka. Viveka seems to be the main character of this performance who plays significant role in the growth of the story or the pala. The word Viveka means conscience², the inner power of man, his ability to select and capacity to reject, the faculty of discriminating between right and wrong. The entire event i.e., the story of a p^ál^á-art moves from beginning to ending by the skillful acting, dancing, and singing of Viveka. This character is always played by a young girl³. In some places, it is also seen that this Viveka character is acted by a boy of eleven or twelve years. This Viveka character is selected observing his/her ability in acting, dancing and singing. At the same time this character should possess a good complexion and a slim body structure. This character may rightly be compared with the Oja of the Ojapali-art-form or the Sutradhara of the e Ankiya-bháoná or Viveka of yatra performance. Viveka indicates and directs both the entrance and exit of various characters. This character also proclaims of the merit of seeing and hearing of the story or the incidents performed by this performance.

The dress of Viveka character is very uncommon. The character wears a turban which shape is like a boat or a peacock at its posture. The colour of the dress is yellow or red which covers up to the feet and which are ornamented with nupur. Both the hands and arms are decorated with yellow or red colour handkerchief. The character takes a blaze on his forehead. He also wears a shoe made of cloth, and wears ear-ring, finger ring and garland at his neck.

Keywords: Viveka, Pala,ojapali, conscience.

Objectives:

- 1.To establish the character of Viveka as a true conscience of the Pala-art-form.
- 2.To know the functions of the Viveka character.

Methodology:

Descriptive methodology is applied to depict the character of Viveka and comparative analysis is made to focus the character vividly.

Introduction and analysis:

The functions of Viveka in the p^ál^á-performance is noteworthy and without that character it will be difficult to the audience to understand the incidents and the co-incidents of a particular p^ál^á-performances. For better analysis of the functions of Viveka, This character can be considered from various angles. Those are-

- a) As a character of p^ál^á-performance.
- b) Adviser and well-wisher of other characters.
- c) Friend, philosopher and Guide of other characters.
- d) As a Messenger of incidents.
- e) As a Future teller.
- f)As a Dancer and Singer.
- g) As a Commentor and critic.
- h) As a Director and scene-changer.

To the common people, Viveka character is a simple character like other characters of a pála-performance. But in reality, the liveka character is more than a character. It is the current and the fuel of the pala-performance.

The Viveka character is both a **adviser** and well-wisher of the other characters of a pála-performance who are indecisive and in dilemma. For instance, in Harichandra-Uppakhyan, the Viveka advises the apsaras-

Viveka:

harichanda áce bane
Mátá sabe eka mane
teu áhi kariba udhára he
Teu áhi kariba udhára // (Harichandra-Uppakhyan)

Again, in Bhakta Prahlad, the Viveka advises Prahlada that he should not fear of the various tortures imposed upon him because Hari will save him in any condition

Viveka:

nakará nakará voi
Nije habo parájay
Harik vábi tháká mane mane
Hari hari bolá he
Harik vabi tháká mane mane // (Bhakta-Prahlad)

This character is also a **friend, philosopher and guide** of of a pála-performance. He clearly indicates justice- characters the injustice, good-evil and vice-virtue so that the characters donot have aty puzzle in any steps of their life. In Daksa yanja, both Daksa and his wife have been instructed

Viveka:

Ki vábisa rája ráni
Daibya phala mane jáni
Srighre kará yajna áyujan
Param ananda mate yanga vog kará sabe
Krishnat arpita sáda mon// (Daksa yanja)

In Nala-Damayanti pála while Nala is ready to kill the Swan and the later prays for his life, than Viveka alerts him for his injustice act:

Viveka:

námariba hamsa pakhi
Eri diyá nala pati
Teu tomar sádhiba kailyan// (Nala-Damayanti)

The Viveka character also plays the role of **Messenger**.The different messages important and significant for the characters are brought to focus by the Viveka timely to alert them for their future the character systematically exposes the future effect of the deeds of the characters. So, the audience can easily have some clue regarding the fate and destiny of the characters. In Lakhindar-Beula while Padma is in a state of thinking regarding the activities of Chandradhar, Viveka appears and suggests:

Viveka:

cinta erá padma devi
ahi ace narada muni
teu karjya kariba sadhana
Hari hari.....// Lakhindar-Beula)

In Sávitri-Satyaván while Satyavana dies, Sávitri, his wife has been indicated the very approach of yama:

Viveka:

odekha adavut
Douri áhe yamadut
Satyavánr Jiwa niboloi (Sávitri-Satyaván)

The Viveka is also a **future-teller** because the character can forecaste the future of a character. It is a coined term applied for that character to reflect his ability of speaking the chain of incidents which will occur in future and he has the same command of commenting on the future cycle of events as a sooth sayer comments.

The Viveka is a dancer as well as a singer. The skill of the Character comes to focus while audience can enjoy their dancing and singing. He can sing and dance at the same time which shows an extraordinary quality of the

character and which can only be compared with the Oja of Ojapali and the Sutradhara of Ankiya-bhaond only. The character appears and departs like a fly in the air and every parts of the body get different rhythm. Viveka also sings songs one after another spontaneously as if the songs are created by the character at the time of singing and they come directly from the conscience of the character. Consequently those songs are not based on emotion, but based on grim reality which are suggestions in the form of song”.

This character is a **commentator, a critic, and a director** like the Chorus of the Morality Play of England 12. He comments on the strong likes and dislikes of the characters, he criticizes the activities of the characters and he directs their way to reach the end or to mount the pinnacle. Strictly speaking, Viveka shows the path and helps the characters to take a firm decision. From the very beginning to the end of a pála-performance, the Viveka plays the role of a director, like the director of modern theatre and cinema.

Keeping link in between the scenes of a pála- performances, is an another important role of the Viveka character. There is no use of curtain in the pála- performance and the Viveka himself separates the scenes with the help of singing and dancing. So, before the starting of a new scene, the audience can have a guess of the entrance of the Viveka.

Conclusion:

Having observed the pála of Orissa and Assam, a clear idea of the role of the Viveka can be estimated”. Whether it is pála- gan or pála-bháond, the function of the Viveka character is manifold and without this character, pála-performance of any story, either would be a poem or a series of haphazard songs confined in a box, but no effect on the audience. The development of the Viveka from the abstract to the concret narrows down the function of the character. He can sing out his own mind, but not the minds of other characters. He does not evoke the other side of the human being with the theatrical reality of the abstract Viveka. 14

Notes and References:

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13. This Viveka Character is known as Gayak in Orissa
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