PART - I

INTRODUCTION
1.1 PERFORMING ARTS

Performing arts involve performers, a performing area and spectators. This three-fold structure of art-form makes a performing art complex, embodying as it does a harmony of various arts like music, painting, dance, costume, designing etc. 'Performance' is the live presentation or product of the performers. Performing arts can be considered as an index to the cultural and aesthetic development of a society.

Recent studies which focus on the performance represent a new movement in folkloristics. It is a movement away from the idealism, inherent in many of the structuralist studies. It focuses on the actual performance and the content in which it is performed. The present study is confined only to the register of the most popular performing arts of North Karnataka viz. Doḍḍaṭa of Bayalu Si.me (Plains).

1.1.1 Performing Arts of North Karnataka

Karnataka is admittedly a land of sun-shine and of flowers. It is replete not only with Nature's plenty, but also with literature, fine arts and all the branches of knowledge. It is rich, especially, in folk-lore.

The Yakshagana of the Paḍuvala pa:ya (Western type) is a popular performing art-form of the coastal areas. Hundreds
TYPES OF KARNATAKA BAYALATAS

mūḍala paːya
(Eastern Mode)

paduwaḷa paːya
(Western Mode)
of troupes perform the *Yakshagana* every year. More than five lakh people watch and enjoy when it is performed in places like Sirsi, Siddapur, Yallapur and Karwar *ta:jla madrale*, a form of *Yakshagana* where there is no special wearing of costumes, kinesics, proxemics etc.

The entire North Karnataka region, comprising the districts like Bidar, Raichur, Gulberga, Belgaum, Dharwad, Haveri, Gadag, is marked by a performing art called *Doḍḍa:ta*. This performing art is known as *Mu:ḍala Pa:ya* (Eastern type) in plains. The performing art depicts the stories of the *Rama:yana* and the *Mahabha:rata* with gorgeous costumes, resounding music, effective dialogue and grand dance. Males dressed as females play the female roles.

In the districts of North Karnataka like Bijapur, Gulberga, Belgaum, Dharwad, *Saṇṇa:ta*, another type of field-drama, is also popular as *Doḍḍa:ta*. It is inspired by *Bhagawata*-tradition and also by *Da:sas* and *شاهووس*. If the *vi:ra rasa* and *roudra rasa* are important in *Doḍḍa:ta*, *shrīnag:ra rasa* is important in the *Saṇṇa:ta*. Folklorists compare *Doḍḍa:ta* with all seriousness, dignity and glamour to a king. The *Saṇṇa:ta* with all its tenderness and beauty is compared to a queen. Here the female roles are enacted by the women themselves.
The Srikriṣṇapaṭa:ṭa, which is based on the story of Lord Krishna's spouses Rukmini and Satyabhama craving for a Pa:ṭa-flower, is enacted by the troupes. The other important varieties of the Sanṇa:ṭa are Da:sara:ṭa, Arabara:ṭa, Sharaṇa:ṭa and Dappina:ṭa. There is a wide difference in the music, costumes and dance of Sanṇa:ṭa and Doddḍa:ṭa.

Karnataka is known for its richness in folklore. Due to regional or geographical variations the folk-lore has developed here in different styles. Hence the folklore of Karnataka can be divided as the folklore of Dakshina Karnataka, folk-lore of Uttara Karnataka and the folklore of Karawali Karnataka. Along with the fine arts like music, dance and drama folk-lore too has developed as an art-form in these regions.

Folk performing arts can be classified as below :-

1. Tribal folk-performing arts.
2. Ritualistic folk-performing arts.
4. Folk and classical performing arts.

1.1.1.1 Tribal Folk Performing Arts

The tribals living in the hilly areas of Karnataka have developed their own performing arts. The Siddi tribes living in the Kalaghatagi and Yallapur talukas of Uttara Kannada
districts, for example, perform the Aligu kunità. They tie jingle-bells called gejje to their waist, colour their faces and dance. The Nalike tribals of Dakshina Kannada district perform the Yerako:lu kunità. The tribals wear a he buffalo-mask and tie the gejje (jingle-bells) to their legs while performing this dance. The tribals of Kodagu district known as Geravas wear a special dress, and dance infront of a fire-pot. This dance is known as Veravara kunità. The tribals belonging to Dakshina Kannada, known as maṅḍala and goḍḍa, dance on heaps of fire and this dance is known by the name kaṇagilu kunità.

1.1.1.2 Ritualistic Folk-Performing Arts

The coastal areas of Karnataka are known for Ritualistic Folk-performing arts like bhuta:ra:dhane, a:ṭikaḷanja, na:ga:ra:dhane, ka:ḍya:naːṭa etc. In the central region of Karnataka, a dance dedicated to the worship of Lord Veerabhadra is known as Puruvantara kunità. Similarly a dance dedicated to the memory of Balindra is called aṭite-paṭite. These are the examples from central Karnataka for ritual dances. In Kodagu district ummattaːta is proformed in the context of the worship of the river kaweːri. A dance performed by the devotees of a god called Malaya maːdeːshwara is known as Kamsaːle kunità. In this dance the devotees praise the Shiva-sharanas and play on the Kamsaːle and taːla. This dance is popular in Mandya, Mysore and Banglore districts.
There are certain dances dedicated to the village-goddesses. This dance known as *kannakaḍi kunīta*, is performed by placing six mud-pots one above another on the head. Other dances known as *onike karaga, chambina karaga, chitra go:purada karaga* are also of the same category. Of these *onike karaga* is dedicated to Draupadi of the *Mahabha:rata*. On a full-moon-day, in Kodagu district a dance known as *kombatta:ṭa* is performed. In this dance, the dancers tie animal horns to their waists. In North Karnataka a dance known as *karaḍi majalu* is performed by using percussion-instruments. All over Karnataka, a dance dedicated to a Goddess called *urima:ramma* is also performed.

### 1.1.1.3 Non-Ritualistic Folk-Performing Arts

Throughout Karnataka many varieties are seen regarding non-ritualistic performing arts.

1. **karaḍi ve:ṣa** - A dance in which the dancers dress like a bear and perform is known as *karaḍi ve:ṣa*. It is usually performed during Deepawali-festival.

2. **huli ve:ṣa** - During Moharam festival, dancers stimulate tigers by applying colours resembling the body of the tiger, and perform the dance. This is known as *huli ve:ṣa*. 
3. **onikekuṇita** - A group of women belonging to the districts like Mandya, Kolar and Mysore hold long pestles and dance.

4. **anjayyana veṣa** - During fairs, some people dress themselves as Anjaneya and perform the dance to entertain the people.

5. **kaṭu koḍapa veṣa** - In this dance the dancers hold sword in their hands and dance enthusiastically, delighting the audience. This dance is normally seen in the same area in North Karnataka.

6. **kaḍemme kuṇita** - In some parts of Mysore and Kollegala, a dance known as *kaḍemme kuṇita* is performed during *ma:rihabba*. Here, the dancer puts on the mask of a wild buffalo.

7. **kavati kuṇita** - A crescent shaped drum is tied round the dancer's neck. He beats this drum while dancing and it is known as *Kavati kuṇita*. This is performed in the month of *a:sa:dha* that is in the month of July and also in March, during the festival *Shivara:tri*. This dance is popular in the border-areas of Karnataka and Tamilnadu.

8. **koːle basava** - Here, the bullocks and cows are trained to respond to queries put to them. This dance is meant for parodying a marriage-ritual.
9. **ki:lu kudure** - In this dance, the performers dress themselves as horses and tie wooden legs and dance. This dance is popular all over Karnataka. Groups known as *ja:tiga:raru* and *ve:saga:raru* also perform dances.

### 1.1.1.4 Folk and Classical Performing Arts

Along with folk-dances like *doḍda:ta* and *saṇṇa:ta* a refined dance known as *Yakṣagāṇa:* is performed in Karnataka. All over Karnataka, there are also certain professional drama-troupes which depict themes that have social and mythological references. There are certain amateur drama-troupes as well. Certain classical dancers perform the dances and also train the youngsters in this art.

The list of performing arts discussed above is not exhaustive. Karnataka is very rich in the tradition of performing arts. A full and detailed examination of all the art-forms is worthy of separate treatment and is not possible in a treatise such as the present one. Such an examination should necessarily consider the cultural, aesthetic, semiotic and social structures present in the performing arts. A terminological or registral approach to these art-forms in general is also feasible and productive because the art in any aesthetic production becomes codified in its registral terminology. So, I have concentrated specifically on *doḍda:ta*, as it is an important folk performing art of North Karnataka.
1.1.2 Dodda:ta

Of all the arts that provide light and delight, field-drama is the most natural and enjoyable. It can be said that in the last few centuries the only form of field-drama that developed and captured the imagination of all kinds of people of North Karnataka is dodda:ta. It is not merely an art-form but a fine blend of many arts. Apart from songs, dances and music which are the major components of dodda:ta, speech has also developed as an art-form here. Costumes, a unique make-up style and dance are the hall-marks of this field drama.

1.1.2.1 Origin and Development

At a time when most of the field-dramas are on the verge of decline, it is very difficult to trace the origin of dodda:ta a unique field drama. Some believe that it originated from the Aryans. Others opine that it is of Greek origin. There are yet others who think that it has developed from the Puranas. Till 1798 people believed that all the Dravidian languages originated from Sanskrit. But Francis Ellis talked about the separate existance of the Dravidian languages. Like-wise, people believed that these field-dramas also were of Aryan origin. Since these dramas have many Sanskrit words and Shlokas, it led people to think that it originated from Aryan
tradition. There are some others who believe that there is a striking resemblance between the stage-set-up of Greeks and the \textit{aṭṭa} of doḍḍa:ṭa. It is of Greek origin.

There are yet others who are of the opinion that since the theme of doḍḍa:ṭa is essentially Puranic, it originated from the Puranas themselves. But all these possibilities have been ruled out because of the recent studies undertaken in this area. M. S. Sunkapur and some other folklorists have traced its origin to the Dravidian tradition. It is hereby proved that just as the South Dravidian languages namely Kannada, Tamil, Malayalam and Telugu have developed from a single Dravidian language, there is a possibility that doḍḍa:ṭa might have developed from a field-drama that was common to all these languages. So, it can be safely said that doḍḍa:ṭa is the contribution of the creative ability of the native people of Karnataka without any outside influences. Even if lots of Sanskrit words and Shloka:s are used by the playwright, the doḍḍa:ṭa has not been weaned away from its natural site. It has not lost the intimate touch with the common consciousness of the people of the soil. Doḍḍa:ṭa is considered as a variety of \textit{muḍala pa:yā} as it is played in the eastern part of the Sahyadri mountain-range. The variety of field-dramas performed in the western part of this mountain range is known as paḍuwala pa:yā. Some Scholars believe that this field drama might have appeared in North
Karnataka owing to the migration of artists from Andhra-pradesh, during the time of Vijayanagar empire. In due course of time, it spread to South Karnataka also. As if to lend evidence to this belief, the temple of Shree Tirupati Venkateshwara is located on the hill-top of *Mu:dalagiri*. Here *mu:dala* means east and *giri* means mountain. Analogically it can be concluded that *mu:dala* means east and *pa:ya* means method or mode. Both the words combined to form the word *mu:dala pa:ya*. D.K.Rajendra, a folklorist, says that *dodda:ta* which is performed in various districts of North Karnataka gradually spread to the southern part with probable changes or modifications. According to another folklorist B.B.Hendi, *dodda:ta* is being staged from a pretty long time in areas extending from Davanagere to Bidar and from Belgaum to Raichur.

Since these dramatic forms are performed in the open-air-theatres, these are generally called *bayala:ta*. Since *dodda:ta* is performed on a very grand scale with a huge stage-set-up and the characters have divinity attached to them, this form is aptly known as *dodda:ta(<dodda+a:ta)* meaning 'grand play'. The story-teller or the *Su:tradha:ra* is known as *mumme:Ja* and the choir is known as the *himme:Ja*. The stage is erected at the height of four feet from the ground. It is constructed with mud, stones and wooden plank which form the cover of
the stage. The width of the stage is about fifteen feet while the length about twenty-four feet. This makes the stage rather an imposing structure. Hence, it is known as *Atṭada a:ta*.

*Dodda:ta* is performed on such a magnificent stage. There are some other performing arts which are performed not on the stage but on roads or the ground itself. They are known as *bi:diya:ta*. Performing arts like *ve:saga:ra*, *bahirupi:pi*, *pagaraṇa* etc., are example for this. So the *bayala:ta* of Karnataka can also be divided into *bi:diya:ta* and *atṭada:ta*. *bi:diya:ta* includes *ve:saga:ras*, *bahirupi:s* and *pagaraṇa* whereas *atṭada:ta* includes *mu:dalapa:ya* and *paṇuvalapa:ya*. *Dodda:ta* and *saṇṇa:ta* are the varieties of *mu:dalapa:ya* whereas as *yakshaga:na* and *ta:la maddale* are the sub-varieties of *paṇuvalapa:ya*. This classification is presented in the tree-diagram as shown in the next page.

Unlike *saṇṇa:ta* and *yakshaga:na*, *Dodda:ta* has kept itself away from any contemporary influence, maintaining its traditional glamour, unworldliness, divine and diabolical characters embodying rasas like *vi:ra* and *raudra* as well as grandiose dances. Thus, *Dodda:ta* has remained true to its name.
Tracing the origin of the *doḍḍa:*ta, it is assumed that it is the declining form of puppetry like *Bahuru:pi:s.* It is said that forms like *da:sara:*ta *kili*ikya:*tara:*ta, *gondaligaraa:*ta, *togalu gombeya:*ta, etc., have developed with all their finery and artistic intensity and finally grew into the stature of the *doḍḍa:*ta.

The origin of *bahuru:pi:s* can be traced to some time before the twelfth century, because a mention of this has been made in a work of Nayasena, a famous Kannada writer. Kumara Vyasa in his *Bha:rat*a refers to *na:da:di*gala *na:*ta that is
the drama of populace. Similarly Bhimakavi refers to godda:ṭa in his Basawa Purana. The form is refered to like crude play performed by the villagers. In the same way Siddhalingeshwara of Gummalapura in his version of Śunya sampā:dane uses the word murula:ṭa, by which he means a foolish play. These are the literary evidences to show the prevalence of these and such folk-plays in twelfth century. The pages of history recall that there lived a famous saint (sharaṇa) called Bahuruːpi Chowdaiah in the twelfth century itself. From these evidences it appears that doḍda:ṭa took nearly six centuries to develop into its present form.

The field-drama was initially developed as a means of entertainment by the farmers who returned home after hard day's toil from their fields. Gradually it became a means to propagate religious ideologies. Though the themes of the doḍda:ṭa still remain mythological, some doḍda:ṭas bearing historical themes, are also developed in recent times.

Doddā:ṭa has kept itself away from any modern influences in the sense that it has not touched upon any contemporary social aspects. It is heartening to note that it has not compromised on its traditional costumes, songs and dances even in the face of modernism.
Doddaita was a very popular art-form especially in the 19th century even though it was transmitted from generation to generation. Their written texts are not older than 150 to 160 years. A few texts of yakshaga:na were published from Bellary and Bangalore around 1850. Four texts, namely:

1. Sīta swayamwara yakshaga:na
2. Krishna hawana yakshaga:na
3. Prabhude:vara yakshaga:na
4. Chojanga:na yakshaga:na

are reported to have been written by the poet Durudundesha.

1.1.2.2 Prayer

India is a land having its own values, customs and traditions. Here every function begins with an invocation to God. Even today that is at the end of the twentieth century when every function begins with an invocation to God, it is obvious that every enactment of a field-drama should be preceded by an invocation. The Doddaita commences with a hymn in praise of God. The story-teller (Sutradha:ra) offers respects to his favourite deity, could be Shiva, Vishnu, Ka:made:va or Hanumantā known as de:wata:-stuti. Then he pays his respect to the teacher who trained him in this field. This is known as guru-stuti. The Sa:rathi, who is the
representative of the audience, now emerges from them and joins the Sutradhara in his worship of Lord Ganesha. The mask bearing the face of Lord Ganesha is kept on the table and it is worshipped by them including the characters. The prayer is as follows:

Shri Gowri putra santa:ta śubha carita
yo:gi sajana ga:tra na:bhawe:niwara ga:tra
niıtılane:trana sutane nigama:guna wandipane
ghaṭita sannibhawe:ni na:ga kuṇḍala dharane
podawiyolu kudutaniya odeya bhi:me:sana
biḍade na: japisuwenkodabekomiatiya

Free translation of the same is given below:

O'Lord, illustrious son of Sri Gowri,
Incarnation of auspiciousness,
Revered by yogis and virtuous,
Lord son of niıtılı:ksha
Revered of scriptures
Thy wrists and ears
Are adorned with snake-rings
Let me, worship thee, O'Lord of Bhimesha
master of kuṇḍutani village.

This song is sung by the katega:ra which is accompanied by the orchestra of the instruments like mridanga, ta:la and sana:yi. Now a days, the de:vata:stuti and gurustuti have been done away with Dodda:ta directly starts with the prayer of
Lord Ganesha. This prayer occurs in every doḍḍa:ta with some rare changes like the name of odeya Bhimesha being replaced by some other name whom the su:tradha:ra honours. The invocation to Lord Ganesha which occurs in every doḍḍa:ta bears the mention of kuḍutaniya bhi:me:sha. Various reasons are attached to this practice Bhimesha of kuḍutani might have been an influential person casting his spell on the people by his effective presentation of doḍḍa:ta.

Secondly, the villager might have used the invocation-song without any change, keeping the name as it is. Or it might be a case of blindly following a tradition by the folk. Whatever may be the case the invocation to Lord Ganesha at the beginning of every doḍḍa:ta is mandatory.

The main assumption of praying to Lord Ganesha is that he is the deity of populace. As doḍḍa:ta is the product of and for the common people, the supreme importance is given to Lord Ganapati.

After this invocation, Ganesha appears on the stage and blesses the troupes assuring them of success in their performance. Then the goddess of knowledge Shree Sharada is invoked by the Sutradha:ra and the choir. When the invocation is sung, the goddess seated on a peacock, appears on the stage. She dances to the music and blesses the troupe benevolantly.
After this, begins the actual performance of *dodda:ta*.

The theme of *dodda:ta* is sung by *Sutradha:ra* melodiously. The story-teller may reveal his bio-data in the song *shatpadi* itself. The entire performance is unfolded in the *shatpadi* which is a poetry of the stanzas of six lines.

1.1.2.3 The *katega:ra* And The *Sairathi*

The story-teller is known by various names like *Sutradha:ra, Bha:gavata, Mumme:Ja, Ma:staru, A:țada Ma:staru, Na:yaka, Me:țita:Ja, Katega:ra* etc. He bears the responsibility of the entire performance on his shoulders. As he directs the play, he is known as *Sutradha:ra*. Once he starts singing he is joined by the *himme:Ja* or choir. So, he is *mumme:Ja*. Since he trains the troupe and directs the dances he is the *ma:staru* or *a:țada mastaru* i.e. master. As he is the one who chooses the theme, writes the dialogues, composes the songs and narrates the story through the songs, he is the *katega:ra* i.e. story-teller.

The *Sutradha:ra* has to have a commanding and resounding voice, as he holds the cymbals in his hands and sings according to the beats. Thus he is required to be on the stage throughout the performance of *dodda:ta*. Hence the term *Sutradha:ra* is used. There are people who believe that this role has been influenced by the Sanskrit drama. Even if there is an influence
of Sanskrit drama on these two roles that is Sutradha:ra and Sa:rathi, they have retained the native originality. The Su:tradha:ra is known as na:yaka in the northern districts of north Karnataka region like Bidar and Raichur. In Belgaum, he is known as me:ti-ta:la. In Haveri and Byadagi he is known as katega:ra or mumme:la.

As the whole responsibility of staging doḍḍa:ta rests on the shoulders of katega:ra he chooses each role carefully. He acquaints the characters with their respective roles. He teaches them to narrate the dialogues in a correct manner. He wears a dhoti and a loose shirt. He places a shawl on his left shoulder and ties a turban to his head.

The doḍḍa:ta begins with an invocation to his favourite deity. He invokes the blessing of his teacher. Then as if representing the audience the sa:rathi emerges from the audience and joins the su:tradha:ra and they have a dialogue of introduction. The story-teller also reveals the theme of doḍḍa:ta covered in the Bhamini Ṣatpadi verses. The story-teller begins singing to the beats of cymbals and he is followed by the choir. While he pauses to take breath, the choir continues the singing. The characters continue to dance and provoke and cajole one another by saying he:lute:ne ke:lu. The horizontal drum i.e. madli, cymbals i.e.
ta:la and the pipe i.e. kofavi provide the background music to the on-going dance and songs. Some times even as the song is going on, the main singer of himme:la changes his style of singing and this is known as ko:cu hoḍeyuwudu or ko:cu koḍuwudu. The kategaira then increases the speed of the beats of the cymbals in a peculiar manner. This is known as ta:la murita. At that time all the characters begin to dance rhythmically. The story proceeds in this manner. At dawn when the doḍda:ta concludes, the su:tradha:ra sings the mangala padya and takes the characters to the temple which is usually situated behind the stage. There is no freedom for the characters to speak their own lines. They have to recite only those lines which they are taught.

The role of sa:rathi is said to be due to the influence of Sanskrit dramas. The Vidu:shaka of the Sanskrit drama is the sa:rathi. He is also known as ko:ḍangi, hanuma na:yaka, cha:raka and paricha:raka. He uses the colloquial language of the villagers plunges the audience into laughter with his funny remarks. As he questions the sutradha:ra, about the content of the play and characters carry forward the story. As he represents the audience, he clears any doubt that may crop up in the minds of the spectators by questioning the su:tradha:ra or the characters. Thus he acts as the intermediary and hence he is called the se:vaka or paricha:raka or cha:raka.
The *sarathi* is a representative of villagers. He is not at all sophisticated. He does not know the status of the characters. He addresses them as he wishes irrespective of their status. Whenever he does this, the *katega:ra* cautions him saying that they are people of some worth and so must be addressed with due respect. He corrects himself after this warning. But it lasts only for a little while. He forgets the warning and behaves naively. Thus he makes the serious setting ridiculous and vice versa. This makes the audience plunge into laughter. So he is called *koḍangi* i.e. a fool.

The *sa:rathi* is the most wanted man to all the characters. He helps every one of them and does not expect any thing in return. He treats both Rama and Ravana with equal respect. He appears on the stage at the commencement of *doḍda:ta* and remains on the stage till the very end. He is the only person who truly enjoys the freedom of speech. He has the freedom to speak according to the situation. Some times he speaks wisely and cleverly too and astonishes the audience.

Even if it is presumed that *sa:rathi* is the product of the influence of Sanskrit tradition, he has internalized the native qualities and thus remains true to the soil. He is thus an inevitable part of *doḍda:ta.*
The dialogues of *katega:ra* and *sa:rathi* are standardized and the playwrights have no freedom of any kind in creating them. They are the connectors of the audience and the characters.

1.1.2.4 The Dialogues And The Songs

The dialogues of *dodda:ta* are the means by which the playwright shows off his knowledge and command over the subject. The language used by most of the characters has a heavy tinge of Sanskrit in it. For example:

*Mantri-Pruthwipa:la* 
* satyalo:la* 
*cittaysabe:ku* 
*ta:wu* 
*satya:si:lar:gi* 
* pruthwiyannu* 
*pa:lisuwa* 
*wrutta:nta* 
*ke:ji* 
*caturmukha* 
*bramhanu* 
*citta* 
*cancalana:gi* 
*satyalo:kawannu* 
*todedu* 
*nimittadinda* 
*uttamawa:da* 
*tamma* 
*jiwha:gradalli* 
*na:riyannu* 
*agalida* 
*wa:rijo:dbhawanu i:* 
*dha:ru:niyannu* 
*me:tta* 
*u:ra* 
*mundina* 
*bo:ragalla:gi* 
*wa:sa* 
*ma:dioko:ndidda:ne* 
*de:wa:;* 
*elai* 
*sarasamatiya:da* 
*arasane* 
*tamma* 
*harasa:bdhi* 
*emba* 
*śaradhiya me:rewaridu i:* 
*purada* 
*tumba a:warisiruwa:ga* 
*śaradhiyalli* 
*hūṭṭīda* 
*siriyu ide:* 
*tanna* 
*tawarumane* 
*endu* 
*aritu,* 
*tamma* 
*aramaneyalli* 
*bandu* 
*sthira:go:ṇḍillawe ?* 
*adakka:gi* 
*ba:leyannagalida* 
*lo:la:ksana:* 
*da ni:* 
*la* 
*me:gha* 
*śa:manu* 
*ha:lu* 
*samudradalli* 
*ha:riko:ṇḍu* 
*a:lada* 
*eleya me:le te:* 
*la:qutiruwanu* 
*ra:ja,* 
*rawi* 
*ko:ṭi te:* 
*ja.*

The playwrights of the *dodda:ta* are the people who have a fair knowledge of the Sanskrit language. At the same time
they are knowledgeable about the puraṇa:s and are also well-versed in the ways of the world. They are neither great poets nor folk-poets. They combine the elements of folk-literature and standard literature. Most of the playwrights belong to the Brahmin community who are generally well-acquainted with Mythology and Philosophy. They are well-informed rather than creative. So they couldn't write as standard writers. They make up this talk by using bombastic Sanskritized Kannada. Whenever the playwright can not get the right word either from Sanskrit or from old Kannada, he would be satisfied by grafting old Kannada inflections to Modern Kannada forms. So the dialogues of these plays some times tend to be an admixture of Sanskrit, old Kannada and Modern Kannada.

The shortest dialogue runs half a page in length. The characters learn these lines by heart and reproduce them. They do not have freedom to be creative as in yakshagana.

The alliteration is the main feature of the doḍḍa:ṭa. The following text is an example for the alliteration of /g/:
Example from a poem for the alliteration of /dl/: 

\[ bidu bidu summane: tadama:da de gada \\
\text{udura:ja wadane ni:nu nadi nadi gammane} \\
tadeyadirenna nu ka\ddu \text{so:bhipude ninage} \]

The playwrights of \textit{doddaita} were fond of rhymes both internal and external ones. The playwrights of \textit{doddaita} construct the songs for their performance. Their imageies are borrowed from their own life-requires. Although they employ mythological characters, they signify the folk-psyche.

According to B.S.Naikar(1996) a scholar who is working in this field, the dialogues of \textit{doddaita} are mainly of following types:

2. Independent dialogues (bi\dima:tu)
3. Preparatory speech (pi:thika: ma:tu)
5. Court speech (sabha: ma:tu)

The dialogues which follow the songs and explicate the contents of the songs are known as explicatory dialogues, where as the dialogues which are quite independent of the songs preceding or following them are called independent dialogues.
The characters to introduce themselves have to follow definite pattern of three stages. In the court-scene, which usually comes in the beginning of the play as the characters usually seated on the thrones, the *sarathi* enters the stage and goes on asking their names one by one. When he asks thus, no character answers directly. On the contrary he or she offers description of his or her nature and then asks the *sa:rathi* his name. This is called preparatory speech. For example:

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The preparatory speech gives hints of the nature of the characters. *Sa:rathi* again asks the name of the character. This time the character describes his name and nature in a very detailed fashion. This is known as the 'naming speech'. Here the playwright exhausts his talent in composing this speech which provides a chance for the exhibition of his linguistic skill rhetoric and prosodic mastery etc. The naming speech may run to pages together.

For example :

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Thus, it may contain reference to countries, the royal
lineage, detailed description of the capital city and so on.
Hence the length of the speech of sa:rathi, confesses that he
is well-informed about the character. Afterwards he asks the
same character about the purpose of the arrival in the same
style.
Thus, the language of *dodda:*ta is admittedly unique. The speech is delivered at a very high pitch.

Even though all the characters use Sanskritized Kannada forms the *sairathi* uses rural speech. For example:

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elai madagi ma:duwa ba:duagi, ga:duagi ma:duwa
ba:duwa kuli:kara rayta ra:niyara saytawa:gi
beraki pinja:ra haraka ba:na:jiga, keraka ga:ni:ga,
erakada kancaga:ra, ceraka kama:ti:ga, muruka
cimpiga, araka akkasa:liga munta:da sakalarigu:
tilisu:udu:nendare nama:ma podawipanu
hastina:purada o:deyaninda na:detanda kudureya:nnu
ko:ndawarannu hi:ditarisi suduwa en:neya
ka:da:yiyalli sudisala:guwudu. endu maha:ra:jana
appa:neya:gi:ruwudu.
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When compared to the grand style of the prose used in *dodda:*ta, the poetry used here pales into insignificance. It appears that the playwright's abilities are restricted to only prose-style.

The songs of *dodda:*ta are simple and easy to comprehend. There is not much technicality involved in its construction. For example:
The poems actually repeat the dialogues. Some times it becomes difficult to distinguish between the prose and poetry of dodda:ta. Any how the combination of prose and poetry adds beauty to dodda:ta.

 Şatpadi is the commonly used metre in such plays. Occassionally kanda and kusuma sara and va:rdhika şatpadi are used. Now a days playwrights are ignoring the meters.

The su:tradha:ra sings to the beats of the cymbals. The choir joins him while he is singing. The songs are sung in three types of rhythm. They are the vilambita, maḍhya and twarita. The horizontal drum provides the beats and the characters dance according to them.

1.1.2.5 Ornaments And Costumes

The male characters of dodda:ta wear loose upper garments and sarees which have squares all over, in a typical present day Maharashtrian style which is known as kacci. They tie jingle-bells to their legs. They also wear an amulet known popularly as gaggari. It gives a resounding sound while they dance. They wear loose cloth which resembles tri-angular
curtain and is secured at the waist and it flows through the knees. It is decorated with glass-pieces and covers the thighs as well. They tie a jacket-like cloth to their breast and it is decorated with glass-pieces, beads etc. They wear beautiful armlets on both the shoulders which are known as bhuja kiri:ta. Below them to:/bandi are placed and at the wrists mungai manikat'tu are secured. They place a crown on the head. The crown and the bhuja kiri:ta are normally made up of wood. The person playing the role of an emperor wears a big crown and it is known as shikharadakiri:ta. There is a small crescent-like structure behind the crown. There is a hanging made of pearls and it gives him a royal look and is known as muttina tura:yi. The other male characters also wear small crown and they are known as baṭṭalu kiri:ta.

The characters playing the roles of demons also wear crown, armour and bhuja kiri:ta. They wear a cloth called the prabha:wali at the back. They get a dignified look because of this. The demonesses wear a dress that is suited to their demonic role. They wear a particular crown known as kumbha kiri:ta. It is decorated with peacock-feathers. The characters Hidimba: and Shurpanakha also wear these costumes.

The other characters though being valiant have no distinguishing feature. They have to wear the comparatively
smaller crowns known as Battalu kiri:ta. Below this they have a turban.

The female characters are supposed to look more beautiful and attractive. But even if they are dressed up with great care they are after all males, dressed as females. The dignity, tenderness and the feminine kinesics are missing. The female characters are supposed to get the sarees and blouses from the local women. They wear wigs known as to:pan. They also wear small crowns. They tie the pallu to the waist-ornament known as nadapatṭi or odyana.

The sa:rathi is dressed casually. He wears a dhoti, shirt and a turban normally. He wears a silk shirt and a silk turban. Sometimes he also wears a black cap. He has a stick in his hand and any one who looks at him can recognise him as a sa:rathi.

In order to enhance the glamour of the dress, ornaments are absolutely essential. They are essential both to male and female characters. The male characters need mungay manikatṭu, karṇakunḍala, ede kawaca, bhuja-ki:riti, ka:si-patṭi and the crown. The bhuja-ki:riti and the karṇakunḍala are made up of wood, glass-pieces and the thin pipes. They also wear pearl-necklaces and plastic and paper garlands. The dignity and glamour of the character depend on the ornaments they wear.
The character of \textit{Na:rada} is always seen in the \textit{Pura:na:s}, so also in \textit{dodda:t\=a}. He always wears only the small \textit{dho:ti} known as \textit{kapani} and holds \textit{kama\=n\=dal}u. He needs the mendicant’s bowl and wears \textit{rudra:kshi} necklace known as \textit{rudra:kshi ma:le}. The make-up man \textit{ba\=n\=naga:ra} dresses up the characters according to their roles.

The female characters wear bangles, nose-ring, ear-rings, necklaces, waist-bands, armlets and jingle-bells (\textit{gejje}). These essential ornaments are made up of brass and except jingle-bells all are usually gold-coated. The village head man may display his prosperity by giving the necessary ornaments to the female characters.

1.1.2.6 Colour And Make-up

The characters of \textit{dodda:t\=a} belong to the divine and non-human world besides the human. They can be grouped, in fact, into four type of Gods, Demons, Brave and Ordinary characters. Their costumes vary according to their status. When they are depicted artistically they lend glamour to the play.

The characters are made up for the performance with colour and costumes by the professionals. The person who made this work his profession is \textit{ba\=n\=naga:ra}. On the eve of the performance, he arrives with the coloured stones which
are known as *arada:*la and *ingalika.* He also brings the essential things required for the make-up, costumes etc., and keeps himself busy with his work. He powders the coloured stones and makes the colours. Then he applies these colours to the faces and hands of the character making them look beautiful. Now a days ready made colours are used instead of *ingali:ka* and *arada:*la. He prepares the moustache, beard and wigs with hair. The style of costumes and make-up differs from character to character. The gods are make up in light attractive colours. The make up of the demons is a bit difficult. It instills a sense of fear. The surrounding parts of the eyes of the demons are coloured in black. They have tusks and big moustache. The make-up man applies this black colour at the various places of the face and increases the ferocity of the demon.

The make up of the female characters is mild. It is whitish yellow. The whitish yellow colour is applied to the face and hands. The checks are painted in pink. A *kumkum* or a *bindi* or *tikali* is placed on the fore-head. Sometimes a design is drawn in the place of *kumkum.* The eye-brows are painted in black. The beauty-spots or the black dots are placed on the right cheek and the chin. From the point of view of make-up both the queen and her maid are equal. Both are made up in the same manner.
The valourous characters are made up in the same manner, but according to the age, their moustache varies.

The only character in doḍḍaṭa, that does not apply any make-up is the sa:rathi as he is the representative of the human world. But still he is an important feature in his own way. Sometimes he applies the holy mark on his fore-head.

1.1.2.7 Musical Instruments

1.1.2.7.1 Maddale

The leather-instrument used in doḍḍaṭa is the horizontal drum, known as madli or maddli. It is made up of wood and leather. The wood usually used to make this drum is of jack, champaka or bamboo. It is a quite big drum of four feet length. This length varies according to the sruti. It may be up to 3" to 10" diameter at the right end and about 14" in the left end. The leather of calf is used to make muccuge, the ends of the drum. They are tied by the bars which are made up of the leather of buffalo. Eight to twelve bars are there on each side for adjustment. Two to two-and half inches wooden sticks are adjusted to the bars and are known as bene. On the right side of maddale and in the central part of muccuge, small amount of iron material is fixed and it is known as karna. On the left side of the drum this karna is made by cooked rice and it is known as bo:na.
From the right end of the horizontal drum one can produce hard, sharp and metallic sound, whereas from the left end booming or thumping sound. The player of maddale or horizontal drum-beater is known as maddalega:ra. In olden days maddalega:ra used to play this instrument hanging below his chest through the back neck. Now a days he keeps on the table called tipatanige and plays on either side or both sides alternately and some times simultaneously. The sound of the horizontal drum lends grace and dignity to the music of doḍḍa:ta. At the sound of the beat of the drum the characters kick the ground and fly into the air, uttering a loud cry. If the maddalega:ra is an expert, the a:ṭa becomes more graceful.

The crane-like instrument is used by him to adjust the bars for the accepted śruti. It is known as vanki. It is also known as ba:ra jagguvva mukha.

1.1.2.7.2 Ta:ḷa

The cymbals are known as ta:ḷa. With the cymbals the duration and rhythm of singing are measured by dividing the time into ma:ṭra ka:ḷa. The cymbals of doḍḍa:ṭa are large in size. They may be either of brass or iron. They are called baṭṭala ta:ḷa. When the cybmals strike lightly at the edges, a melodious sound is produced. When they are struck hard, a harsh note is produced. The katega:ra beats the cymbals
according to the requirement of song. a:di ta:la, gow ta:la, 
e:ka ta:la, ata ta:la, rupaka ta:la, maːtːe ta:la, dhruva ta:la, 
tri ta:la, tripuːti ta:la, koːre ta:la are the different ta:la used 
in doḍḍa:ta. Among them the deep chandi ta:la is the most 
oftenly used in doḍḍa:ta. It suits both the rasas viːra and 
shringa:ra.

To produce notes from the cymbal is itself an art. The 
singer himself knows to what rhythm the song is set. Every 
beat-style suggests a particular raːga of style of singing. The 
taːlada murita is a very attractive feature of doḍḍa:ta. The 
beauty of the dance is enchanced by it.

1.1.2.7.3 Koʃavi

Koʃavi is also known as mukhaviːne. Mukhaviːne is like 
a long thin pipe. The protruded part of the pipe is called 
gaggari. The other side is with gaːlge pipi. It is also known 
as sanaːyi.

1.1.2.8 Dance

Dance is the predominant feature of doḍḍa:ta. Each 
character except saːrathi dances. The roles here dance rather 
than play. There is uniqueness even in the dance. The 
characters dance according to the beats of the drum and the 
rhythm of the songs.
Since the *dodda:ta* deals with the valorous characters there is predominance of *raudra rasa* and mainly the male characters express these sentiments through dance. Often they jump and kick the wooden platform with the feet. Male characters move forward and backward as well as sideward by taking big stride and after the completion of the dialogue they jump. The dance performed by the male characters is known as *hejji kuṣita*. It is known by the number of steps used to dance, for example two step-dance, four step-dance, five step dance, etc. The dance of male characters is quite unsophisticated.

The dance of female characters is entirely different from that of the male one. It is not crude as compared to the dance of male characters. Their dance is not known as *hejje kuṣita* because steps do not play important role here. These characters just move forward and backward. Their dances are composed on the basis of the daily tasks of women like bringing the water from the pond in the pots, picking of cotton from the plants, etc. So, female dance is known as *kriya: mu:la kuṣita*. They try to express the fine sentiments which are beyond male characters.

The dance performed by the female characters during the *ṣa:ra:da: stuti* is known as peacock dance.
The male characters rarely perform what is known as *girigitti kunita* or *duṇḍ kunita*. It is performed in a war-scene. Thus *doḍḍa:ṭa* richly fulfills the twin functions of art viz. light and delight.

1.1.2.9 The Sentiments that *Doḍḍa:ṭa* Delineates

It must be admitted on all hands that sentiment is the soul of poetry. It is true of art as such. No art succeeds without the depiction of sentiments. Indian critics acknowledge nine basic sentiments which any artistic work is expected to present suitably. In visual art like drama scenes should possess the essential quality of whipping up such human emotions in the mind of the spectator. Rhetorics normally recognises of nine sentiments in a work of art. Love of heroism should be the ruling sentiment, while others join this main stream. *Doḍḍa:ṭa* through a popular art presents such a variety of sentiments, through its story, plot-construction, dialogue, costumes, delineation of characters, depiction of sentiments and moving setting. The sentiment of heroism springs from the scenes full of enthusiasm. Love, the tenderest chord of the human heart springs from the affection between the hero and the heroine brought on the stage. Sorrowful scenes such as death produce a sense of pathos in the heart of the spectator. The artistic compositions largely present such human emotions.
As *doḍḍa:ṭa* tells story of war in an artistic fashion the ruling sentiment in heroism. Pathos and erotic sentiment are the subordinate sentiments.

1.1.2.10 *Doḍḍa:ṭa* as an Art

All art is admittedly an imitation of life. As such it presents the entire human life within its frame-work. The manner of transmission too is highly effective. Thus matter and manner mostly matter much in a work of art. Painting, music, dance, literature, etc., reveal all these characteristics. Judged by all these artistic standards *doḍḍa:ṭa* may be said to possess all these cardinal essentials. The theme, the structure, music, dance, dialogue and costumes contribute to the total effect of an artistic composition. The theme is classical, the dialogues sparkling, the costumes fascinating, the delineation of varied sentiments fine, the dance highly vigorous and music lilting. Thus *doḍḍa:ṭa* can be conveniently classed under art especially folk-art.

Such a popular art rightly holds the audience spell-bound for more than four hours. The audience which consists mostly of rural folk, for the most part illiterate, is entertained by such a common art. None the less, the villagers who throng to witness the *doḍḍa:ṭa* enter the auditorium at night after a long and tiresome daily toil. Yet, they are richly relaxed and
refreshed by the moving theme, scintillting dialogue, spectacular setting, dazzling dances and melodious music. This, therefore, is the only eloquent testimony to prove that dodda:ta is a full-fledged genre of art.

It is true that dodda:ta draws its substance from the rural artists and audience. It is not meant only for the villagers, audience though in the past was mostly consisted of villagers, acadamically uncultivated but neverthess were psychologically and culturally adept.

In modern days the audience is more civilized than cultured and fed up with the modern means of entertainment and throngs to enjoy the folk-performance like dodda:ta. This is a glowing testimony to comment that dodda:ta being the product of local culture and human sentiments is more impressive as it is nearer to folk-life and artistic in expression.
1.2 TECHNICAL TERMS AND REGISTER

1.2.1 Technical Terms

Language is an important tool of human-communication. It structures the diffused human experiences into a scheme of expressions unique to each language-community. Hence, we call it a cultural phenomenon. Each language categorizes and names all the objects and ideas occurring in the life of a speech-community. Language is a device to express human experiences where words are the labels of these experiences. Hence, words constitute the lexical items of the language. Words may be classified into three types.

1.2.1.1. General Words

General words which are intelligible to the whole of the speech-community.

1.2.1.2 Technical Words

Technical words which are the expressions with special reference to the particular areas of knowledge.

1.2.1.3 Semi Technical Words

Semi-Technical words which occupy an intermediary position.
According to Lack Off there is some difference between the general words and the technical terms. The former, according to him, undergoes constant semantic change whereas the technical terms relating to sustain their original meaning.

Technical term is defined as "A word or expression which has special significance and value to a person learned and dexterous in a branch of knowledge relating to some particular human activity or some particular aspect of nature". But according to G.J.Somayaji (1972). Technical term is a word which cannot be translated completely into any other language. Hence, it necessitates the coinage of commonly accepted equivalents with defined import.

Technical term is a term derived from the Greek word Technikos, which in turn comes from Techne, meaning art or craft. Hence, technical means 'related to techniques or crafts'. The meaning of technical term may be further explained as follows.

1. Expressions relating to the practical training machinery.
2. Terms belonging to the particular discipline.
3. Terms expressing ideas related to schematic or structural processes.
4. Terms which require specialized knowledge for understanding.

5. Terms denoting the results of creative mechanism.

6. Terms used in strict interpretation of laws.

A word becomes a technical term only when it signifies a meta-linguistic concept. Technical terms can be defined as words or expressions specific to an institution or practice having a defined significance which is a meta-linguistic concept.

Technical terms (TT) by definition indicate the significant meaning. In other words, these are the words or expressions used to denote specific institution or practice. Generally, technical terms are understandable to a person endowed with special knowledge of a particular discipline or area. For example, a word aṭṭa in Kannada when used in general context just means an upper loft in a house used as a place of lumber and repository for stores. But when it is used as a term specific to doḍḍaṭa or bayalaṭa it becomes technical term denoting a platform or a stage where doḍḍaṭa is performed. Hence it's significance has to be defined. This defined significance is an important characteristic feature of a technical term. The meaning of a technical term is consciously defined and is
generally fixed. The definition has to be communicated to the other members of the community to make the term generally intelligible. This defined significance is always a metalinguistic concept.

According to Ferdinand de Saussure the word is a linguistic sign with the acoustic image as the signifier and a concept as the signified. The word becomes a technical term only when it transcends this relation and gets a reference above and beyond the linguistic system to a concept in a specialized discipline like science, art etc. Based on this definition the earlier classification of words into general, technical and semi-technical can be modified into two groups, namely:

1. General terms
2. Technical terms

1.2.2 Register

Registers are usually characterized by vocabulary difference; either by the use of particular words or by the use of the words in a particular sense. The concept of register must be extended to include not only the influence of specialized social situation but also the influence of the subject-matter which is under discussion. In the context of sociolinguistics and stylistics, a variety of language is defined
according to the social use, such as scientific, formal, religious and journalistic usage. The term has, however, been used variously in different theoretical approaches, some giving it a broad definition (moving in the direction of variety in its most general sense), others narrowing it to certain aspects of language in social use (such as occupational variety only). The term was first given broad currency by the British linguist, Michael Halliday, who drew contrast between the varieties of a language defined according to the characteristics of the user (dialects) and those defined according the characteristics of the situation. Registers were then sub-classified into three domains: field of discourse, referring to the choice between speech and writing and the choice format; and the manner of discourse referring to the social relations between participants as shown by variations in formality.

Registered language is a reduced form of a language. Some Registers are extremely registered with purpose. They, thus, employ only limited number of formal items and patterns and are known as registered languages. For example, a register is reduced in syntax and lexis used to draw attention to news and other reports and to indicate their content.

David Crystal (1985; 260) defines register as a socially defined variety of a language such as scientific or legal
English. Actually, registers describe variations in language according to its use. It captures the intuition that there are functionally distinct varieties of language, in such contexts of situations as sports, science or advertising. Such a variation contrasts with variation by user or dialectal variations. Literary texts are often characterized by an allusiveness to non-literary registers. This makes relevant the social meanings of the language alluded to, deploying its context into the text. Such registration (Carter and Nash, 1983:129) is arguably central both to intertextuality and the literariness of literary texts. The question remains open, whether the literature itself defines register or not.

Language may have different dialects and a dialect may have different registers. A study of registers could be a study of overlapping situations. The study of registers does not outline with regard to a group of people but may also be restricted to single speaker in consideration. From the point of view of context used in the register also we may characterize individual register. Here we are not emphasizing the role of expression of the users, rather we emphasize the uses to which the language is put. Speakers use different linguistic varieties in different situations and for different purposes. These variations are many and the totality of linguistic varieties used in this way by a speech-community
may be called a verbal repertoire of that speech-community. Many social varieties from this verbal repertoire are to be actually based on a particular occasion. The occupational situation will produce a distinct linguistic variety which is different from his variety used in his family-context. This sort of occupational linguistic variety has been termed presently as register.

1.2.3 Conceptual Usage of Technical Terms and Register

Register and technical terms in the real sense make no difference, because both are used to refer to a particular metalinguistic concept. Technical terms are understandable to a person endowed with a special knowledge of particular discipline. Although register sometimes is used loosely in sociolinguistics, stylistics and applied linguistics, to label a way of speaking. The term register itself is particularly associated with the systematic functional school of linguistics and with functional stylistic school. Register as a technical term has undergone a considerable development. In its early use a situationtype was claimed to determine uniquely the frequencies of linguistic forms producing appropriately to the situation, a characteristic textual pattern of superficial lexical and grammatical items (Halliday et al., 1964;87-98). It is worth-noting at the outset that the register has always been
probabalistic entity and therefore is a 'dialect', vague in the absence of quantifiable situational parameters. It, nevertheless, remains intuitively valuable analytical tool.

Technical term is like a general word but its meaning is restricted to define the significance. The word becomes a technical term when it transcends significant meaning in the language in a particular context. The inter-level between form and context serves to itemize those aspects of the situation which have a bearing on the form used.

In the same way register now accounts for the contextual dimensions of the social meaning. It represents, social, contextual or semiotic resources from a socio-cultural system, which apply in a given situation, determining the choice of meaning are options in the semantic system of language. The semiotic features of register thus mediate between the social system of culture and the semantic system of language. In other words, for any given register a selection of the semiotic features available characterizes the situational contexts and governs the choice of semantic options.

Field, tenor and mode are the three parameters of register. Field refers to the subject-matter, tenor refers to inter-personal component and mode refers to textual component like written and spoken. The inclusion of semantic level in the grammar
makes a considerable difference to the over-all appearance of the linguistic system. This is now seen as comprising three layers of strata. The semantic stratum accounts for the different faces of meaning in a text; ideational, interpersonal and textual. The lexico-grammatical stratum accounts through syntax, morphology and lexis for the wording of the text. It is the level where lexical and grammatical structures which realize the output from semantic components are mapped into one another. In short, the lexico-grammatical stratum accounts for the way in which meaning is expressed in words.

The present study of register is limited to phonological descriptions of the words used in the performing art, *dodda:ta* and also identification of their lexical meaning derived in the performing context along with their grammatical description.
1.3 PRESENT STUDY

1.3.1 Importance of the Study

Karnataka is famous for its folk-art forms. The folk-performing arts of Karnataka are very rich and vivid. Every performing art is a fine blend of various fine arts. *Dodda:ta*, is not an exception to this, *Dodda:ta* depicts the composite culture of North Karnataka in its language, songs, dialogues, etc. So the study of *Dodda:ta* in a way epitomises the detailed analysis of this composite culture of North Karnataka.

The present work is a study of the register of North Karnataka field-drama within the frame-work of Linguistics. The detailed analysis of Registers of North Karnataka *Bayala:ta* particularly *Dodda:ta* is taken up in this study. The study of aesthetic terminologies and literary vocabularies is of great importance not only for its use in Linguistics but because it is the first step in a linguistic approach to culturology.

The detailed and intensive study of register of *Dodda:ta* in this thesis makes it a worthy proposition because the present study is carried out to fulfill a variety of objectives. It is proposed to indentify the structural mechanism of the register provided by the language. The study also aims at classifying the registers and documenting and standardizing
them. The present study is an attempt to expand the lexicon of the Kannada language. Many of the words listed here are not included in Kannada dictionaries.

1.3.2 Earlier Studies in the Field

It is beyond doubt and argumentation that *dodda:ta* was one of the consequent theatrical performances that entertained and enlightened the people of North Karnataka, during the latter half of the 19th century and the former half of the 20th century. Despite this fact it remained a neglected art-form for long time. The fact that at least few books have been written on *dodda:ta* recently is the only solace. Still compared to *yakshagana*, studies on *dodda:ta* are very few and far between.

Regarding the Uttara Karnataka *bayala:ta* especially *dodda:ta*, very few scholars have made the study. The important among them are M.S.Sunkapur, Chandrashekhara Kambar, M.S.Latthe, Somashekhara Imrapur, Basavaraj Naikar and Basavaraja Malashetty.

Janapada Sahitya Darshana, Vol. II and III, edited by M.S.Sunkapur have been published by the Karnataka University Dharwad. *Bayala:ta sa:rthi, Ja:napada samshodha:na:tmaka barehaga:l, Ja:napada kavi carite*, have been written by M.S.Latthe, *Ja:napada vijna:na* by Dr. Somashekar Imrapur,
Uttara karnataka ja:napada Rangabhu:mi by Chandrashekhar Kambar are the important works in this realm. Apart from this Sunkapur and Imrapur have edited dodda:tas. Basawaraj Malashetty and K.R.Durgadas have written their Doctoral thesis on bayala:tas of North Karnataka and doḍḍa:ta of Bellary districts respectively. All these works are in Kannada. Recently Basavaraj Naikar has published a book in English entitled 'The Folk-Theatre of North Karnataka'. Though important in this field it does not make any detailed study of any variety of bayala:ta. As it is stated by him, it tries to offer comprehensive picture about the folk-theatre of North-Karnataka in a concise but a critical style, thereby arousing the curiosity of scholars in it. Definitely it has succeeded in its objective of arousing the curiosity of scholars in this field.

But the study based on linguistic science has not been made so far. The linguistic aspects of bayala:ta as well as doḍḍa:ta of Uttara Karnataka have been dealt with in brief in the aforesaid attempts but an exhaustive and full-fleged study of doḍḍa:ta based on linguistic principles was the lacuna. The present study is the first attempt of its kind in this field. The peculiar language of doḍḍa:ta of North Karnataka, particularly of bayalusi:me is linguistically analysed here.
Questionnaire is an important tool for data-elicitation through direct method. It consists of questions falling under the following four sections:

a. The first section includes the questions regarding the personal information of the informant, e.g. his name, native place, occupation, education, antecedants of the family etc.

b. The second section includes the questions on linguistic background of the informant, the languages he knows, the languages used in his house and society, his attitudes regarding them etc.

c. The third section includes the questions regarding the socio-cultural aspects, attitudes in connection with the different aspects of doḍḍa:ṭa the role he plays, the role he likes, his experiences in this field etc.

d. The fourth section includes the questions to collect the Linguistic-forms of doḍḍa:ṭa.

I stayed with the troupe known as Karnataka doḍḍa:ṭa gumpu of Hulusogí for three days and through the observation-method I collected the data for the analysis. Another troupe from which I collected the data is the troupe of Chikkabasur. The troupe is Shri Maheshwara doḍḍa:ṭa Mandala,
Chikkabasur. I stayed for five days with the troupe and collected the requisite data for my analysis.

1.3.3 Methodology

The collection of data and the study of the present performing art-form viz. *doddaita* are the source of joy and inspiration for the researcher. Many a time, a spectator is swayed by its artistry and fineness. To prevent this, this theatrical performance needs to be observed academically and critically. A detailed and systematic study of this theatrical art-form demands hard work and time. For this reason I viewed *doddaita* several times in its natural setting, watched the videocassettes and studied the published and unpublished literature on this art-form. Only then I could get the perspective of my study and visualize its scope.

I had the opportunity of going through the Linguistic study of *kathakkali* dance-form. 'Vocabulary of *yakshagaṇa*_preppared by M. Prabhakar Joshi fell into my hands. Thus studies provoked me to delineate present analytical study of the speech of *doddaita* from linguistic point of view keeping in mind the aims and objectives of my study, I decided to collect material for the language-study of *doddaita* from the following sources:

1. the actual performances
2. the published plays
3. the direct contacts with the artists
4. the dynamic observation of troupes
5. the observations of video-cassettes
6. the audio-cassettes.

First of all, I have collected the data from the actual performances. I observed 21 plays in the tenure of my study.

Secondly, published and unpublished plays helped me to collect language-data from them.

Thirdly, I collected through questionnaires the required materials from four story-narrators, katega:ra, two sa:rathis, four actors.

Finally, I visited the full-fledged troupes while performing the art and collected the data directly.

1.3.4 Field-Work and Data-Elicitation

Three regional varieties of Doḍda:ta are identified. They are:

1. Doḍda:ta of the border area of Malnad region known as badagapa:ya, i.e., the area around Tiptur, Tumkur, Arsikere, Hassan, etc.
2. *Doḍḍa:ta* in the Northern-most part of Karnataka is known as *tenkappa:ya* comprising the areas of Bidar, Gulberga, Raichur and Bijapur.

3. *Doḍḍa:ta* of *bayalu si:me* which includes the districts like Dharwad, Gadag, Bellary, etc.

As *baḍaga pa:ya* is influenced by *yakshaga:na* and *tenka pa:ya* by *ku:chupuḍi* dance they are considered as impure varieties. The *a:ta* of *bayalu si:me* is considered as the pure variety. The present study is restricted to the last variety spread over Dharwad, Haveri and Gadag districts, with the special reference to the Dharwad district.

In the tenure of my study I observed 21 *doḍḍa:ta:s* on the stage. They are as follows:

1. *Kurukṣe:tra*
2. *Dro:ṇarige dālapaṭṭa*
3. *Ra:ma:śwame:dha*
4. *Bhī:ma:ṛjuna ka:ḷaga*
5. *Draupadiwastra:paharaṇa*
6. *Karna parwa*
7. *Sugandhapuṣpa haraṇa*
8. *Hanumantana lingadharaṇa*
9. *Mayla:raḷinga maha:ṭme*
10. *Srikiśṇasandha:na*
11. Wi:ra Abhimanyu ka:laga
12. Bhi:ma Kaurawa ka:laga
13. Gada:yuddha
14. Prami:le
15. Sri: Ra:ma:njane:ya yuddha
16. Mahiśa:sura mardhini
17. Kittu:ru Chennamma
18. Indraji:t ka:laga
19. Vira:ta parwa
20. Aksare:śwara vijaya
21. Ra:ma:śwame:dha

Among them only three plays are having social and historical themes while the remaining are mythological.

Among them I have selected two performances by two different troupes and shot them in video-cassettes for data collection.

I read five scripts of doḍḍa:ṭa. They are as follows:

1. Kurukshe:tra
2. Dro:ṇarige dalapati:ta
3. Prami:le
4. Rama:shwame:dha
5. Hanumantana lingadha:raṇa

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Among them I have selected Prami:le and Hanumantana lingadha:raṇa edited by M.S. Sunkapur and S.G. Imrapur respectively, for collecting the data for the study.

The third source is that of informants. Their details are as below:

Katega:ras

1. Phakirappa Ramappa Nerki
   Sakinkop Village,
   Taluk - Hubli,
   Dist - Dharwad,
   Sex - Male
   Age - 62 years
   Education - Primary School

2. Channabasappa Ajagondra,
   Village - Chikkabasur,
   Taluk - Byadagi,
   Dist - Haveri.
   Sex - Male
   Age - 65 years
   Education - Middle School
   Occupation - Farmer

3. Shri. T.B. Solabakkanavar,
   Village - Hulusogi
   Taluk - Shiggoan
   Dist - Haveri
   Sex - Male
Age - 47 years
Education - M.A
Occupation - Lecturer, Director of *Karnataka* *dođda:ta gumpu*

4. Shri Halayyanaavara Sogi
Village - Sogi
Taluk - Hadagali
Dist - Bellary
Sex - Male
Age - 64 years
Education - High School
Occupation - Land Lord, Director of a *dođda:ta* troupe

The make-up men (*bannaga:raru*)

1. Shri Hanumantappa Badiger,
Village - Chabbi
Taluk - Hubli
Dist - Dharwad
Sex - Male
Age - 48 years
Education - College Education
Occupation - Painting, Clay Modelling

2. Shri Bhupalappa
Village - Dhundsi
Taluk - Hubli
Dist - Dharwad
Sex - Male
Age - 58 years
Education - S.S.L.C
Occupation - Clay Modelling
Sarathis

1. Shri Nilakantha Devdurga
   Age - 27 years
   Sex - Male
   Education - B.A.
   Occupation - Teacher

2. Shri Mrutyunjaya Kaliwala
   Age - 34 years
   Education - S.S.L.C
   Occupation - Factory Worker

Characters

1. Shri Venkateshappa Menasinakai
   Age - 36 years
   Sex - Male
   Education - Middle School
   Occupation - Merchant

2. Shri Halesh Gadaginmath
   Age - 25 years
   Sex - Male
   Education - S.S.L.C.
   Occupation - Factory Worker

3. Shri Phalakshappa Rathod
   Age - 20 years
   Sex - Male
   Education - College Student
4. Shri Hanumanthappa Garki  
   Age - 30 years  
   Sex - Male  
   Education - B.A.  
   Occupation - Farmer

5. Shri Yellappa Ahetti  
   Age - 40 years  
   Sex - Male  
   Education - Farmer

6. Shri Veeresh Badnur  
   Age - 30 years  
   Sex - Male  
   Education - B.A.  
   Occupation - Teacher

7. Shri N.M. Honnappanavar  
   Age - 45 years  
   Sex - Male  
   Education - Secondary School  
   Occupation - Merchant

8. Shri Bheemappa Huchchappanavar  
   Age - 42 years  
   Sex - Male  
   Education - S.S.L.C  
   Occupation - Merchant

9. Shri Gangadhara Hiremath  
   Age - 23 years  
   Sex - Male  
   Education - Student
10. Shri Basavaraj Nippanikar  
   Age - 26 years 
   Sex - Male 
   Education - B.A. 
   Occupation - Worker in the Factory

11. Shri D.B.Prabhuswamimath  
   Age - 31 years 
   Sex - Male 
   Education - B.A. 
   Occupation - Clerk

12. Shri D.K.Pol  
   Age - 40 years 
   Sex - Male 
   Education - Primary Education 
   Occupation - Merchant

13. Shri Y.B.Yergatti  
   Age - 20 years 
   Sex - Male 
   Education - Student

14. Shri Dayanand Bandamnavar  
   Age - 23 years 
   Sex - Male 
   Education - B.A. 
   Occupation - Clerk

15. Shri Shivprakash Shekhsanadi  
   Age - 32 years 
   Sex - Male 
   Education - S.S.L.C 
   Occupation - Farmer
16. Shri B.G. Revankar
   Age - 32 years
   Sex - Male
   Education - S.S.L.C
   Occupation - Goldsmith

17. Shri Ningappa Savalgi
   Age - 26 years
   Sex - Male
   Education - B.Sc.
   Occupation - Bank Worker