GLOSSARY

Antī: A kind of ear-ornament made of gold (p. 185)

Arcana: Present given to a revered person; honorarium (p. 173)

Ad-caṣṭa: Skt. ardha + catuṣprahara; half of the four praharas (p. 153)

Āg-pāli: The front assistant of the ojā of the ojāpāli troupe (p. 120)

Āmar tāl: 'My wife', expressed in a jocular way, (p. 179)

Āpi-ojāpāli: A form of ojāpāli of women (p. 123)

Āśravadāya: One who blesses (p. 158)

Āvati: A woman having a husband alive (p. 179)

Bandhā-rāga: Fixed rāga (p. 218)

Banujari: The head priest (p. 158)

Bar-bayana: Leader of the party of instrument players (p. 145)

Barmāni gān: Songs to goddess Brahmani, i.e., goddess Padmavatī.

Bar-gayana: Leader of the party of singers (p. 158)

Batuk: A kind of long narrow towel around the waist (p. 190)

Bail: One who beats the khol and plays on cymbals (p. 151)

Baretī: A female husker of paddy

Bhatima: A kind of verse written by Saṅkaradeva and Madhavadeva

Bhardak: Full snake bite

Bhadāli: A store keeper (p. 158)

Bhordal: A kind of big cymbal (p. 159)

Bhāta: Skt. Bhutta; singer, one who sings the bhatima

Bayaka: The drummer (p. 158)

Biyahar ojāpāli or biyah-gowā ojāpāli: The ojāpāli art form which sings episodes from the Epics and the Purāṇas accompanied by dance (p. 76)
Bisaharīr-gān : The ojāpāli who sings the song of the snake-goddess Manasa (p. 120)

Bhāvārīva : One who represents a character; an actor

Bānā : The act of singing of a rāga at the highest pitch (p. 223)

Bānādharā-gor-pāli : The chief helper of the dāināpāli (p. 146)

Bovāni : A female weaver (p. 178)

Bovārī : Daughter-in-law (p. 178)

Bulēn : Foot movement (p. 276)

Candratān : Canopy

Cāpaya : A kind of verse pertaining to the prayer of Viṣṇu or Kṛṣṇa written in a metre of four feet

Cārīta-puthi : Biography of Vaishnavite Saints; hagiography (p. 24)

Cāreṇa : Quarter of a stanza, matrical foot.

Cāvar-bānā : A local term of the rāga Mālava (p. 201)

Cāmar (chāmara) : Fly-whisk

Cāddar : A sheet, a kind of dress (p. 164)

Cāken : A kind of shirt put on by the oja of the sattrīva variety of Dāmodaradeva school (p. 193)

Cāken : A kind of shirt put on by the ojā of the bīyāhar ojāpāli (p. 191)

Cāli : Skt cāri; movement confined mainly to a single foot

Chārenda : A kind of stringed instrument, something like the sārendi (p. 145)

Chāvī chanda : A kind of Assamese metre
Cowār : Skt. cāmara, fly-whisk
Dađi : Curd
Damaru : The tabor; small waisted drum
Dn̄ārāka : One who explains the Sanskrit-slokas in the vernacular for the edification of the people (p.9)
Deka Sattrādhikārā : Junior head of a sattra, who is next to the Sattrādhikārā (p.158)
Deodhani-nāc : Dance of god-woman; female shamanistic-dance
Deuri : Skt. devagrhikā, a priest; a worshipper
Deodhani : God-wife, the female shaman, ritualistic danseuse'
Deodhā : The male shaman, ḍhorā and deula
Dināpāli : Chief of the assistants of an oja; chief among the pālis of the oja troupe (p.175)
Dhola : A drum
Dholek : A kind of drum
Dhol-mādali : Drum-shaped gold locket used by the oja
Deula : Deodhā, i.e. the male shaman current in Bāmun-suwalkuchi area of the district of Kamrup
Dhek : Popular name of the rāgas and the rāginiś (p.253)
Dhoti or dūti : Long piece of cloth worn around the loins by the male (p.191)
Dhruba : First couplet of a song
Dhūp : Incense
Dīha : Refrain or sthāyī
dīpa : Lamp, flame of a lightened wick or candle.
Dohārī (dowārī) : The chief assistant of the gītāl, i.e., singer
Dotora: A two-stringed tata-yantra
Duberiya: A well trained oja who receives nirmali, i.e., blessing from the Sattradikara (p. 158)
Duladi chanda: A kind of Assamese metre
Durgavari-oja: Oja that sings the songs from the Assamese version of the Ramayana written by poet Durgavara (p. 95)
Ek-carlya: /Skt. eka-prabha + taka + aka, pertaining to one prabha (p. 153)
Galpata: A kind of necklace worn around the neck (p. 124)
Gada: Mace
Gandharva-vidya: The art of the Gandharvas
Gan-kharu: A broad bangles made of silver or silver worked with gold (p. 124)
Gamocha: /Skt. Aigwa-vastra, a kind of napkin, a towel, (p. 133)
Gankara-raga: Ideal raga. The term suggests the raga Malava, (p. 20)
Gavaka: A singer or an oja.
Gayana: One who sings songs; i.e., singer or an oja.
Gharini: House -wife
Ghora: A male shaman
Gosa: A part of a song or verse, i.e., sthayi (p. 205)
Ghuni: Upasthapan, presentation
Ghurana: Movement
Gital or Gidal: A singer or an oja
Gandha: Skt. Gandha, perfume
Gondh-cāpāri: Skt. Gandha + catusprahara, i.e. Vasudeva-pūjā which continues for four praḥaras (p.153)
Gondhar-git: Songs sung in connection with the gondha, i.e. adhivāsa (p.155)
 Gorpāli: The back-pāli
Govinda-pūriya: The young satrādhīkara who is next to the Deka satrādhīkara (p.158)
Gurin: A singer or an ojāpāli troupe
Guru-vandana: Prayer to a Guru
Hoka: The nookah
Humkāra: Svara-sādhana, musical exposition
Jagar: The act of awakening
Jāgar-geśa: A traditional performing art form associated with the worship of the snake-goddess Manasa widely prevalent in Bengal
Jāgar-pūjā: The jagara-worship or jagara performance
Jagarana-gītas: Songs of awakening
Jākai: A kind of bamboo scoop used for catching fish
Jāma: A kind of gown
Jāpli: A wicker hat serving as an umbrella
Jhīva: Skt. Duhita; a girl, a blooming girl
Joy-dhol: A kind of victory-drum used in respect of the deodhani-dance particularly in the sūkini ojāpāli (p.144)
Jura (Jhuna) : A kind of light song
Jura-phaki : A foot of a song used by the satirīva-ojāpala of the Sañkaradeva school
Juri : The pāli, assistant of the gīdal
Kal-puli : A plantain
Kanyā (kainā) : A bride
Kartal : A kind of hand cymbal
Kavac-gamochā : A gamochā which is charmed with mantras.
Kañi : A long narrow piece of split bamboo
Kahar-sona : A kind of ear-ornament made of gold
Keru : The ear-ring
Khach-kācchī : A brawling woman
Khāniari : A kind of musical instrument which may be included both in the āvanaddha as well as the śāna yantras
Kālai : A kind of bamboo-basket used for keeping fishes
Khāru : Skt. kāṅkana ; bangles
Khoj : Foot movement
Kholl : A kind of mṛdanga
Khutital : A kind of small cymbal
Kirīti : The crest
Kirtana : (i) The act of chanting prayers (ii) A devotional kavya written by Sañkaradeva
Kuhumiya-pāg : The oval-shaped head-gear
Kunti : A kind of ear-ring
Likiri or līgiri : A girl or a woman
Manjira: A kind of small cymbal, i.e., a mandira
Mahanta: A noble man, a religious instructor. An oja is known as Mahanta in some areas of the district of Kamrup
Makamani: A kind of necklace (p.186)
Mandapa: A pavilion
Manipemâ: The tauryyatrika-yantra or the mudra-yantra (p.132)
Manasa puja: Worship of the snake-goddess Manasa
Madal-dhol: A kind of drum; Skt. mardala
Mak: The mother
Malita: An etiological narrative (p.136)
Manasa: The snake-goddess
Manani: Honorarium
Mare-gan: Songs of the Mare-devi; the ojapali who sings the songs of Mare-devi (p.122)
Mare-devi: Goddess Manasa
Mare-pujar-gan: Songs sung by the ojapali art form from the Manasa-lore in connection with the worship of the snake-goddess Manasa (p.121)
Mariya: A male worshipper of the snake-goddess Manasa (p.109)
Mekhalâ: A kind of lower garment used by Assamese women folk
Mul or Moul: The principal singer
Muk
Muthi-khâru: see gam-khâru (p.185)
Nata: A male dancer
Nati: A female dancer
Hatuwa : A dancer
Māg-ghara : The prayer-hall (p. 158)
Namākā : A little girl (p. 178)
Oja- or ojha : The head-man of the ojāpāli troupe (p. 167)
Paguri : A kind of turban, a kind of head-gear (p. 188)
Pāk : The turning movement (p. 274)
Pāthaka : A reciter of the Buṣavata-purāṇa or a public reader of religious books (p. 9)
Pāli : An assistant of an ojā
Pāli : A assistant of a singer
Pāli-khuta : A supporting post (p. 173)
Pāncāl-ojāpāli : A form of the ojāpāli art (p. 104)
Phāringatiyā : Uncultured, barren, unskilled
Phāringatiyā-ojā : An ojā having no proficiency in the art of ojāpāli (p. 80)
Phutli : Clove-like ear-pin (p. 186)
Puwell-gīt : Skt. prabhā-tā-gītā; songs that sung in the early dawn (p. 155)
Ramani : A young lady (p. 179)
Rangeli-khati : A kind of tauryatrika-yantra
Ranbhani : A female cook
Rīha : A kind of scarf, i.e., an upper garment used by Assamese ladies (p. 193)
Rowani : A woman who transplants the paddy-seedlings (p. 179)
Sahurar jiyek : Father-in-law's daughter, i.e., wife (p. 179)
Sarai : Skt. Sarava ; a brass-tray having an artistically carved stand (p. 167)
Sravani : A person appointed by the Sattra with the specific
duty of listening to the recitation of the Bhagavata-purana.

Sripala: The part of a song which sung by the pali of the ojapali art form

Sahayaka-pali: The pali who helps the ojapali

Sattra: Religious sitting or association. But in the Assam context it suggests a systematized institution

Sattradhi-kara: The head of the sattra

Sarengi: A kind of musical instrument

Smaraaka: A prompter

Sukmani ojapali: The non-Epic based ojapali which sings the songs of the Padma-purana of Sukavi Narayanadeva particularly current in Darrang district (p.115)

Sura-sadana: Alapa

Tale: One who plays the cymbals

Tekeli: An earthen pot (p.153)

Thokatla: A kind of tal, i.e., rhythm used by the biyah-gowa ojapali

Tiri: Skt. Stri: a woman (p.179)

Tulasi: The sacred basil

Unti: see anti (p.185)

Vacana: Dialogue (p.176)

Vyaha-gita: Songs sung by the biyah-gowa ojapali (p.76)

Varana: The act of appointing some one to do a religious ceremony (p.164)

Yakhini: A spirit; a humorous term of address (p.250)