SUMMATION AND FINDINGS

The present work has been carried out to describe, classify and analyse the Register of *Dodda:ta* at the macro-level as well as the micro-levels with the objectives to identify the structural mechanism provided by the language. For this purpose the Technical terms of *Dodda:ta* have been collected and described in three main parts.

The first part deals with the introduction of performing arts, field-dramas and *Dodda:ta* in particular. It describes at length the relationship between Technical terms and Register and also deals with their conceptual usage.

The first chapter of the first part, that is 1.1.1 gives a general account of the Performing arts of Karnataka and locates *Dodda:ta*. Section 1.1.2 traces the origin and development of the most attractive, exhibitive art of North Karnataka viz : *Dodda:ta*. In this section characteristic features of the play, the dialogue/speech, the poetry/songs, artists, ornaments costumes, musical instruments, make-up, dance and other stage properties are discussed. In the section 1.1.2 the concept of Register and Technical term are introduced and their relationship is discussed. The section 1.1.3 includes the scope, the nature, the objectives and the limitations of study. It also deals briefly
with the earlier studies in this field and methodology adopted for the present study differentiating the present from the earlier.

The second part of the thesis deals with the Register of *Dodda:ta* at macro-level. A structural analysis has been carried out systematically in this part. It includes the chapter namely phonology, morphology, syntax and stylistics. In phonology; etic and emic level analysis of this register has been carried out. Section 2.2.1 deals with Noun-morphology, which deals with nouns, types of nouns, gender-number system, adjectives, adverbs, cases, numerals, fractions in detail. In verb-morphology (2.2.2) simple and derived verbs, causatives, participles and moods are identified. Personal endings in the past, present and future tense are traced. This section also includes, Derivation, Compounding, Indeclinables, Qualifiers and Non-qualifiers, Interjections etc. In syntax (2.3) syntactic constructions, namely phrases and clauses are analysed, sentence varieties are traced. it has been found that Register possesses long and elaborate sentences in innumerable number as well as the fragmentary sentences in large number. Simple sentences with one noun phrase and one verb phrase is rarely found here. Besides the Register is marked by alliteration or rhyming which adds rhythm to the dialogues and beauty to the speech. A scientific study has been made regarding the
sentence-patterns of this Register. This part also includes a section regarding stylistics (2.4). Here unique phonological, morphological and syntactic patterns, which designate the markers of the Register of Doḍḍa:ṭa, are analysed in detail. The reasons as to why this Register appears, so rhythmic and pleasing are analysed here. An attempt is also made to identify the words, phrases and riddles coined by the people as reflected in Doḍḍa:ṭa. In otherwords, it deals with the linguistic contribution of Doḍḍa:ṭa to the Kannada language.

In Part III all the collected and linguistically analysed technical terms of the Register are classified under the heading Lexico-semantic analysis in to three classes (1) Costumes, (2) Kinesics and (3) Literature. The classification is useful for focussing on aesthetic dimension of the Register. The description has effected a standardizing of the conceptual reference of the terms. Such a documentation and classification helps to establish the technical status of the terms and also label them as Register related to specific area. This study provides data to linguistics, culturology for the further study of Doḍḍa:ṭa.

Doḍḍa:ṭa, an art form, is a cultural discourse and any study of it ought to be a study of the culture which produces and is produced by it in turn. A student of culturology who
has to study field-drama can get useful materials from the linguistic analysis carried out in the present work.

Register which codifies an art in any cultural discourse should be considered as a code of culture itself. The observation of the present study thus leads to the second step of the linguistic approach to culture or art as it sheds a flood of light on this popular rural art under reference.

Present study is restricted to the classification, description and linguistic analysis of the Register of *Dodda:ta*. The observations as well as the data collected, provide a wider scope for further research, besides the description of the Register.