PART - II
MACRO REGISTER OF
DOĐDA: TA
A DESCRIPTIVE ANALYSIS
This chapter deals with phonological, morphological syntactical and stylistic features of Register of dodda:ta of bayalu si:me with special reference to the Dharwad district. The study is described in the following sections:

2.1 Phonology
2.2 Morphology
2.3 Syntax
2.4 Stylistics

2.1 PHONOLOGY

This section deals with the phonemes, their distribution, their allophony, cluster and syllabic pattern of the register.

2.1.1 Phonemic Inventory

The phonemic inventory mentioned below represents the overall pattern of segmental and non-segmental phonemes of this register. There are 33 phonemes in this register, of which 30 are segmentals and three are supra segmentals.

2.1.1.1 Segmental Phonemes

There are eight vowel phonemes and twenty two consonants phonemes in this register.
2.1.1.1 Vowels

There are eight vowel phonemes, except /ə/ all have quantitative difference, namely duration. They are in contrast with their short counter parts. The chart illustrated below shows the vowel phonemes.

<table>
<thead>
<tr>
<th>Height of the tongue</th>
<th>Advancement of the Tongue</th>
<th>Lips Position</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Front</td>
<td>Central</td>
<td>Back</td>
</tr>
<tr>
<td>High</td>
<td>i</td>
<td>u</td>
<td></td>
</tr>
<tr>
<td>Higher mid</td>
<td>e</td>
<td>o</td>
<td></td>
</tr>
<tr>
<td>Mid</td>
<td></td>
<td>δ</td>
<td></td>
</tr>
<tr>
<td>Lower mid</td>
<td>χ</td>
<td></td>
<td>ρ</td>
</tr>
<tr>
<td>Low</td>
<td></td>
<td>a</td>
<td></td>
</tr>
</tbody>
</table>

2.1.1.1.1 Distribution

The following chart of distribution of vowel phonemes reveals the occurance of the respective phonemes in different positions of the word. It may be noted that all the vowel phonemes except χ, δ and ρ occur in all positions.
<table>
<thead>
<tr>
<th>Phonemes</th>
<th>Word-Initial</th>
<th>Word-Medial</th>
<th>Word-Final</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>e</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>χ</td>
<td>-</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>a</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>̃d</td>
<td>-</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>̃c</td>
<td>-</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>o</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>u</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>iː</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>eː</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>̃xː</td>
<td>-</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>aː</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>̃ðː</td>
<td>-</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>oː</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>uː</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
</tbody>
</table>
### Illustrations

<table>
<thead>
<tr>
<th>Phonemes</th>
<th>Word-Initial</th>
<th>Word-Medial</th>
<th>Word-Final</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>idi</td>
<td>hireya:ta</td>
<td>karanī</td>
</tr>
<tr>
<td></td>
<td>'bad fate'</td>
<td>'grand play'</td>
<td>'a part of mridanga'</td>
</tr>
<tr>
<td>e</td>
<td>ede kawaca</td>
<td>pettu</td>
<td>attē</td>
</tr>
<tr>
<td></td>
<td>'armour'</td>
<td>'beat'</td>
<td>'sole'</td>
</tr>
<tr>
<td>x</td>
<td></td>
<td>by:ji</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'crop'</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>angi</td>
<td>ko:lwi</td>
<td>kitta</td>
</tr>
<tr>
<td></td>
<td>'upper garment'</td>
<td>'pipe'</td>
<td>'waste material'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ð</td>
<td></td>
<td>tem</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'your's'</td>
<td></td>
</tr>
<tr>
<td>ç</td>
<td></td>
<td>ko:ri</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'bundle'</td>
<td></td>
</tr>
<tr>
<td>o</td>
<td>o:langala</td>
<td>do:dda</td>
<td>colo</td>
</tr>
<tr>
<td></td>
<td>'in yard'</td>
<td>'grand'</td>
<td>'good'</td>
</tr>
<tr>
<td>u</td>
<td>ucca:rama:du</td>
<td>kunita</td>
<td>ba:tu</td>
</tr>
<tr>
<td></td>
<td>'speak out'</td>
<td>'dance'</td>
<td>'kumkum'</td>
</tr>
<tr>
<td>i:</td>
<td>i:ti</td>
<td>kiri:ta</td>
<td>tangi:</td>
</tr>
<tr>
<td></td>
<td>'a weapon'</td>
<td>'crown'</td>
<td>'younger sister'</td>
</tr>
<tr>
<td>e:</td>
<td>e:ru</td>
<td>we:sa</td>
<td>matsyagangale:</td>
</tr>
<tr>
<td></td>
<td>'climb'</td>
<td>'character'</td>
<td>'fish eyed'</td>
</tr>
<tr>
<td>x:</td>
<td></td>
<td>by:xi</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'grain'</td>
<td></td>
</tr>
</tbody>
</table>
2.1.1.1.2 Consonants

There are 22 consonant phonemes of which 8 are plosives, 4 are fricatives, 2 are affricates, 3 are nasals, 3 are liquids being 2 laterals, and 1 trill and 2 approximants.
2.1.1.2.1 Distribution

The following chart shows the distribution of the consonant phonemes in different positions of the word.

<table>
<thead>
<tr>
<th>Phonemes</th>
<th>Word-Initial</th>
<th>Word-Medial</th>
<th>Word-Final</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>b</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>t</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>d</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>ð</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>ð</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>k</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>g</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>c</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>j</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>s</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>ñ</td>
<td>+</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>ñ</td>
<td>+</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>h</td>
<td>+</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>m</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>n</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>ñ</td>
<td>-</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>r</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>l</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>l</td>
<td>-</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td>w</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>y</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
</tbody>
</table>
### Illustrations

<table>
<thead>
<tr>
<th>Phonemes</th>
<th>Word-Initial</th>
<th>Word-Medial</th>
<th>Word-Final</th>
</tr>
</thead>
<tbody>
<tr>
<td>( p )</td>
<td><em>pa:ya</em></td>
<td><em>kapani</em></td>
<td><em>nep</em></td>
</tr>
<tr>
<td></td>
<td>'mode'</td>
<td>'under garment of the role of saint'</td>
<td>'memory'</td>
</tr>
<tr>
<td>( b )</td>
<td><em>bo:na</em></td>
<td><em>ođambađu</em></td>
<td><em>tarđ</em></td>
</tr>
<tr>
<td></td>
<td>'black part of the left side of horizontal drum'</td>
<td>'make agreement'</td>
<td>'stop'</td>
</tr>
<tr>
<td>( t )</td>
<td><em>tipaṭaṇige</em></td>
<td><em>katega:ra</em></td>
<td><em>hđ</em></td>
</tr>
<tr>
<td></td>
<td>'a table on which mrudangam is kept for beating during the play'</td>
<td>'story teller'</td>
<td>'ten'</td>
</tr>
<tr>
<td>( d )</td>
<td><em>dondi</em></td>
<td><em>idi</em></td>
<td><em>kunad</em></td>
</tr>
<tr>
<td></td>
<td>'a torch'</td>
<td>'bad fate'</td>
<td>'being danced'</td>
</tr>
<tr>
<td>( t )</td>
<td><em>ti:ki</em></td>
<td><em>kđti</em></td>
<td><em>gut</em></td>
</tr>
<tr>
<td></td>
<td>'a kind of necklace'</td>
<td>'beating of cymbals'</td>
<td>'secret'</td>
</tr>
<tr>
<td>( d )</td>
<td><em>da:bu</em></td>
<td><em>pađi</em></td>
<td><em>uđd</em></td>
</tr>
<tr>
<td></td>
<td>'waist ornament'</td>
<td>'an extra allowances'</td>
<td>'having eaten'</td>
</tr>
<tr>
<td>( k )</td>
<td><em>karna</em></td>
<td><em>ti:ki</em></td>
<td><em>na:k</em></td>
</tr>
<tr>
<td></td>
<td>'black part of the muccuge of the left side of the horizontal drum'</td>
<td>'a kind of necklace'</td>
<td>'four'</td>
</tr>
<tr>
<td>( g )</td>
<td><em>gurustuti</em></td>
<td><em>unguṣṭa</em></td>
<td><em>ho:ɡ</em></td>
</tr>
<tr>
<td></td>
<td>'Invocational song of a teacher'</td>
<td>'toes'</td>
<td>'go'</td>
</tr>
<tr>
<td>c</td>
<td>cungu</td>
<td>kancina</td>
<td>bic</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>'piece'</td>
<td>'of bronze'</td>
<td>'opened'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>j</th>
<th>jo:da:ta</th>
<th>ra:jakri:ta</th>
<th>aj</th>
</tr>
</thead>
<tbody>
<tr>
<td>'twin plays'</td>
<td>'kings crown'</td>
<td>'grand father'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>s</th>
<th>stri:we:sa:dha:ri</th>
<th>simha:sana</th>
<th>kanas</th>
</tr>
</thead>
<tbody>
<tr>
<td>'one who is playing the role of female character'</td>
<td>'throne'</td>
<td>'dream'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$</th>
<th>$ satpadi</th>
<th>we:sa</th>
</tr>
</thead>
<tbody>
<tr>
<td>'a verse of six lines'</td>
<td>costsumes'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>s</th>
<th>salle</th>
<th>aśari:rawa:ṇi</th>
<th>khus</th>
</tr>
</thead>
<tbody>
<tr>
<td>'shawl'</td>
<td>'a divine utterance'</td>
<td>'joyful'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>h</th>
<th>heṣo:gu</th>
<th>harahu</th>
</tr>
</thead>
<tbody>
<tr>
<td>'female character'</td>
<td>'scope'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>m</th>
<th>muṇḍa:su</th>
<th>sa:ma:nu</th>
<th>nēm</th>
</tr>
</thead>
<tbody>
<tr>
<td>'a turban'</td>
<td>'things'</td>
<td>'ours'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>n</th>
<th>na:ma</th>
<th>neni</th>
<th>nēn</th>
</tr>
</thead>
<tbody>
<tr>
<td>'a sacred mark on the forehead'</td>
<td>'remember or pray'</td>
<td>'mine'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ŋ</th>
<th>-</th>
<th>karaṇi</th>
<th>hōṇ</th>
</tr>
</thead>
<tbody>
<tr>
<td>'black portion of the muccuge of the right side of the horizontal drum'</td>
<td>'ripned'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>r</th>
<th>ruma:lu</th>
<th>na:ru</th>
<th>khaberda:r</th>
</tr>
</thead>
<tbody>
<tr>
<td>'a big turban'</td>
<td>'fiber'</td>
<td>'warning'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>l</th>
<th>la:di</th>
<th>ja:lari</th>
<th>ka:l</th>
</tr>
</thead>
<tbody>
<tr>
<td>'string of cotton'</td>
<td>'hanging portion of the ornaments'</td>
<td>'leg'</td>
<td></td>
</tr>
</tbody>
</table>
2.1.1.2 Phonemic Contrasts

The phonemes are established on the evidence of contrasts between phonetically similar segments in analogous and in identical environments, the contrasts have been noticed for the following vowels and consonants.

2.1.1.2.1 Vowel Contrasts

2.1.1.2.1.1 Short vowels.

/i/ and /e/

| i |  -   | /i/ | idi | bad luck |
|   | /e/  |   ed | edi | chest    |

/i/ and /ɪ/ and /x/ (e.g., /ɪ/ and /ɪ/)

| i |  -   | /i/ | biʃi | white |
|   | /x/  |     | bxʃi | crop  |

/i/ and /ʊ/ (e.g., /ʊ/)

| i |  -   | /i/ | gir | mountain |
|   | /ʊ/  |     | gər | feather  |

/i/ and /a/ (e.g., /a/)

| i |  -   | /i/ | idʒi | complete |
|   | /a/  |     | aʒi  | feet     |

70
/o/ and /u/  
otttu  
uttu  

push  
sow  

2.1.1.2.1.2 Long Vowels  

/i:/ and /e:/  
i:su  
e:su  
this much  
how much  

/i:/ and /ɪː:/  
hi:nga  
hx:nga  
in this way  
in which way  

/i:/ and /a:/  
i:ga  
a:ga  
now  
that time  

/i:/ and /u:/  
i:ti  
u:ti  
pointed weapon  
meal  

/i:/ and /ɔː:/  
hi:ri  
ko:ri  
having sucked up  
tusk of an elephant  

/e:/ and /u:/  
e:ru  
a:ru  
climb  
six  

/e:/ and /o:/  
ke:li  
ko:li  
being heard  
hen  

/e:/ and /u:/  
e:ru  
u:ru  
climb  
town
/a:/ and /o:/
a:du play
o:du run
/a:/ and /u:/
a:ru six
u:ru town

2.1.1.2.1.3 Quantitative Contrasts

/i/ and /i:/
i:du to keep
i:du plenty
/e/ and /e:/
edi dish
edi crab
/x/ and /x:/
bx:li crop
bx:li grain
/a/ and /a:/
a:fu weep
a:fu to rule
/r/ and /r:/
k3:ri a bundle
k3:ri tusk of an elephant
/o/ and /o:/
ko:du to give
ko:du horn
/u/ and /u:/
uri to burn
u:ri erected
2.1.1.2.2 Consonant Contrasts

2.1.2.2.1.1 Stops

/p/ and /b/

\[ pa:du \]
\[ ba:du \]

\[ ta:tu \]
\[ da:tu \]

/t/ and /d/ to fade

\[ gu:tu:ku \]
\[ gu:du:gu \]

\[ ku:di \]
\[ gu:di \]

\[ an:cu \]
\[ an:ju \]

2.1.1.2.2 Nasals

/m/ and /n/

\[ mara \]
\[ nara \]

\[ a:me \]
\[ a:ne \]

\[ a:ne \]
\[ a:pe \]

condition

a single gulp of any liquid

across

a thunder

drink

border
to be freightened
2.1.1.2.2.3 Fricatives

/s/ and /s/
sara
sara

/s/ and /s/
kaša:ya
kasaga:yi

juicy medicine (home made)
unripped fruit

2.1.1.2.2.4 Laterals

/l/ and /l/
ga:li
wheel
wind

ga:li

2.1.1.2.2.5 Lateral and Trill

/l/ and /r/
ha:lu
milk
fly
ha:ru

/l/ and /r/
ha:lu
destroy
fly
ha:ru

2.1.1.2.2.6 Semi Consonants

/w/ and /y/
wa:ra
week
ya:ra
of whom

2.1.1.2.2.7 Semiconsonants and Stops

/w/ and /p/
wa:da
an argument
pa:da
feet
2.1.1.2 Supra-segmentals

2.1.1.2.1 Duration

The long vowel has been treated as a short vowel plus length, a co-occurring feature, marking the durational difference, since it forms the nucleus, being the peak of a syllable. So length here is treated as a separate phoneme. It is marked as below:

\[ v: \text{i.e. with two dots after a vowel.} \]

Examples:

- \( i\d\)u to keep aside
- \( i:\d\)u plenty

Occurrence:

\( i\d\)u battalike \( ba:\naga\la \) kelage

Keep quiver and the arrows below.

\( i:\d\a:gi \) tindelli ho:giddi

Having eaten so much where you had gone?
2.1.1.2.2 Nasalization

Nasalization is a phoneme. Since contrast is available.

Example:

\[
\begin{align*}
\text{hu:} & \quad \text{flower} \\
\text{hū:} & \quad \text{yes}
\end{align*}
\]

Occurrence:

\[\text{gaṇapatiya pu:jege hu: tandidde:ne}\]
I had brought flowers for the worship of Ganapathy.

\[\text{hū: he:juwaṇtawana:gu}\]
Yes, tell further, proceed.

2.1.1.2.3 Intonation

Infonation is a very important feature of dodda:ta. Rising and falling of the pitch makes the dialogue rhythmic and adds musical quality to it. Intonation is a phoneme in dodda:ta.

Rising intonation is that intonation where the pitch is raised. Falling intonation is that where the pitch is lowered. Neutral intonation is that intonation where the pitch is neutral.

Examples:

For rising Intonation:

\[\text{rudra} \quad \rightarrow\quad \text{vocative form}\]

For falling Intonation:

\[\text{rudra} \quad \rightarrow \quad \text{Is it Rudra?}\]

For neutral Intonation:

\[\text{rudra} \quad \rightarrow \quad \text{It is Rudra}\]

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2.1.2 ALLOPHONIC DISTRIBUTION

2.1.2.1 VOCOIDS

Chart

<table>
<thead>
<tr>
<th></th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>iy, i</td>
<td>iy, i</td>
<td>u, u, w</td>
</tr>
<tr>
<td>Lower High</td>
<td>I</td>
<td></td>
<td>u</td>
</tr>
<tr>
<td>Higher Mid</td>
<td>e, e</td>
<td>e, e</td>
<td>o, o, o</td>
</tr>
<tr>
<td>Mean Mid</td>
<td>E</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lower Mid</td>
<td></td>
<td>d</td>
<td>o</td>
</tr>
<tr>
<td>Higher Low</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Low</td>
<td>a</td>
<td></td>
<td>a, a</td>
</tr>
</tbody>
</table>

ALLOPHONY

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Phonemes</th>
<th>Allophones</th>
<th>Occurrence</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>/i/</td>
<td>[iy]</td>
<td>-#</td>
<td>[iy'dl] whole</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[I]</td>
<td>#</td>
<td>[karl] black colour</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[i]</td>
<td>Else where</td>
<td>[kiwl] ear</td>
</tr>
<tr>
<td>2</td>
<td>/i:/</td>
<td>[iy:]</td>
<td>-#</td>
<td>[iy:du] plenty</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[i:]</td>
<td>Else where</td>
<td>[ni:rU] water</td>
</tr>
<tr>
<td>3</td>
<td>/e/</td>
<td>[e']</td>
<td>-#</td>
<td>[e'da] left side</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[E]</td>
<td>#</td>
<td>[karE] akind of beat</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[e]</td>
<td>else where</td>
<td>[pettU] strike</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>No.</th>
<th>Phoneme</th>
<th>Transcription</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>/e:/</td>
<td>[eː]</td>
<td>-#</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[eː]</td>
<td>else where</td>
</tr>
<tr>
<td>5.</td>
<td>/χ/</td>
<td>[χ]</td>
<td>/c-c</td>
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<tr>
<td>6.</td>
<td>/χ:/</td>
<td>[χː]</td>
<td>/c-c</td>
</tr>
<tr>
<td>7.</td>
<td>/a/</td>
<td>[^a]</td>
<td>/-cc</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[a]</td>
<td>else where</td>
</tr>
<tr>
<td>8.</td>
<td>/ɔ/</td>
<td>[ɔ]</td>
<td>/c-c</td>
</tr>
<tr>
<td>11.</td>
<td>/ɔː/</td>
<td>[ɔː]</td>
<td>/c-c</td>
</tr>
<tr>
<td>12.</td>
<td>/o/</td>
<td>[oʷ]</td>
<td>-#</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[o]</td>
<td>else where</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[oː]</td>
<td>else where</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[uː]</td>
<td>else where</td>
</tr>
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</table>
## 2.1.2.2 CONTOIDS

<table>
<thead>
<tr>
<th>Manner of articulation</th>
<th>Bilabial</th>
<th>Dental</th>
<th>Alveolar</th>
<th>Retroflex</th>
<th>Palatal</th>
<th>Velar</th>
<th>Pharynx</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stops</td>
<td>ppʰ bbʰ</td>
<td>ttʰ ddʰ</td>
<td>ttʰ ddʰ</td>
<td>ccʰ jjʰ</td>
<td>kkʰ ggʰ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Affricates</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fricatives</td>
<td></td>
<td>s</td>
<td>s</td>
<td>s</td>
<td>h</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasals</td>
<td>m</td>
<td>n</td>
<td>postal</td>
<td>ñ</td>
<td>ń</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laterals</td>
<td>l</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trills</td>
<td>r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Semi-Consonants</td>
<td>w</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### ALLOPHONY

<table>
<thead>
<tr>
<th>Phoneme</th>
<th>Allophone</th>
<th>Occurrence</th>
<th>Example</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>#-</td>
<td>[nep]</td>
<td>memory</td>
</tr>
<tr>
<td>b</td>
<td>[b]</td>
<td>/-v-v</td>
<td>[arabl]</td>
<td>cloth</td>
</tr>
</tbody>
</table>
|         |           | #-         | [o* b] | one man |}

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<table>
<thead>
<tr>
<th>Symbol</th>
<th>Pronunciation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>[d]</td>
<td>musical form</td>
</tr>
<tr>
<td></td>
<td>/- v-v</td>
<td>sight</td>
</tr>
<tr>
<td></td>
<td>#</td>
<td>having walked</td>
</tr>
<tr>
<td>t</td>
<td>[t]</td>
<td>necklace</td>
</tr>
<tr>
<td></td>
<td>/- v-v</td>
<td>play</td>
</tr>
<tr>
<td></td>
<td>#</td>
<td>secret</td>
</tr>
<tr>
<td></td>
<td>#</td>
<td>[dəmaru] musical instrument</td>
</tr>
<tr>
<td></td>
<td>hold by Shiva</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>[d]</td>
<td>feet</td>
</tr>
<tr>
<td></td>
<td>v-v</td>
<td>eaten</td>
</tr>
<tr>
<td>k</td>
<td>[k]</td>
<td>a sword</td>
</tr>
<tr>
<td></td>
<td>/- v-v</td>
<td>a necklace</td>
</tr>
<tr>
<td></td>
<td>#</td>
<td>tight</td>
</tr>
<tr>
<td>g</td>
<td>[g]</td>
<td>a kind of weapon</td>
</tr>
<tr>
<td></td>
<td>/- v-v</td>
<td>torch</td>
</tr>
<tr>
<td></td>
<td>#</td>
<td>you go</td>
</tr>
<tr>
<td>c</td>
<td>[c]</td>
<td>edge of a cloth</td>
</tr>
<tr>
<td></td>
<td>/- v-v</td>
<td>bronze</td>
</tr>
<tr>
<td></td>
<td>#</td>
<td>unfold</td>
</tr>
<tr>
<td>j</td>
<td>[j]</td>
<td>shining thread</td>
</tr>
<tr>
<td></td>
<td>/- v-v</td>
<td>of glass</td>
</tr>
<tr>
<td></td>
<td>#</td>
<td>grand father</td>
</tr>
<tr>
<td>s</td>
<td>[s]</td>
<td>a role</td>
</tr>
<tr>
<td></td>
<td>/- v-v</td>
<td>white hair of the wig</td>
</tr>
<tr>
<td></td>
<td>#</td>
<td>dream</td>
</tr>
</tbody>
</table>

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### Words and Transcriptions

**sara** - an arrow

**kašṭa** - difficulty

**bhaṇḍe** - vessels with stops and affricates

**hilaːlu** - lamp

**maṭṭu** - mode

**saːmaːnU** - things

**nāma** - sectarian mark on the forehead of male character

**hanepaːraː** - fate

**hōn** - rippened

**laya** - rhythm

**kalaːwida** - artist

**kaːl** - leg

**raːla** - gum

**toːl** - arm

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### 2.1.3 Consonant Clusters

As *Dodda:*ta includes innumerable borrowed words of Sanskrit language, we can find innumerable number of consonant clusters too, because cluster and aspiration are the main features of Sanskrit language. The clusters observed in this Register are classified into two groups as below:

<table>
<thead>
<tr>
<th>Word</th>
<th>Initial Clusters</th>
<th>Medial Clusters</th>
</tr>
</thead>
<tbody>
<tr>
<td>[khabarda:r]</td>
<td>warning</td>
<td>[wi:ya] invitation</td>
</tr>
<tr>
<td>[kolaw]</td>
<td>pipe</td>
<td>[na:w] us</td>
</tr>
<tr>
<td>[yajama:na]</td>
<td>head of the troupe</td>
<td>[ka:y] unripe fruit</td>
</tr>
<tr>
<td>[elay]</td>
<td>vocative form</td>
<td></td>
</tr>
</tbody>
</table>

Most of the words who have clusters are the borrowed words. They are borrowed from Sanskrit language, especially the words with word-initial consonant clusters. They can be further classified into two consonant clusters and three consonant clusters. Word medial consonant clusters can be...
further classified into homogenous and heterogenous consonant clusters. It can be shown clearly through the diagram as below:

2.1.3.1 Word Initial Clusters

1. Stop + Non-stop
2. Non-stop + Non-stop
3. Non-stop + Semi-consonant
4. Semi-consonant + Semi-consonant

Examples for the word initial two consonant clusters respectively are as follows:

- pr-abha:wali
- nr-upa
- sw-ara
- wy-awasthe
- crescent
- king
- voice
- arrangement

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Examples for the word initial three consonant clusters are:

\[bhr-amara\] honey bee
\[smr-uti\] memory
\[str-i:\] woman

2.1.3.2 Word Medial Clusters

Two consonant, word medial, homogenous clusters are of following types:

1. Stop + Stop
2. Nasal + Nasal
3. Non-stop + Non-stop
4. Semi-consonant + Semi-consonant

Examples:

\[du-gg-u/a\] a fragrant gum
\[ho-nn-a\] golden hem
\[bra-\hat{s}\hat{s}-u\] brush
\[ta-yy-a:r\] ready

Two consonant, word medial, heterogenous clusters are of following types:

1. Stop + Stop
2. Stop + Nasal
3. Nasal + Nasal
4. Nasal + Stop
5. Stop + Non-stop
6. Non-stop + Stop
7. Non-stop + Nasal
8. Nasal + Non-stop
9. Non-stop + Non-stop

Examples respectively are as follows:

\[
\begin{align*}
\text{u-kt-i} & \quad \text{speech} \\
\text{pa-dm-a} & \quad \text{lotus} \\
\text{ja:-nm-e} & \quad \text{intelligence} \\
\text{ma-nd-i} & \quad \text{people} \\
\text{u-ts-awa} & \quad \text{festival} \\
\text{pu-sp-a} & \quad \text{flower} \\
\text{pra-sn-e} & \quad \text{question} \\
\text{na:-ny-a} & \quad \text{coin} \\
\text{ha:-sy-a} & \quad \text{laughter}
\end{align*}
\]

Examples for word medial three consonant clusters.

\[
\begin{align*}
\text{wi-ghn-e:} & \quad \text{swara} \\
\text{su-dny-} & \quad \text{na} \\
\text{i-cch-e} & \quad \text{Lord Ganapathi} \\
\text{good knowledge} & \quad \text{desier}
\end{align*}
\]
The distribution of the consonant clusters

<table>
<thead>
<tr>
<th>Phoneme</th>
<th>Word-Initial</th>
<th>Syllable-initial</th>
<th>Word-medial</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>pr-abha:wali</td>
<td>pr-atyakśa</td>
<td>a-pr-atiala</td>
</tr>
<tr>
<td></td>
<td>'crescent'</td>
<td>'being present before the eyes'</td>
<td>'extra ordinary'</td>
</tr>
<tr>
<td>b</td>
<td>bh-uja kiri:ta</td>
<td>bh-uja kiri:ta</td>
<td>a-br-ak</td>
</tr>
<tr>
<td></td>
<td>'crown like ornament of the shoulders'</td>
<td>'crown like ornament of the shoulders'</td>
<td></td>
</tr>
<tr>
<td>t</td>
<td>tr-iwude</td>
<td>was-tra</td>
<td>ra:-tr-i</td>
</tr>
<tr>
<td></td>
<td>Type of cymbals</td>
<td>'cloth'</td>
<td>'night'</td>
</tr>
<tr>
<td>d</td>
<td>dh-aṇi</td>
<td>dr-usya</td>
<td>ha-dd-u</td>
</tr>
<tr>
<td></td>
<td>'master'</td>
<td>'sight'</td>
<td>'border'</td>
</tr>
<tr>
<td>t</td>
<td>th-i:wi</td>
<td>pi:-th-ike</td>
<td>a-tt-a</td>
</tr>
<tr>
<td></td>
<td>'grandeur'</td>
<td>'introduction'</td>
<td>'stage'</td>
</tr>
<tr>
<td>d</td>
<td>dh-a:ja</td>
<td>dh-a:ja</td>
<td>gi-dd-a</td>
</tr>
<tr>
<td></td>
<td>'dark'</td>
<td>'dark'</td>
<td>'short'</td>
</tr>
<tr>
<td>k</td>
<td>kr-o:dba</td>
<td>a:-kr-amaṇa</td>
<td>u-kt-i</td>
</tr>
<tr>
<td></td>
<td>'anger'</td>
<td>'attack'</td>
<td>'speech'</td>
</tr>
<tr>
<td>g</td>
<td>gh-ante</td>
<td>a:-gh-a:ta</td>
<td>a-gr-a</td>
</tr>
<tr>
<td></td>
<td>'bell'</td>
<td>'accent'</td>
<td>'first'</td>
</tr>
<tr>
<td>c</td>
<td>ch-adhi</td>
<td>ch-atri</td>
<td>ho-cc-u</td>
</tr>
<tr>
<td></td>
<td>'a stick'</td>
<td>'an umbrella'</td>
<td>'to cover'</td>
</tr>
<tr>
<td>j</td>
<td>jwa:-le</td>
<td>jwa:-le</td>
<td>sa-ji-u</td>
</tr>
<tr>
<td></td>
<td>'flame'</td>
<td>'flame'</td>
<td>'ready'</td>
</tr>
<tr>
<td>s</td>
<td>sw-ara</td>
<td>sw-ara</td>
<td>wyawa-st-e</td>
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<td>-----</td>
<td>--------</td>
<td>--------</td>
<td>------------</td>
</tr>
<tr>
<td></td>
<td>'tone'</td>
<td>'tone'</td>
<td>'arrangement'</td>
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<td>ŋ</td>
<td>-</td>
<td>-</td>
<td>dru-št-i</td>
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<td>ŋ</td>
<td>sw-a:na</td>
<td>sw-a:na</td>
<td>ni-šc-aya</td>
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<td>'dog'</td>
<td>'dog'</td>
<td>'decision'</td>
</tr>
<tr>
<td>m</td>
<td>mr-udanga</td>
<td>mr-udanga</td>
<td>para-mp-are</td>
</tr>
<tr>
<td></td>
<td>'horizontal drum'</td>
<td>'horizontal drum'</td>
<td>'tradition'</td>
</tr>
<tr>
<td>n</td>
<td>nr-upa</td>
<td>nr-upa</td>
<td>na:ma:-nk-ita</td>
</tr>
<tr>
<td></td>
<td>'king'</td>
<td>'king'</td>
<td>'name'</td>
</tr>
<tr>
<td>ŋ</td>
<td>-</td>
<td>-</td>
<td>kara-nd-aka</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'small box'</td>
</tr>
<tr>
<td>l</td>
<td>-</td>
<td>paw-ltr-i</td>
<td>ya:ka:galo-ll-adu</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ma:stdr</td>
<td>'acceptence'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'having cut-off'</td>
</tr>
<tr>
<td>l</td>
<td>-</td>
<td>-</td>
<td>wi:-fy-a</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'invitation'</td>
</tr>
<tr>
<td>r</td>
<td>-</td>
<td>-</td>
<td>pa:-rt-u</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'role'</td>
</tr>
<tr>
<td>w</td>
<td>wy-awasthe</td>
<td>wy-awa:ra</td>
<td>a:ya-wy-aya</td>
</tr>
<tr>
<td></td>
<td>'stay'</td>
<td>'income and expenditure'</td>
<td>'income and expenditure'</td>
</tr>
<tr>
<td>y</td>
<td>-</td>
<td>-</td>
<td>ko-yd-u</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>'having cut-off'</td>
</tr>
</tbody>
</table>
2.1.4 SYLLABLES

Every utterance consist of one or more syllables. Each syllable has a peak of Sonarity. Vowels occur as the peak of sonarity. The syllable cannons can be represented on the basis of two aspects.

**SYLLABLE**

<table>
<thead>
<tr>
<th>On the basis of occurrence</th>
<th>On the basis of the structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. word-initial</td>
<td>1. Mono-syllabic words</td>
</tr>
<tr>
<td>2. word-medial</td>
<td>2. Di-syllabic words</td>
</tr>
<tr>
<td>3. word-final</td>
<td>3. Tri-syllabic words</td>
</tr>
<tr>
<td>4. Tetra-syllabic words</td>
<td>4. Tetra-syllabic words</td>
</tr>
<tr>
<td>5. Penta-syllabic words</td>
<td>5. Penta-syllabic words</td>
</tr>
<tr>
<td>6. Hexa-syllabic words</td>
<td>6. Hexa-syllabic words</td>
</tr>
</tbody>
</table>

2.1.4.1 Distribution

2.1.4.1.1 Word Initial Syllables

Word-initial syllable cannons are as below:

<table>
<thead>
<tr>
<th>v</th>
<th>i-di</th>
<th>Complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>v:</td>
<td>a:-ta</td>
<td>a play</td>
</tr>
<tr>
<td>vc</td>
<td>at-ta</td>
<td>stage</td>
</tr>
<tr>
<td>v:c</td>
<td>a:d-ra</td>
<td>but</td>
</tr>
<tr>
<td>cv</td>
<td>te-re</td>
<td>curtain</td>
</tr>
</tbody>
</table>
2.1.4.1.2 Word Medial Syllables

Word-medial syllable cannons are as below:

cv  
a-ra-sa  
king

cv:  
la-li-mu  
practice

cvc  
a-ram-bha  
starting

ccv  
śa-s-tra-āa  
of the scripture

ccvc  
śa-s-trak-ka  
for the sake of scripture

2.1.4.1.3 Word Final Syllables

Word-final syllable cannons are as below:

cv  
an-gi  
shirt

cv:  
ni-no:  
is that you?

ccv  
a-yu-dha  
weapon

ccv:  
waha-wwa:  
exclamation

cccv  
daw-ṣṭra  
jaws

ccvc  
śaha-bba:s  
exclamation
2.1.4.2 Syllabic Structure of the Words

The number of syllables in utterance is determined by finding out the peak of sonarity in the utterance. The speech consist of mono-syllabic, disyllabic, tri-syllabic, tetra-syllabic, penta-syllabic and hexa-syllabic structures.

2.1.4.2.1 Mono-syllabic Words

<table>
<thead>
<tr>
<th>Structure</th>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>v:</td>
<td>i:</td>
<td>this</td>
</tr>
<tr>
<td>cv</td>
<td>ni</td>
<td>you</td>
</tr>
<tr>
<td>cv:</td>
<td>ba:</td>
<td>come</td>
</tr>
<tr>
<td>cvc</td>
<td>kdy</td>
<td>hand</td>
</tr>
</tbody>
</table>

(c)v:(c)(c) is the constructed cannon

2.1.4.2.2 Di-syllabic Words

<table>
<thead>
<tr>
<th>Structure</th>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>v cv</td>
<td>i-di</td>
<td>fate</td>
</tr>
<tr>
<td>v: cv</td>
<td>a:-ta</td>
<td>play</td>
</tr>
<tr>
<td>v:cv cv</td>
<td>a:d-ra</td>
<td>because</td>
</tr>
<tr>
<td>vc cv</td>
<td>ob-na</td>
<td>he alone</td>
</tr>
<tr>
<td>vc cv:</td>
<td>aj-ja:</td>
<td>grand father</td>
</tr>
<tr>
<td>vc ccv</td>
<td>an-gla</td>
<td>front yard</td>
</tr>
<tr>
<td>cv cv</td>
<td>gu-di</td>
<td>temple</td>
</tr>
<tr>
<td>cv: cv</td>
<td>ti:-ki</td>
<td>necklace variety</td>
</tr>
<tr>
<td>cv: cv:</td>
<td>pa:-ya:</td>
<td>mode</td>
</tr>
<tr>
<td>cvc cv</td>
<td>baŋ-na</td>
<td>colour</td>
</tr>
<tr>
<td>ccv: cv</td>
<td>kri:-de</td>
<td>play</td>
</tr>
</tbody>
</table>
2.1.4.2.3 Tri-syllabic Words

| cv c cv | a-ra-sa | king          |
| cv: c cv | i-na:-mu | prize         |
| v: c cv | a:-ka:-śa | sky          |
| v: cv cv | a:-yu-dha | weapon       |
| vc cv cv | i-p-ṭi-ge | a part of an horizontal drum |
| v: c cv cv | a:k-ru-ti | shape        |
| v ccv cv: | a-tha-wa: | or           |
| v: cve cv | a:-ca:r-yā | teacher    |
| v: cve cv | a:-car-su | perform      |
| v cve cv | a-dak-ka | therefore    |
| vc cccv: cv | ab-bhya:-sa | practice |
| vc cv: cv: | an-ta:-ru | tells        |
| v cve ccv | o-lan-gla: | in yard     |
| vc cve cv | ar-wat-tu | sixty        |
| vc cve ccv | it-tan-tri | it is said that it was there |
| vc ccv: cv | an-tha:-du | like that   |
| v: cve ccv | a:p-te:s-tru | relatives  |
| v: cve ccv: | aṣ-tu:r-gu | to all      |
| v: c ve ccv | a:d-tid-dru | used to play |
cv cv cv \textit{karan}i \quad \text{black part of the \textit{muccuge} of the horizontal drum}

cv: cv ccv \textit{sa:-ra-thi} \quad \text{charrioter}

cv cv: cv \textit{ka-pa:-la} \quad \text{skull}

cv: cv: cv \textit{jo:da:-ta} \quad \text{two plays playing on two stages alternately}

cv: cv cv \textit{ka:-ni-ke} \quad \text{present (N)}

cv: cv cvcc \textit{ba:-ju-band} \quad \text{armlet}

cvc cv cv \textit{kan-na-di} \quad \text{mirror}

cvc cv: cv \textit{kol-la:-ra} \quad \text{necklace}

cvc ccvc cv \textit{san-ksip-ta} \quad \text{summary}

cv:c cvc cv \textit{ka:l-gej-ji} \quad \text{jingle bells}

cvc cv ccv \textit{bra:-man-dru} \quad \text{Brahmins}

cvc:c cv: cv \textit{jhe:n-ka:-ra} \quad \text{a musical sound}

cv:c cv cv \textit{mas-ta-ru} \quad \text{master}

cvc cve cv \textit{gur-til-la} \quad \text{don't know}

cv:c vc cv \textit{no:da:-ra} \quad \text{if any body sees}

cv:c cv:c cv \textit{ke:j-te:w-ri} \quad \text{we hear}

(c)(c)v(:)(c), (c)(c)v(:)(c), (c)v(c)(c) is the constructed cannon.

\textbf{2.1.4.2.4 Tetra-syllabic Words}

cv cv cv cv \textit{ka-ra-di-ge} \quad \text{small box}

cv cv cv: cv \textit{ka-te-ga:-ra} \quad \text{story teller}

cv ccv ccv: cv \textit{mu-kha-wa:-da} \quad \text{mask}
cv: cv: cv cv  cu:-da:-ma:-ni  head ornament of female characters

vc cv cv cv  ma:-ta:-do:-du  delivery of speech

cvc cvc cv cv  san-tar-pa:-ne  offering

cvc cvc cv cv cv  na:l-wat-na:l-ku  forty four

vcv cv cv cv  na:-ma:n-ki-ta  name

ccv ccv cv cv  pra-bha:-wa:-fi  crescent

vcv cv cv cv  par-țu-ga:-ra  a character

ccv cv cv cv  bha:-ga-wa-ta  a story teller

vcv cv cv cv  bat-ta-li-ke  sheath

vcv cv cv cv  ka:l-ku-bu-sa  socks

ccv cv cv cv ccv  mal-la-yud-dha  a type of war dance

ccv cv cv: cv  mu-kha-wi:-ne  sa:j

vcv cv cv cv ccv  ran-gas-tha:-la  stage

vc cv ccv cv  we:-șa-dha:-ri  a character

vcv cv cv ccv  șu:r-pa-na-kha  Shurpanakha

vcv cv cv cv ccv  stu-ti-pad-dya  invocation

vcv cv cv cv ccv  su:t-ra-dha:-ra  story teller

vc cv cv ccv  hu-si-pet-țu  false beat

ccv cv cv cv  swa-ra-ka:-yi  a musical instrument

vc cv cv ccv cv  ka-tha:-ram-bha  starting of the story

vcv cv cv cv  ip-pat-ton-du  twenty one

v: cvv ccv cv  a:-man-tra:-na  invitation

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Constructed cannon for tetra-syllabic word is:
(c)(c)v:(c), (c)(c)v:(c), (c)cv(:)(c), (c)cv is the constructed cannon.

2.1.4.2.5 Penta-syllabic Words

| CV CV CV CV CV | ti-pa-ta-ni-ge         | table                      |
| CV CV CV CV CV | bi-ru-da:-wa-li        | titles                     |
| CVC CV CV CV CV | ban-ɲa-ɡa:-ri-ke     | makeup man                 |
| CVC CV CV CV CV | ban-ɲa-da-wa-nu       | make-up man                |
| CVC CV CV CV CV | mad-da-le-ɡa:-ra      | drum beater                |
| CV CV CV CV CV | ji:-wa-ka-wa-ʃa       | a variety of leather of    |
|                 |                          | mucuge                     |
| CV CCV: CVC CV CV | sa-bha:-wan-da-ne     | salute to the court        |
| CV CCV: CV CV: CV | ka-tha:-nu-bho:-ga    | experience of the play     |
| CVC CV CCV: CCV CV | kar-ɲa-dha:-rat-wa    | leadership                 |
| VC CV CV CV CV | ot-tu-ka-wa-ʃa       | a type of skin of the      |
|                 |                          | horizontal drum            |

Constructed cannon is as below
CV(:)(c), (c)cv(:), (c)cv(:)(c), (c)cv, cv

2.1.4.2.6 Hexa-syllabic Words

| CV CV CV CV CV CV | ke-la-sa-da-wa-nu     | worker                      |
| CV CV CV CV CV CV | ya:-ka:-ɡa-lol-la-du | alright yes (acceptence)   |

Constructed cannon is:
CV(;), (c)(v;), cv(c), cv, cv

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2.1.4.3 Types of Syllables

From the above analysis we can draw the conclusion that in this Register there are following types syllables.

2.1.4.3.1 Open Syllables

Open syllable is a syllable which ends with an vowel or which is not terminated by a coda.

\[
\begin{align*}
  &v & &i-di & &\text{fate} \\
  &v: & &i:-du & &\text{plenty} \\
  &cv & &gu-di & &\text{temple} \\
  &cv: & &ba: & &\text{come} \\
  &ccv & &sas-tra & &\text{weapon} \\
  &ccv: & &kri:-de & &\text{play} \\
  &cccv: & &stri: & &\text{woman} \\
\end{align*}
\]

The constructed cannon is (c)(c)(c)v(:)

2.1.4.3.2 Close Syllables

There are seven types of close syllables, close syllable is a syllable which is terminated by a coda.

\[
\begin{align*}
  &vc & &at-ta & &\text{stage} \\
  &v:c & &a:d-ra & &\text{but} \\
  &cvc & &k\ddot{e}y & &\text{hand} \\
  &cv:c & &ka:l & &\text{leg} \\
\end{align*}
\]
vcc     att             make them to go
ccvc    drus-ti        sight
ccv:c   swa:s-thya     good health

The constructed cannon is as follows:

(c)(c)v(·)c(c)
2.2 MORPHOLOGY

2.2.1 Noun Morphology

2.2.1.1 Nouns

Nouns are those forms which can take case suffixes. They can be classified into two major groups such as:

1. Substantives
2. Pronouns

2.2.1.1.1 Substantives

Substantives are those which are capable of denoting an object, place, person or an idea without depending upon the other reference. The substantive nouns are further divided into two groups namely simple nouns and derived nouns.

2.2.1.1.1.1 Simple Nouns

Simple nouns are monomorphemic forms.

Examples:

\[
\begin{align*}
  a:tta & \quad \text{play} \\
  sa:rathi & \quad \text{messenger} \\
  kiri:tta & \quad \text{crown}
\end{align*}
\]

Simple nouns include two varieties of nouns within them.

They are:

Human Nouns

Non-human Nouns
2.2.1.1.1.1 Human Nouns

They refer to the human beings.

Examples:

- ma:staru  
  teacher
- so:gu  
  character
- sa:rathi  
  charrioter

2.2.1.1.1.2 Non-human Nouns

They refer to the things and animals.

Examples:

- aṭṭa  
  stage
- aṭṭe  
  base
- a:ta  
  play

2.2.1.1.2 Derived Nouns

Derived nouns are those which are derived by adding certain suffixes to the stem. They are not mono-morphemic forms.

Examples:

- bana-ga:ra  
  makeup man
- kuni-ta  
  dance
- di:watige-yawa  
  holder of the lamp
- to:m-ka:ra  
  a tune variety
2.2.1.1.2 Pronouns

Pronouns are those which stand for the nouns. They are classified into two groups.

Personal Pronouns
Other Pronouns

2.2.1.1.2.1 Personal Pronouns

2.2.1.1.2.1.1 First Person

{na:} I Singular

/na:/, /na:n/, /nan-/, /en-/  

Examples of occurrence

1. na: sa:kṣa:t ninna daywawe: bandidde:ne  
   'I am your fate who stands before you'

2. na:nu tamma se:waka, appaṇe koḍiri  
   'I am your servant order me'

3. nanna hesaru ke:lille:ne, ele kunni  
   'Have you not heard my name, you Puppy?'

4. nanage ninnodana:ḍalu purasottilla naḍe ni:ca hengase  
   'I have no time to talk with you, you wretched woman get lost'

5. nanna wamśa:waḷi he:jutte:ne ke:/ju  
   'I will tell about my family listen !'

6. enage appaṇe ma:ḍi guruwarya  
   'O the teacher, order me'
{naːw} we Plural

/naːwu/, /naːw/, /nam-/ 

1. naːwu muːru loːkada gaŋda bandiruwudu.
   'I am the master of the three worlds; that has arrived'

2. naːw tōm darśanakka bandeːwri
   'We have come for your darshana'

3. namag beːku nōm hakkina paːlu
   'We want our rightful share'

4. namminda tappaːtu buddhi
   'We have committed a mistake, O'master'

2.2.1.2.1.2 Second Person

{niːn} you Singular

/niː/, /niːn/, /nin/

Examples:

1. niː aːtaː aːdisu
   'You make the troupe to play'

2. niːnu aːtakka bandi
   'You have come to play'

3. ninaga kuṇitada hadaː gottilla
   'You don't know the style of dancing'

4. nin roːl sariyilla:
   'Your role is not proper'
{ni:w} you Plural
/ni:w/, /ni:m/, /ta:w/ /təm/

Examples of occurrence
1. ni:w barri
   'You come'
2. nimaga e:n be:ku ?
   'What will you have now?'
   'Who are you? What is your name?'
4. ta:w bandri ba:l cholo: a:tu
   'It is nice that you have come'
5. tamma na:ma:nkita we:nu ?
   what is your name?'

In this way reflexive pronoun is used for Second Person Plural.

2.2.1.1.2.1.3 Third Person

Third Person is denoted by the demonstrative pronouns. Gender number markers are added to the demonstrative forms to derive demonstrative pronouns. They are as below:

{-an}, {-al}, {-ar}, {-ad}, {-aw}
Examples:

<table>
<thead>
<tr>
<th>Awan(u)</th>
<th>That he</th>
<th>Iwan(u)</th>
<th>This he</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awafl(u)</td>
<td>That she</td>
<td>Iwafl(u)</td>
<td>This she</td>
</tr>
<tr>
<td>Awar(u)</td>
<td>Those, they (hum)</td>
<td>Iwar(u)</td>
<td>These (human)</td>
</tr>
<tr>
<td>Ad(u)</td>
<td>That, it</td>
<td>Id(u)</td>
<td>This, it</td>
</tr>
<tr>
<td>Aw(u)</td>
<td>They</td>
<td>Iw(u)</td>
<td>They</td>
</tr>
</tbody>
</table>

2.2.1.1.2.2 Other Pronouns

Here interrogative, reflexive and universal pronouns may be added.

2.2.1.1.2.2.1 Interrogative Pronouns

\{da:ru\}


- da:ru: who
- da:wa: whom
- dawudu: which
- delli: where
- dendu: when
- deshu: how much

Examples of occurrence

1. ta:wu da:ru tamma na:ma:nkitawe:nu?
   'Who are you? What is your name?'

2. da:wa kadeyinda bandiri?
   'From where have you come?'
3. tamma ta:ṇadada:wudu he:luwanthawara:gi
   'From where do you hail from, Please tell'
4. delli horaṭiruwudu ?
   'Where are you going'
5. baruwudendu tiliyapadisi
   'In form, when you are coming'
6. deštu bhu:miya oδeyaremHUDU gottilawe nanage
   'Do you think that I don't know how much land you have ?'

2.2.1.1.2.2.2 Reflexive Pronouns

Singular

{tan} one's self
/ta:n/, /tan/

   'She has not done any thing for her self. She is Goddess'

2. tandu e:nu: illa a:kege
   'She does not prosses any thing'

Plural

{tam} them selves
/ta:w/, /tam/

These forms are used as 1Ind person plural forms.
Examples:

*ta:*wu

*ta:*wa

*ta:*wu*a:*ru tumma na:ma:nkitawe:nu ?

'Who are you? What is your name?'

2.2.1.1.2.2.3 Universal Pronouns

Neutral

*{ella}\* 

*ella:ru/, /ellar/

*ella:ru ho:gbe:ku* all of you should proceed

*ella:rgu: ni:r koďu* give water to all

2.2.1.2 Gender

2.2.1.2.1 Masculine Singular

*{-nu}\*

*{\/a/, /-nu/, /-a/, /-a:ra/, /-iga/, /-a:di\, /-wanta/, /-ga:ra/}

*awa(ϕ)* that person

*awa-nu* that person

*huďuga* boy

*ne:k-a:ra* weaver

*okkal-iga* farmer

*kate-ga:ra* story narrator

*guna-wanta* vertuous

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Examples with occurrence

1. **awa: doḍ manaṣa:**
   'He is a great man'

2. **awanu ja:ṇa a:ġidda**
   'He was an intelligent man'

3. **huḍuga abhimanyuwannu konda ra:ksasa ni:nu**
   'You are the demon, who killed the boy Abhimanyu'

4. **ne:ka:rana heṇḍtige: si:rilla**
   'The warers wife herself does not have a saree'

5. **munja:ne okkaliga a:ṭda:ga bhi:ma:**
   'He is a farmer in the morning and is Bhima in the play at night'

6. **i: katega:ranadu kancina kaṇṭha**
   'This bha:ga:wata has loud and melodious voice'

7. **srihariyante a:ta guṇawanta**
   'He is as virtuous as Sri Hari'

---

2.2.1.2.2 **Femenine Singular**

{-lu}

/phi/, /-ṭu/, /i/, /-itti/, /-tti/, /-ki/

Examples:

- **aki(ϕ)** that person
- **maga-ṭu** daughter
- **mαl-ṭi** she pretender

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haga nä-gitti        fussy pot
akko:r-ti            lady teacher

Examples with occurrence

1. *aki i: de:šada sa:mra:jni*
   'She is the empress of the land'

2. *magalu herawara a:stine:*
   'A daughter is always another's property'

3. *malli hanga nindrbx:da bogalu*
   'Don't stand like a dull lady, speak out'

4. *haga na-gitti habba: ma:didra mani mani upa:sa*
   'Family members of the fussy pot will starve, if she celebrates the festival as she is engaged with her own things and has no time for cooking'

5. *akko:r-ti iddiddakka ella: kalasidlu*
   'The lady teacher has taught every thing'

2.2.1.2.3 Non-Human Plural

{-wu}

/-wu/, /-galə/, /-goːlu/, /∅/

*i-wu*          these thing
*a-wu*          those things
*pa:tra-galu*   characters
*soːg-goːlu*   characters
*mandi*         people
Examples of occurrence

1. *iwu baŋŋəd saːmənu*
   'These are the things of colouring'

2. *awu aːtəd maːtu*
   'They are the dialogues of the play'

3. *rowdra paːtraŋə kuŋata canda*
   'It is nice to see the dance of the valorous characters'

4. *soːggoːl sanjilinda baŋŋak kuntaw*
   'The characters sat for makeup in the evening only'

5. *saːwir mandi seːridru aːtaː noːdaːka*
   'Thousands of people had gathered to watch the performance'

2.2.1.2.4 Nueter Gender

**Singular**

{-du}

*adu*  that thing

*idu*  this thing

*daːwudu*  which thing

**Plural**

{-ru}

/*-ru/, /*-t:ru/, /*-andru/, /*-dru/, /*-klu/

**Examples**

*huɗuguːru*  boys

*huɗagx:ru*  girls
Examples of Occurrence

1. *huɖuguru chand kuŋita:ra*
   'Male characters dance beautifully'

2. *huɖugX:ru doɖda:tda:ga irudulla*
   'Female characters are not there in the *doɖda:ta*'

3. *akkhandru aːtak barlilla:*
   'elder sisters does not came to the play'

### 2.2.1.3 Number

Nouns in their original form indicate Singularity and for Plural, Suffixes are used.

#### 2.2.1.3.1 Singular

Examples:

- *attā* stage
- *wanki* an instrument used to fit the bars (strigs) of Mridanga
- *kate* a story
- *soːgu* character

#### 2.2.1.3.2 Plural

{-ru}

- /-ru/, /-andru/, /goːlu/, /-wu/

Examples:

- *nentru* relatives
2.2.1.4 Cases

Case is the relationship between noun and the verb in a sentence, except genetive where the relationship is between the two nouns. In this Register the following types of cases have been identified. Nominative, accusative, instrumental dative, genitive, ablative, locative, comparative, sociative, vocative. Vocative is very special feature in this register. Each of the above has been analysed for their forms and inflections below:

2.2.1.4.1 Nominative

Nominative is expressed by zero suffix. So it is \{\phi\}.

Examples:

na: bande I came
at\texttt{\textasciitilde}ta do\texttt{\textasciitilde}\texttt{\textasciitilde}dyati Stage is big
aki banda:j\texttt{\textasciitilde}u She came
so:g canda:gilla Role is not beautiful

2.2.1.4.2 Accusative

Accusative case is expressed by the following form:

\{-annu\}

/-annu/, /-na/, /lengthening of the last vowel/
Examples:

ra:manannu no:du See the Rama
aki:na kari Call her
a:ţa: no:du See the play

2.2.1.4.3 Instrumental

{-inda}
/-inda/, /-le/, /-linda/
kaɖi:inda bari Draw with the stick
kaɖi:le bari Draw with the stick
kaɖi:linda bari Draw with the stick

2.2.1.4.4 Dative

{-ge}
/-ge/, /-ga/, /-kka/, /-ige/
angige holagi ha:k Stich the shirt
awaga canda:gi he:/ Tell him clearly
di:pakka ennı ha:k Put oil to the lamp
ka:lige buddi he:/ Run, go from this place

2.2.1.4.5 Genitive

{-a}
/-a/, / Böyle
a:ţada sa:ma:nu Things of play
arada:jada banña Colour made by arada:jada
ha[I]i mandi Village people
pX:ţi jana City people
2.2.1.4.6 Ablative

{-inda}
/-inda/, /-linda/

attadinda jigada He jumped from the stage
attadalinda jigada He jumped from the stage

2.2.1.4.7 Locative

{-a:ga}
/-a:ga/, /-li/

bannada:ga In the colour
tippx:ga In the dust-bin
kayli In the hand

2.2.1.4.8 Post Positions

{hatra}
/hatra/, /hante:ka/, /hante:le/

nën hatra si:ri illa: I have no saree
nën hante:ka si:rilla I have no saree
nën hante:le si:rilla I have no saree

2.2.1.4.9 Comparative

{-ginta} better
/-kinta/, /-ginta/, /-kinna/, /-ku:/

awan kuŋatakkinta iwan kuŋata cand
'The dance of this person is better than that person'
awarginta i: mandi colo
'These people are better than those'

a: kiritakinna idu be:sayti
'This crown is better than that'

adaku: id ba:d
'This is worst than that'

### 2.2.1.4.10 Sociative Case

{-ku:da} with

/-ku:da/, /-guŋṭa/

ta:lad ku:da ha:ɖbe:ku
'Sing rhythmically'

da:riguŋṭa naḍad bantu
'It walked along with the road'

**Other post positions**

/sangti/, /sanga:ta/, /jo:ɖi/, /joti/, /himba:le/

awan sangti kunibe:ku
'I have to dance with him'

sanga:ta butti oyyu
'Take this tiffen with you'

aki jo:ɖi bande
'I came with her'

awan joti barbχ:ɖa
'Don't come with him'

awra himba:le koṭkalisu
'Send with them'
Other locative post positions

/mx'ga/, /mX:la/, /keʃaga/, /eʃaka/, /balaka/, /taʃaga/,
hinda/, /munda/, /horaga/, /oʃaga/, /baʃuka/, /naʃaka/, /budaka/

1. edi mx'ga edikawaca barte:ti
   'An armour is worn on the chest'

2. maymx:la eccara ayto illo
   'Are you aware of what in happening around you' ?

3. ka:lkeʃaga geji irte:ti
   'The jingle bells are at the feet of the leg'

4. madli eʃaka bo:na irte:ti
   'The bona is at the left side of the horizontal drum'

5. madli balaka karna irte:ti
   'The karna is at the right side of the horizontal drum'

6. aki ca:pi taʃaga nusuʃwanthaki
   'She is so shrewed'

7. attada hindana guṭi ayti
   'The temple is just behind the stage'

2.2.1.4.11 Vocative

vocative case is denoted by lengthening the final vowel of the nouns. Adjectival forms are added in most of the vocative constructions and these vocative forms are usually sanskrit forms. Some times e:, o:, oy, be, ebe, elai, bho:, etc. are added before the nouns.
Examples are as below:

1. *raːjaː, rawi koːti teːja*
   'O'lord as bright as crore suns'

2. *taːyiː, hanmeːnasina kaːyi*
   'O, mother ripned cilly'

3. *tammaː naːdi munda*
   'O younger brother go ahead'

4. *tangi hoːge, koːmalaːngi*
   'tender bodied younger sister go'

5. *elay. matsyagangafe niːnaːw naːda caluwe*
   'O, fish eyed beauty, what is your native place'

6. *bhoː, jagdiːsane namaskarisuttiddeːne aːsiːrwadisu*
   'I am saluting you bless me, O'Lord of the world'

7. *eː tammaː baː illi*
   'O younger brother, come here'

8. *oː tammaː elligho部副ti*
   'O, younger brother where are you going ?'

9. *oːy tammaː uːr kaŋdi eːnu*
   'O, younger brother have you seen the city?'

10. *beː mudki iwryaːr gotta*
    'O, old lady do you know who are they ?'

11. *ebe yamma naːdi acika*
    'O, old woman go that side'

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12. *riː, tawilli barri*

'you come here'

2.2.1.5 Derivative Suffixes

There are certain suffixes which yield adjectives, adverbs and common human nouns. These are added to the noun stems.

2.2.1.5.1 Adjectives

- **sundarawa:da** beautiful
- **nidida:da** slim
- **kariya** blackish
- **biliya** whitish
- **ra:mana** of Rama

2.2.1.5.2 Adverbs

{-a:gi}

/-a:gi/, /-a/, /-e/, /-i/, /-u/

Examples:

- **sariya:gi** correctly
- **ha: dida** sung
- **kuniyade** not danced
- **ha: di** song
- **kunidu** having danced
Common Human Nouns

{-u|l}a

/-ulla/, /-i/

ariwulí intelligent
ke:di bad man

2.2.1.6 Numerals

2.2.1.6.1 Cardinals

Cardinals of this register are as follows:

ond one
ya:d/erd/el/ two
mu:r three
na:k/na:lk/ four
ayd five
a:r six
yo:j seven
eŋt eight
ombət nine
hət ten
nu:r hundred
sa:wir, sahara thousand
lakṣa lakh
ko:ti crore
akṣo:hiṇi akshohini
One

/ond/, /obb-/, /ob-/, /ok-/, /og-/, /op-/, /on-/, /ot-/, /on-/  

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
<th>Sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>ondu</td>
<td>one</td>
<td>sakhi, indu keṭṭa kanasa kaṇḍe 'Friend I dreamt a bad dream today'</td>
</tr>
<tr>
<td>obba</td>
<td>one man</td>
<td>i: bhuwanakke obbane: cakrawarti 'There is only one emperor for this world'</td>
</tr>
<tr>
<td>ob-la</td>
<td>one woman</td>
<td>ob-la hoṇṭiye:nu 'O, woman, are you going alone'</td>
</tr>
<tr>
<td>ok-kaṇnu</td>
<td>one eye</td>
<td>okkaṇṇa śukla:cari a:gya:na 'He is just like one eyed shukla:cari'</td>
</tr>
<tr>
<td>og-ga:li</td>
<td>one wheel</td>
<td>ratha ogga:li a:ge:ti 'One wheel of the charriot is not working'</td>
</tr>
<tr>
<td>op-pattu</td>
<td>one time</td>
<td>oppat uṇṇawaga suppattige ya:ka ? 'Why so much luxuries for a person who can't offer a meal of a day ?'</td>
</tr>
<tr>
<td>on-ṭettu</td>
<td>one ox</td>
<td>on-ṭettina ji:wna: a:ge:ti 'It has become companionless life'</td>
</tr>
<tr>
<td>ot-ta:te</td>
<td>one side</td>
<td>ot-ta:te kuṇḍru 'Sit one side'</td>
</tr>
<tr>
<td>on-di:tu</td>
<td>very less</td>
<td>ondi:ta:dra ta:lko 'Tolerate a little'</td>
</tr>
</tbody>
</table>
Two parts have to be played

Give two fruits

Two people had come

Two female people had come

Give twenty rupees

Don't want two hundred

People of both the houses had emerged

This dream has two meanings

I have to give thirty rupees

Three hundred people were arrived

We have waited three quarterly of an hour

Three crore Gods might be pleased

Come after four o'clock

Fourty people will come
na:nu:r rupa:yi koḏu: Give four hundred rupees
na:lka:d ku:dle ha: Come at four o'clock

{ayd} five
/ayd/, /ay/

ayd akso:hi ni saynya nannadu My army has five akshohini.
ay-wat jana bandiddru Fifty members were there

{a:ru} Six
/ar-, /a:r/

awa: ar-wattu warṣadawa irbe:ku He may be of sixty years old
a:ru:nu rupa:yi koṭ dagi:ν ma:qse:ni He made the ornaments for six hundred rupees.

{yoːlʊ} Seven
/yoːl/, /eːl/, /yap-

yoːl rupa:yi koḏu, banga:rɡa Give seven rupees to the make up man

munda yappōt rupa:yi koṯra:tu After wards rest seventy rupees may be given

eːl rupa:yi bhaːalla Seven rupees are not enough

{eŋtu} Eight
/yant/, /yamb/

yeŋ ūndi tinda He ate eight ladus
yambattu jana irlilla: There were not more than eighty people

{ombattu} Nine

/ombdt/, /tom-/, /ombay-/  
ombdt ba:li haŋŋu tinda He ate nine bananas

tombdt rupa:yi a:tagi sa:ma:nge kharca:tu  
Ninty rupees were spent on plaything

ombay nu:r jana: bandiddru Nine hundred people came

{hattu} Ten

{hdt}  
hattu/, /att/, /patt/, /wat/, /hann-/, /hadi-/, /hadin-/, /-watt/  
hattu jana kala:widru adi:wi We, ten artists are here

hdt jana awru They are ten people

ip-pattu two tens ippat jana: irlilla:  
There were not mere than twenty people.

hann-ondu ten one hannond jana kala:widaru bandidru  
'Eleven artists were arrived'

hadi-mu:ru ten three a:ta:ka hadimu:ru dina ufada:wa  
'Thirteen days are left for the show of dodda:ta

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hadin-aydu  ten five  hadnaydu kurci a:kađe ha:kri
Put fifteen chairs that side

mu-wattu  three tens  muwattu kurcimundakka be:ku
'Thirty chairs are needed to put infront'

{nu:ru} hundred

/nu:ru/, /nu:r/

nu:r afina sakti ide nanage  I have strength of hundred people

nu:ru pustaka allirabeku  There may be hundred books

{sa:wira}  Thousand

/sa:wira/, /sa:wi/

sa:wir mandi bandidru  Thousand people come

sa:wira rupa:yi koţte  I gave thousand rupees

{lakša}  a lakh

/lakša/, /laksa/

lakša gaľasida  He earned a lakh rupees

laksa kaľakoṇḍa  He lost a lakh

{ko:ṭi}  a crore

/kо:ти/

mukko:ti  Three crore

2.2.1.6.2 Ordinals

Ordinals are formed by adding the ordinal suffixes to the cardinal stems. They are the adjective forms.

\{-ne\}

onne First
erđne (erđ-ne) Second
aydne (ayd-ne) Fifth
hannerđne (hannerđ-ne) Twelth

na: onne sala aṭṭa e:riddu

I played dodda:ṭa first time

\{-la\}

modala (moda-la) First
coccala First shown
maracala Second or not first

modala dinada aːṭad saḍagara managaṇḍ

Compounding Numerals :

na:nu:ru Four hundred
ay nu:ru Five hundred
eṇṭ nu:ru Eight hundred

Compounding Numerals expressing indefiniteness :

ayda:ru (ayd-a:ru) Five six
eṇṭhattu (eṇṭ-hattu) Eight ten
hathanneradu (hat-hanneradu) Twelve
2.2.1.6.3 Fractions

{arda}
/ardha/, /arda:/, /ar-/ 
ardha: roṭṭi tinda 
arpa:wu j la koḍu 
arda tambgi ni:ru kuḍi water

{girda}
/girda/, /gir-/ 
girda roṭṭi tinda 
girpa:w akki anna

Half (1/2)
He ate half bread
Give me half paw jawar
Drink half glass of water

Quarter (1/4)
He ate quarter piece bread
Quarter paw cooked rice

Others :
warīHalf
erdu:wari
ka:l
muk-ka:l

Two and half
Quarter
Three quarters

2.2.1.6.4 Measurements

catā:ku
nawṭa:ku
pa:wu
acce:ru
gidna
se:ru
palla

1/16 seer
1/8 seer
1/4 seer
1/2 seer
4 seers
1 seer
100 seer
Other references of time are as below:

They are post positions:

- sare
- sale
- sarti
- pata
- ond sare
- erd sale
- hët sarti
- ond pata

2.2.2 Verb Morphology

2.2.2.1 Verbs

Verbs are those forms which can take tense suffixes. Verbs are broadly classified into simple verbs and derived verbs. Simple verbs are those having simple roots and they are monomorphemic. Where as derived verbs are those which can take derivational suffixes.

2.2.2.1.1 Simple Verbs

These are monomorphemic forms.

Examples:

1. *kodu*  
   *taṭṭane appane kodu*  
   Give  
   Order me soon
2. **ba:**

   kalyaːnawaːgali wallabhe hoːgi baː.

   Bid you fare well, dear wife

3. **nillu**

   kaðu koːpakke managọabeːda

   Don't give place for wide anger in your mind.

4. **haːdu**

   kategaːra candaːgi haːdxːna

   The story teller sang the song nicely

5. **adu**

   adu doɣda kati

   That is big story

6. **a:**

   aː ašwawannu namma paːgaːdalli bandhisu

   Imprison that horse in our stable

7. **udugu**

   dinadinakke uḍuguttiruwa baṭṭeyːaːgirweyalla

   Why are you becoming so thin day by day. As the shrinking cloth.

8. **guṭuku**

   A gulp of liquid

   The verb-root of simple base forms and their canonical forms are as below:

   aː vː that

   baː cvː come
2.2.2.1.2 Derived Verbs

Derived verbs are those which can take derivational suffix.

1. *kunita* ~ Dance

    *ku:t-kunita no:da:k canda*

    It is nice to see the group dance

2. *banaga:ra* ~ Make-up man

    *banaga:randu kusuri kelasa*

    Work of make up man is delicate.

3. *ha:di* ~ Having sung

    *belatana ha:di katega:ra susta:gya:na*

    Having sung through the night up to the dawn

    Kategara has become tired.

4. *kanadu* ~ Having danced

    *awa kunadu susta:gi bidda*

    He became tired because he danced and he fell down

5. *kunada* ~ The person who danced

    *hen so:gnX:ga kunadawa awna*

    He is the person who played the role of a female
2.2.2.2 Causatives

The first level of the inflection is causal inflection. Causatives are denoted by /-isu/.

Examples:

1. pra:rthisu  To pray
   
   elay mantri, de:warannu pra:rthisu
   
   O, minister pray the God.

2. ti/isu  Make one to understand
   
   i: tantrawannu ti/isuwanthawana:gu

   Make one to understand this technique

2.2.2.3 Tense

Tense refer to the time of action. Description of the tenses in this register includes three types, and the structure of the verb is as follows:

Verb root + causative suffix + tense suffix + moodals + indicative suffix

Three types of tense are:

1. Past
2. Present
3. Future
2.2.2.3.1 Past Tense

Indicates the time of an action which has done. The following are the suffixes found in the data:

/-d/
/-id/
/-nd/
/-tt/
/-tt/
/-kk/

Examples with Occurance:

1. -d
   
   a:ta no:dalu ho:danu
   He went to see the play

2. -id
   
   mu:ru lo:ka carisidanu
   He traveled three worlds

3. -nd
   
   wayri saynikarannu kondu munnađeda
   He killed the enemy and walked away

4. -kk
   
   wayrigala pa:layawannu hokkanu
   He entered the area of enemies.
2.2.2.3.2 Present Tense

It denotes the time of action which is taking place. The tense marker is /-utt/.

Examples with occurrence:
1. *he: ra:je:ndrane:, wandisutte:ne*
   O, Lord I am saluting you
2. *bho: ta:ye:, a:ta kuṇiyuttaidda:ne*
   O, mother, he is dancing

2.2.2.3.3 Future Tense

It denotes the time of action which will take place. The marker is /-uw/.

Examples with occurrence:
1. *elai mu:rkha, kefu he:fuwenu*
   O fool, listen to my speech
2. *bho: ra:ja: tawu i: na:danu gelluwiri*
   O, Lord you will conquer this land

2.2.2.4 Participles

Adverbial participles in this register come after the finite verbs. They are u, e, a and i.

Examples:
*bandu*  Having come
kunadu Having danced
tinnade Without eating
ke:fade Without hearing
ha:di Having sung
ke:li Having heard

2.2.2.5 Negatives

Negatives denotes negation. Here two negative forms are identified. They are /illa/ and /alla/.

Examples :
1. idu ta:wu ma:duwa kelasawalla
   This is not the task that you are supposed to do.
2. awaru nimmalli ungdu saha ho:guwadilla
   They won't even eat in your house

2.2.2.6 Prohibitives

Prohibitives in this register are three in number. They are as follows :

/be:da/, /bx:da/, /ba:rdu/

Examples :
1. elawo khu:la, alanka:ra ninage be:da
   You villen, don't have ornaments.
2. ni: a:ta no:dbx:da
   Don't see the play
3. *inthā: wartane irbaːrdu*

    Shouldn't have such behaviour

### 2.2.2.7 Mood

Mood denote the psychological attitude of the speaker towards an event or an action. Grammatical distinctions in verb forms which express a speaker's attitude to what he is saying.

The following are the different types of mood seen in this register:

1. Imperative
2. Hortative
3. Permissive
4. Obligative
5. Conditional
6. Probable
7. Infinitive
8. Reflexive

#### 2.2.2.7.1 Imperative

It is either a request or a command of an action. It is denoted by a suffix as follows:
{u}

/-iri/, /-u/, /-ϕ/  
  
  nadeyiri  March forward
  ma:diri  Let you do it
  ha:du  You sing
  a:du  You play
  ba:  Come
  ta:  Bring

2.2.2.7.2 Hortative

Hortative expresses wish, which is denoted by {-li}.

/-li/, /-li/  
  
  a:dali  Let act
  kunili  Let dance
  barakolli  Let write themselves
  ha:dkollī  Let sing himself or herself

2.2.2.7.3 Permissive

It expresses the permission and it is denoted by the following suffixes.

{-o:na}

/-o:na/, /-u:nu/, /-u:nu/.

  a:do:ña  Let us play
  a:du:nu  Let us play
  tinnu:nu  Let us eat
  sama:lo:ciso:ña  Let us think together
2.2.2.7.4 Conditional

Conditional mood expresses the condition to perform an action. It is denoted by the following suffixes:

{-are}

/-are/, /-re/, /-ra/

- bandhisuwada:dare: If imprisoned
- na:maskarama:didare: If salutes
- he:lidre: If says
- ha:didre: If sings
- ha:didra: If sings
- ho:dra: If goes

2.2.2.7.5 Probable

It expresses the probability of an action. It is denoted by the post position /-bahudu/ or /-bawdu/.

{bahudu} /-{bawdu}

Examples:
- horadabahudu: May fight
- tilibahudu: May understand
- haradbawdu: May spread

2.2.2.7.6 Infinitive

It states an action which is responsible for another action. Suffixes are:

/-are/, /-re/, /-ra/
{-likke}

/-likke/, /-a:ka/, /-χ:ka/.

karilikke  To call
ke:Ja:ka    To listen
a:da:ka     To play
kuŋχ:ka     To dance
hoŋχ:ka     To beat

2.2.2.7.7 Reflexive

Reflexive is denoted by {-kol}

/-kol/, /-ko:n/.

ma: dikolutta: While doing one's self
madiko:nta   While doing one's self
tinako:nta   While eating one's self

2.2.2.8 Personal Endings

Personal endings are pronominal terminations and are added to the verbal stems. They distinguish person, gender and number. But the gender distinctions are observed in the third person only.

2.2.2.8.1 Personal Endings for the Past Tense

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Person</td>
<td>-e, -ni</td>
<td>-ewu, -wi</td>
</tr>
<tr>
<td>2nd Person</td>
<td>-e, -i</td>
<td>-iri, -ri</td>
</tr>
</tbody>
</table>
Illrd Person  Mas : -anu, -a -aru, -ru
Fem : -alu, -lu
Nue : -ide, -itu -tu, -we, -wu

Examples:

1. na:nu tamma se:waka, bandiruwe prabhu
   O Lord, I, your servant has come.
2. kelasa bagasii bi:t tu na: bandni
   Leaving the work aside I came.
3. i: si:meyeawaregu: bandiruwewu, gurugale
   Teacher, we had came upto this border.
4. illi: tana: bandi:wi
   We came upto hear
5. ni:ne:ke illi bande
   Why you had came here?
6. ninX:ka illi bandi
   Why you had came here?
7. ta:we:ke illi bandiri
   Why you had come here?
8. ni:wX:k illi bandri
   Why you had come here?
9. awanu yuddhakka nadedanu
   He had gone for the battle.
10. awa yudhakka ho:gX:na
    He had gone for the battle.

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11. sakhiyōdane bandafu
She came with her friend.

12. aki bandlu
She came

13. awaru ra:jabi:diyalli bandaru
They came through the king's road
(High way).

14. awru bandru
They came

15. wa:ji to:țawanella ha:luma:dide
Horse has destroyed the garden.

16. wa:ji to:țawannu ha:luma:ditu swa:mi
Horse has destroyed the garden master.

17. kuduri t țanella: ha:l ma:de:ti
Horse has destroyed the garden.

18. nammə to:țadalli wruksagafu
bhugaganakketa:guwante befediwe
In our garden the trees grown so tall
that they can kiss the sky.

19. nêm t țda:ga gi:dago:fi ettra beľada:wu
In our garden trees are grown to a great
height.
## 2.2.2.8.2 Personal Endings for the Present Tense

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Person</td>
<td>-e:ne, -e:ni</td>
<td>-e:we,  -e:wi</td>
</tr>
<tr>
<td>2nd Person</td>
<td>-we</td>
<td>-i:ri,  -e:ri</td>
</tr>
<tr>
<td>3rd Person</td>
<td>-a:ne, a:na</td>
<td>-a:re,  -a:ra</td>
</tr>
<tr>
<td></td>
<td>-a:le, -a:la</td>
<td></td>
</tr>
<tr>
<td></td>
<td>-ide, -eti</td>
<td>-iwe,  -a:wu,  -a:wa</td>
</tr>
</tbody>
</table>

### Examples:

1. **ra:jan, nanna ma:tannu a:lisabe:kendu**  
   **wandisutte:ne**  
   O, king I am saluting you to listen  
   to my words.

2. **na:ninna na:die:ni**  
   I will go now.

3. **na:winnu barutte:we buddhi**  
   O, master let us take the leave.

4. **na:w ho:gilartewi**  
   We will come, bid us good bye.

5. **ni:nu ke:fulzi:we ta:ne ?**  
   Are you listening ?

6. **ta:wu a:lisutti:ri embudu gottittu**  
   We knew that you are listening.

7. **ni:w ke:ftime:ri anta gottittu**  
   We knew that you are listening.
8. awanu a:le:khisuttidda:ne
   He is writing.
9. awa barx:khatta:na
   He is writing.
10. awafu bareyuttidda:fe
    She is writing.
11. aki barx:khatta:la
    She is writing.
12. gili o:duttide
    Parrot is reading.
13. gili o:da:khatte:ti
    Parrot is reading.
14. awaru kuniyuttidda:re
    They are dancing
15. awru kunya:khatta:ra
    They are dancing.
16. awu o:ghtaliwe
    They are running.
17. awu o:ghta:wa
    They are running.
18. awu o:ghta:wu
    They are running.
2.2.2.8.3 Personal Endings for the Future Tense

<table>
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</tr>
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<td>-i</td>
<td>-iri, -ri</td>
</tr>
<tr>
<td>3rd Person</td>
<td>-anu</td>
<td>-aru</td>
</tr>
<tr>
<td></td>
<td>-adu</td>
<td>-awu</td>
</tr>
</tbody>
</table>

Examples:

1. \textit{na:nu bareyuwenu buddi:} I will write my Lord.
2. \textit{na:wu bareywewu buddhi:} O, Lord we will write.
3. \textit{ni:nu bareyuwe} You will write.
4. \textit{ni:wi bareyuwiri} You will write.
5. \textit{awanu padya bareyuwanu} He will write the poem.
6. \textit{awaru bariyuwaru} They will write.
7. \textit{awaʃu bareyuwaʃu} She will write.
8. \textit{idu o:ʤuwudu} It will run.
9. \textit{idu bareyuwudu} It will write.
10. \textit{awu o:ʤuwawu} They will run.

2.2.2.9 Derivation

It is a process by which new forms are formed by affixing or by compounding.
2.2.2.9.1 Affixation

2.2.2.9.1.1 Prefixation

It is a process of affixing a linguistic unit before the root.

Examples:

- an-  an-\textit{ga:lu}  The sole of the foot
  an\textit{gay}  Palm
- a:-  a:swa:da  Taste
- su-  sugu\textit{na}  One who has good conducts
  su\textit{si:la}  One who has good character
- sat-  satpatha  Good way
  saccarita  Having a good conduct

2.2.2.9.1.2 Suffixation

It is a process of affixing the linguistic unit after the root.

- \textit{-i}
  hu\textit{du:gi}  girl
  ka\textit{lli}  she thief
- \textit{-a}
  muduka  old man
  hu\textit{du:ga}  Young man
  hucca  Mad man
-gitti

haːgānaːgiṭṭi  A puffy pot
haːdaːraːgiṭṭi  Prostitute

-iga

naːdīga  A person of a state
aːdīga  Player

-gi

neːygi  Weaving
holīgi  Stiching

-ki

anjīki  fear
nambīki  faith

-ti

gowdīti  Wife of a village leader
deːwṭi  Godess dewate
maːstaraṭi  Lady teacher
neːkaːrkti  Lady weaver

-aːra

kumbāːra  Potter
kammaːra  Black smith
pattaːra  Gold smith

-gaːra

bannagaːra  Make-up man
t ṭagaːra  Gardener
-ga:rkí

  su:lega:rkí  Prostitution

-a:digá

  ha:wadigá  Snake charmer

-tana

  baːdatana  Poverty
  doːtana  Greatness
  kalitana  Brrownness
  manetana  Family

-ka

  eːdaka  Left side
  balaka  Right side
  haraka  Torned
  koʃaka  Unclean

-ne

  onne  First time
  eraːdne  Second time
  naːkne  Fourth time

-sta

  gawrawastá  One who has respect
    (honoured man)
  manetanastá  One who has a family
  rokkastá  One who has money

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-ge:di

*buddhige:di* One who has lost
intelligence

*ma:nage:di* One who has lost respect

-wanta

*haṇawanta* One who has money
*gunawanta* One who has character

-manta

*śri:manta* One who is rich

-i

*nagi* Laughter

-ga

*sāṇga* Very small
*nūnga* Very soft
*jinaga* Very thine

-ta

*kunīta* Dance
*hoḍeta* Beating
*urīta* Burning sensation

-ti

*aṭāti* Measurement
*naṭati* Behaviour

-asu

*tinasu* Eatables
*uṇasu* Food items
2.2.2.10 Compounding

Compounding is a process where two or more constituents unite as to generate a single form and that is known as a compound form. It may be either endocentric or exocentric.
2.2.2.10.1 Endocentric Compound

Endocentric compound is either subordinate or co-ordinate type.

2.2.2.10.1.1 Subordinate Type

In subordinate construction one constituent is subordinate to the other.

Examples:

2.2.2.10.1.1.1 Numeral + Noun

- *na:kmandi*: Four persons
- *mu:rpata*: Three times

2.2.2.10.1.1.2 Verb + Noun

- *rubbugunḍu*: Grinder
- *suḍaga:ḍu*: Grave-yard

2.2.2.10.1.1.3 Adjective + Noun

- *kemphaḷḷu*: Red stone
- *karikallu*: Black rock
- *doḍda:ṭa*: Grand play

2.2.2.10.1.1.4 Noun + Noun

- *ho:ḷgimani*: Stool for preparing a sweet
- *banṇadkaḍḍi*: Coloured stick
- *telisa:ma:nu*: Ornaments of the head
- *ba:yma:tu*: Oral speech
2.2.10.1.2 Co-ordinative Type

In co-ordinative constructions the constituents are of equal ranks.

Examples:

2.2.10.1.2.1 Noun + Noun

- *hola:mani* Farm and house
- *heŋrumakʃu* Wife and children
- *dana:kara:* Cattle
- *pa:papunya* Sin and merit

2.2.10.1.2.2 Numeral + Numeral

- *ayda:ru* Five + six 'a few'
- *hannondu* Ten + one 'eleven'
- *muːrgirda* Three + quarter

2.2.10.1.2.3 Noun + Echo form

Type (1) Echo forms beginning with gi or gi:

- *manigini* House and such things
- *oklugiklu* Tearts and such persons
- *roṭtiɡiːti* Bread and such eatbles
- *pustakaːgistakaː* Books and such things
- *khaːraːgiːra* Sanqch, etc.
- *saːligiːli* School, etc.
Type (2) Echo forms beginning with pa or pa:

\[ \text{haṇipāṇi} \quad \text{Forehead and such things} \]
\[ \text{aːstipāːstī} \quad \text{Property, etc.} \]
\[ \text{hallipallī} \quad \text{Lizard, etc.} \]

2.2.2.10.2 Exocentric Compound

If the meaning of the construction lies outside the construction, it is known as exocentric type of construction.

Examples:

2.2.2.10.2.1 Noun + Noun

\[ \text{gāṇa} + \text{pati} > \text{gāṇapati} \quad \text{Leader (Elephants God)} \]
\[ \text{wighna} + \text{iːswara} > \text{wighneːswara} \text{ Ganapathi} \]
\[ \text{tri} + \text{neːtra} > \text{trineːtra} \quad \text{Shiva} \]

2.2.2.10.2.2 Noun + Verb

\[ \text{sankaː} + \text{hoːdi} > \text{sankaːhoːdi} \quad \text{Suffer} \]
\[ \text{kambi} + \text{eŋsu} > \text{kambieŋsu} \quad \text{Imprisoned} \]
\[ \text{topagi} + \text{haːku} > \text{topagihaːku} \quad \text{Deceieve} \]

2.2.2.11 Indeclinables

Indeclinables are the forms which do not take the inflectional suffixes. There are mainly two types of indeclinables. They are Qualifiers and Non qualifiers. Qualifiers are sub classified into Adjectives and Adverbs.
2.2.2.11.1 Qualifiers

2.2.2.11.1.1 Adjectives

They qualify the nouns and occur before the nouns.

Examples:

- **hosa** New
- **sundara** Beautiful
- **hafeya** Old
- **colo** Good
- **keṭṭa** Bad
- **tanna** Cold
- **doḍda** Big
- **gidda** Short
- **udda** Long

2.2.2.11.1.2 Adverbs

They modify the verbs. They occur before the verbs. They are of two types (1) simple (2) derived adverbs.

2.2.2.11.1.2.1 Simple Adverbs

- **lagu** Quickly
- **dawd** Quickly
- **sawaka: sa** Slowly
- **rik** Tightly
- **metga** Slowly
- **udda** Long

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2.2.2.11.1.2.2 Derived Adverbs

Derived adverbs are the forms derived by the derivative suffixes.

-ga

becga warm
tanga Cold
netga Straight

-na

laguna Suddenly
sumna Silently
gada:na Immediately
ghasa:na Quickly
ghasakna Quickly

-kota

tinko:ta while eating

-a:gi

hecca:gi Generally
ni:ta:gi Clearly

-kX:ra/-kX:sa

tindkX:nra After eating
ma:dikX:sa After doing

-gadase

hindagadase Afterwards
2.2.2.11.2 Non Qualifiers

Non-qualifiers are of two types. They are as below:

2.2.2.11.2.1 Bounded

- *maṭa, tanaka:* Upto that
- *ku:ḍa, gu:ḍa* With
- *jo:ḍi, Ḧoti* With
- *biṭṭa* Left

2.2.2.11.2.2 Free

- *aṣṭa* That much
- *matta* Again
- *anta:, antha* That type
- *a:dra, a:dare* Because
- *athawa:, atwa:* Or
- *oy* Interjection
- *badabada* Onomatopoeic words

2.2.2.11.3 Repetitives

They are also called as onomatopoetic words.

- *paṭapaṭa* *baḍabaḍa*
- *gaṭagaṭa:* *phaḍaphaḍa*
- *ripiriπi* *rakaraka*
- *pisipisi* *taṭa:taṭa:*
- *kaṭakaṭa* *tiṭitiṭi*

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2.2.2.11.4 Interjections

2.2.2.11.4.1 For dislike

\( \chi i : \)  
\( s i : \)  
\( t h u : \)  
\( i s s i : \)  
\( \chi : \)  
\( \chi : k \)

2.2.2.11.4.2 For acceptance

\( h u : \)  
\( h a : \)

2.2.2.11.4.3 For pain

\( a y y o : \)  
\( y a w w a : \)  
\( y a p p a : \)  
\( a y y a y y o : \)  
\( a y y o : h a r a h a r a : \)
2.2.2.11.4.4 For surprise
   ale
   oho:
   kañale

2.2.2.11.4.5 For Drawing attention
   yo
   ho:

2.2.2.11.4.6 For appreciation
   sahabba:s
   bha:pure
   bhappare
   bhale
   bhalare

2.2.2.11.4.7 For joy
   hala halalalala:
   ha:
   a:ha:
2.3 SYNTAX

Register of Dodda:ta includes many varieties of syntactic constructions. Here an attempt is made to analyse these syntactic constructions, under the three main headings. They are Phrases, Clauses and Sentences. Further classification is made within them for the detail study.

2.3.1 Phrases

2.3.1.1 Noun Phrase

A noun phrase is the group of words which is headed by a noun. They are endocentric constructions. The units here have the same syntactic function as their head or heads. They may be either sub-ordinate type or co-ordinate type.

2.3.1.1.1 Subordinative Noun Phrase

Sub-ordinative noun phrase consists of a head and one or more attributives which precede the head. Examples for such noun phrases are as below:

- gand so:gu Male character
- hejji kuña:ta Step dance
- a: tōd pada Song of the play
- ēd na:ma Horizontal sacred mark
- are kacce Half hem
- ilkēl si:ri Saree of Ilkal
2.3.1.1.2 Coordinative Noun Phrase

This type of phrase includes two or more nouns or noun phrases which are of same rank or status. So here all the units are of same importance. Examples are as follows:

datti kubusa  Saree and blouse
odawi wasta  Ornaments and clothes
tala mX:ja  Cymbals and troupe
sakti yukti  Strength and cleverness
wa:pi ku:pa taţa:ka  Well and the like
daŋdu billu bhille  Hunting weapons
dhi:r wi:ra gambhi:ra  Courageous, valourous, dignified

2.3.1.2 Adjectival Phrase

A phrase or a group of words which function as an adjective is treated under this heading. An adjectival phrase consists of demonstrative, numeral, possessive, quantitative and qualitative adjectives.
Examples are as follows:

- **i: likhita**: This script
- **i: sabha**: This court
- **a: aśwa**: That horse
- **a: lo:ka**: That world
- **ondu tingalu**: One month
- **mu:dalapa:ya**: Eastern mode
- **uttara de:ša**: Northern country
- **arada:la da baṇṇa**: Colour made out of arada:la
- **aṭa ta:la**: Eight beats (of cymbals)
- **eṇu dikku**: Eight directions
- **kamalane:tre**: Lotus eyed
- **honna ba:ṇa**: Golden arrow

### 2.3.1.3 Adverbial Phrase

A phrase or group of words which function as an adverb is identified as an adverbial phrase. It consists of the adverbs of time, place, direction and manner.

Examples are as follows:

- **ghasakna ho:gu**: Go soon
- **lagu: ba**: Come quickly
- **atta:g sari**: Move that side
- **kerx:g ha:rida**: He jumped in the pond
- **atta: e:ride**: I climbed the stage
canda:gi nintiru taruľa: O, child stand nicely
canna:gi beľesu awananna, he: ta:ye
O, mother bring him up nicely

khamga iru Stay with peace
netga nadi Walk straightly
metga sambha:lsu Care slowly

2.3.1.4 Verb Phrase

Verb phrase, in this register are of two types. They are non-finite or incomplete and finite or complete. Different varieties of them are as below:

2.3.1.4.1 Participle + Noun
anjida mati Freighted mind
nelakkuruľida dușta Dead bad person
paľagida kay Trained hand
keraľida simhiņi Angry lioness
balita bha:wa Ripned feeling

2.3.1.4.2 Noun + Verb
ta:la kati Strike the cymbals
ta:li:m haccu Strat rehearsal
madli ba:rsu strike the mridangam
handaragamba hu:du Erect the auspecious pillar
gu:ta hođi Strike the wooden stick into the wall
2.3.1.4.3 Adverb + Verb

*phašalane tilišu* Inform immediately
*gappane hišada* Held fast
*rik haccu* Stern dealing
*nidha:nawa:gi widhisu* Order slowly
*jappane oppisu* Give suddenly

2.3.2 Clause

Clause is a term used in some models of grammar to refer to a unit of grammatical organisation smaller than the sentence, but larger than phrases, words and morphemes. It is a component of a complex sentence with its own noun-phrase and verb-phrase. There are mainly two types of clauses. They are the main clause and the subordinate clause. The former is nucleus of the construction where as the latter its satellite. The latter is subordinate to the former.

2.3.2.1 Main Clause

Examples:

*kuŋada* He danced
*kudure bandide* Horse came
Wheel of Lord Krishna has brought the head of Arjuna.

Tomorrow war may stop

Upto here our good fortune has come.

2.3.2.2 Subordinate Clause

Examples:

- **candagi kuniyutta**
  - By dancing gracefully.

- **wi:ra:we:sada kunata no:di**
  - By seeing the valorous dance.

- **ha:ru:d no:di**
  - By seeing the flight.

Subordinate clauses are classified into three types. They are:

1. Noun Clause
2. Adjectival Clause
3. Adverbial Clause

2.3.2.2.1 Noun Clause

Noun clause is that which is preceded by the main clause. It is nothing but subject, direct object or complement. It may be finite or non-finite.

Examples:

- **handdrgamba: tingal modla nette:ti**
  - Auspicious piller is erected a month before.

- **awaga kunya:k barlilla**
  - He couldn't dance.
2.3.2.2 Adjectival Clause

An adjectival clause is a subordinate clause which does the work of an adjective. This is formed by deleting the relativized noun phrase together within its case and changing the verb into a relative participle by adding the affix -a in the past tense and -o in the non-past. This observes the grammatical relations in relativized sentences and restricts the type of constituents that they may be relativized. This can be called relative participle clause.

Example:

*a:ra*e ma:did so:gu* The character who did arati
*aattë* hindiro: gu*di* The temple behind the stage

2.3.2.3 Adverbial Clause

Adverbial clause is a subordinate clause which does the work of an adverb. Different types of adverbial clauses are found as the adverbial clauses of time, manner, place and purpose.

Examples:

*a:ta ca:lu a:ga:ka hatta:dru: a:kke:ti*  
Play starts at least at ten o'clock.

canda:gi ba:na* ba*ladu, lagu:na, we:sa: kët be:ku*  
I have to apply the base colour and then have to do the make up.

*khamga a:di bi:*du* You are not fine
2.3.3 Sentences

As the register of *dodda:ta* includes Sanskritized textual language on one side, and the colloquial language with the slangs and taboos on the other side, it is interesting to study the sentence-patterns of this register. Here an attempt is made to study the sentences of this register under the frame-work of Linguistics.

The sentences are classified into the two headings. They are as follows:

1. Major Sentences
2. Minor Sentences

2.3.3.1 Major Sentences

Major sentences are further classified into simple, compound and complex sentences.

2.3.3.1.1 Simple Sentences

Simple sentence is that which possesses a single main clause

*nanage go:tra su:taka taṭṭide*

I am affected by the evil.
We have allowed the horse to roam on the earth.

O, Lord innumerable salutations to you.

2.3.3.1.2 Complex Sentences

Complex sentence possesses a single main clause and is preceded by one or more subordinate clauses.

Examples:

   'I request you to listen to this beautiful script'.

   'To escape from the defilement of sutaka (bad effect) Yudhishtira performed Ashwamedha Yaga and left the sacrificial horse'.

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2.3.3.1.3 Compound Sentences

Compound sentence possesses two or more main clauses.

Examples:
1. *dharmajanalli jnya:nawu: ide, satyawu: ide*
   'In Dharmaraja knowledge is there and truth is there'.
   'Comparison is not possible because that is too high, this is too low'.
3. *adu gaja mX/a, idu ganji mX:lā*
   'That is rich troupe, this is poor'.

2.3.3.2 Minor Sentences

Any word except a finite verb, any phrase except a complete verb-phrase or any subordinate clause occurring in isolation is called a minor sentence. There are mainly two types.

1. Fragment
2. Non-fragment

2.3.3.2.1 Fragment Sentences

In fragment two varieties are seen. They are completive and exclamatatory.
2.3.3.2.1.1 Completive Sentences

These usually occur as answers to the questions or presuppose statements that have already been made. Mostly sentence will function as an independent unit, or can be attached to the neighbouring sentence.

Examples:

1. *ya:ka:galolladu* An expression of acceptence
2. *appane maha:ra:ja* Honour your Lord

2.3.3.2.1.2 Exclamatory Sentences

They express the sudden feelings of surprise, sorrow, joy, etc.

Examples:

1. *hala hala lalala* An expression of joy
2. *bhalare bhalare* An expression of encouragement
3. *sahabba:s* An expression of encouragement
4. *bhale* An expression of encouragement
5. *bha:pare* An expression of encouragement and enthusiasm.

2.3.3.2.2 Non-Fragment Sentences

Non-fragment sentences are of three types.

Subjectless sentences
Vocative sentences
Aphorestic sentences
2.3.3.2.2.1 Subjectless Sentences

Subjectless sentence includes only the verb-phrase. In other words subject is absent here.

Examples:

1. *bogajuwanthawana:gu* Speak out.
2. *he:lutte:ne ke:fu* I will speak, hear.
6. *bahu khabarda:r* Be careful
   (an expression of warning)

2.3.3.2.2.2 Vocative Sentences

These sentences include only the noun-phrase. Adjectives are added to it, which give beauty to the dialogue.

Examples:

5. *e:y ko:ti hengase*

O, monkey-like lady.

### 2.3.3.2.2.3 Aphorestic Sentences

These are big sentences with the conjunctives like if, unless, whether etc. Two or more nouns or verbs may be seen here. Ambiguity is always observed in such sentences.

Examples:


'Let us imprison that horse which has destroyed the sky-kissing trees of our campus, if it is not imprisoned'.
2.4 STYLISTICS

Dodda:ta is not only a fine amalgamation of music, dance and painting but also speech, which blooms as an art in this play. On the basis of the language that the characters use, they are grouped in two different groups. First group includes the characters of gods, demons, heroes and villains.

Examples :

Gods: Ganapathi, Krishna, Hanumanta, Shiva, Goddess Sharada etc.

Demons: Shumbha, Nishumbha, Mahisha, Shurpanakha etc.

Heroic Characters: Arjuna, Bhima, Babhruwahana, Hamsadhwaja, Pramile etc.

Evil Characters: Ravana, Duryodhana, Kichaka etc.

Second group of characters includes sa:rathi, gate-keepers, servants, messengers, gardeners, soldiers, pipers, maid etc. The first kind of characters uses Sanskritized Kannada. Their speech will be full of adjectives, adverbs and sublime in its tone. Their language reflects royal dignity and their towering personality. Unity of language and maturity of their expressions will be fascinating. But many a time, such a language, though pleasant to hear, seems difficult to follow. Sometimes they
use the popular proverbs and riddles which are in the colloquial style and entertain the spectators. Some times when they cannot reproduce the memorised dialogues they use their day-today talk and make the characters laugh.

The second type of characters uses common language. Kannada words will be more in it along with a few words of Sanskrit, Marathi and other neighbouring languages. As these characters use common people language, hence their dialogues are effective.

2.4.1 Different Patterns of Register of Dōḍḍaṭa

Right choice of words and their arrangement in a meaningful order make Dōḍḍaṭa enchanting. An attempt is made to analyse the stylistic aspects, that make Dōḍḍaṭa interesting and which are as follows:

2.4.1.1 Sound-patterns

1. In each character's dialogue, one consonant is repeated in each word. It adds flare and beauty to the speech. This feature is seen in the speech of both the types of characters.

Examples:

From 1st Group of Characters:

Arjuna-elay hamsadhwaja, ta: ta: eṇdu ha:ṭoreyuwa i:
Arjuna - "O, Hamsadhwaia, tell me, who should be this nuissance who is calling you, grandfather? His words are strange and shocking. What may be the intention of his talk?"

From the 11nd Group of Characters:


Servant - "O maid my husband wants to go to war. I had prepared food, eaten and come. So I came late."

2. The word-initial consonant of interrogative forms is changed from /y/ to /d/.

Examples:

<table>
<thead>
<tr>
<th>English</th>
<th>Sinhala</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who are you?</td>
<td>ta:wu da:ru</td>
</tr>
<tr>
<td>Who will ask?</td>
<td>da:ru ke:labeku</td>
</tr>
<tr>
<td>Where had you kept ?</td>
<td>da:walli inniriwe</td>
</tr>
<tr>
<td>Where are you going ?</td>
<td>da:wakađege nadediruwe</td>
</tr>
<tr>
<td>Who had come here ?</td>
<td>darawaru bandawaru</td>
</tr>
<tr>
<td>I am who ? Who am I ?</td>
<td>na:nu darendare</td>
</tr>
</tbody>
</table>
2.4.1.2 Word-Patterns

1. Second person singular-form /ni:nu/ and plural form /ni:wul/ and /nimma/ are rarely used in this register. In their place, the /ta:wu/ and /tamma/ are used to show respect to the addressee.

Examples:

1. swa:mi, ta:wa:rembudu ti:jiyitu
   Swamy, I came to know as to who you are.

2. na:nu tamma se:na:dhipati paːḍamaːduttiddeːne
   I, the sargent, an saluting you.

2. Almost all human nouns are Sanskrit-forms. Most of them are compound words.

For Example:

hansadhwaːja
prabhaːwati
wanapaːlaka
wrusakeːtu
seːnaːdhiːsa
pramiːle
seːwaki
bhaːgawata
sakhi
manmatha
citrangade
ulu:pi
kunti
dharmara:ja
mukunda
keśava
na:ra:yaṇa
mura:ntaka
mruḍasakha
suratha
acyuta
sutrama
indranandana
mrutyunjaya
ma:ramardana
rakkasa:ntaka
lakṣmi:ka:nta
paksiwa:hana
ba:lakawatsala
pha:lguṇa
śwe:tawā:hana
dhananjaya
kiri:ti
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2.4.1.3 Syntactic Patterns

1. Unusual impersonal constructions are more common in this register. It adds beauty while delivering the speech.

\begin{align*}
\text{ma:gu} & \quad \text{Do} \\
\text{he\text{-}uwanthawana:gu} & \quad \text{Utter} \\
\text{boga\text{-}uwanthawana:gu} & \quad \text{Speak out} \\
\text{ho:guwanthawana:gu} & \quad \text{Go}
\end{align*}

2. Rhyme is an important aspect of \textit{dodda:ta}. Each phrase of each sentence of \textit{dodda:ta} will have rhyme. It adds flair to the casual talk. The rhyme-scheme adds musical quality to the ordinary talk. Two types of rhymes can be noticed here. They are:

- Rhyme-Consisting Noun
- Rhyme-Consisting Verb

**Rhyme-Consisting Noun**

Examples:

1. \textit{doregale bangairada garigale}

O Lord, of golden feathers.
2. *ta:yi* : *hanmeṇasina kayi*
   O mother, ripened chilly.

3. *de:wa ji:wa prabha:wa*
   O God, light of life.

4. *swa:mi siṣya jana pre:mi*
   Swami - lover of disciples.

5. *de:wa bhakta sanjī:wa*
   O divine being, life of devines.

**Rhyme-Consisting of Verbs**

Examples :

1. *ucca:ra ma:damma: accaganga:fe*
   Speak out, beautiful eyed lady.

2. *du:radalli nille durmo:hi*
   Stand apart, wretched.

3. *eccara:go: hucca partha*
   Awake, stupid Partha.

4. *terajo: dura:la:*
   Go off, villain.

5. *kaṭṭi bid:o: katākrira*
   Butchers, do imprison.

3. Another important syntactic feature of *dodda:ṭa* is character commanding other characters. Standing in-front of another character, a character says *he:ṭuttene ke:ṭul*
listen to me, carefully, and the response of the other character is /he:fuwanthawana:gu/ or /ade:niruwudu he:fu/ 'come on, speak out, what you intend to speak'. This manner of speaking of the characters belonging to the first group not only draws the attention of the listeners but also engages their attention. Such stereo-typed expressions are followed by the beautiful heroic step which contributes to the charm of the play.

4. Exclamations are often used in doddä:Äta. They express, wonder, appreciation, enthusiasm, encouragement, joy, sorrow, etc. They make the play effective and appealing:

Examples:

<table>
<thead>
<tr>
<th>Expression</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>wahawware wahawwa</td>
<td>Expression of appreciation</td>
</tr>
<tr>
<td>wahare wahawwa</td>
<td>Expression of appreciation</td>
</tr>
<tr>
<td>wahawwa</td>
<td>Expression of appreciation</td>
</tr>
<tr>
<td>sahabba:s</td>
<td>Expression of encouragement</td>
</tr>
<tr>
<td>bhalare</td>
<td>Expression of encouragement</td>
</tr>
<tr>
<td>bhalare bhalare</td>
<td>Expression of encouragement</td>
</tr>
<tr>
<td>a ha ha:</td>
<td>Expression of joy</td>
</tr>
<tr>
<td>hala hala la la la</td>
<td>Expression of joy</td>
</tr>
<tr>
<td>ayyo:</td>
<td>Expression of sorrow</td>
</tr>
<tr>
<td>ayyo: hara hara</td>
<td>Expression of sorrow</td>
</tr>
<tr>
<td>aha:</td>
<td>Expression of joy</td>
</tr>
</tbody>
</table>
5. As each dialogue begins with the name of the addressee which is accompanied by adjectives, the language becomes intimate and warm.

Examples:

1. ela:, dhuradhi:rana:da babhruwa:hana
   'O, great warrior Babhruwahana?'

2. ela:, mantri:swara
   'O, supreme minister !'

3. bho:swa:mi, krišṇa parama:tmane:
   'O, Lord Krishna'.

4. ela:, hiriya tandeye:
   'O, elderly father'.

5. appa:, kuvara:
   'O, my dear child'.

6. hettawanantiruwa attewwanaware
   'O, mother-in-law, who is just like a mother'.

7. he: tangi, ko:mala:ngi
   'O, tender-bodied younger sister'.

8. e:ne: du:tika:
   'O, what is the matter, lady messenger'.

6. In dodda:ta, many a time, the characters use popular sayings or proverbs to prove their point or to provide evidences to their statements or to form the base for conversation.
Examples:

1. *maːdida paːpakke manawēː saːkṣi; toːdida kuːpakke jalaweː saːkṣi.*

'Mind is an evidence for the sin committed; water is an evidence for the well that has been dug'.

2. *uriyuwawanu niːru paːlaːguwudu sahaja*

'One who boils with anger definitely will be destroyed'.

3. *haːwige haːleredare wiːsawu heccuwudu*

'If milk is poured to the snake its poison will be intensified'.

7. Sanskrit poetic lines *shloːkaːs* are quoted by the characters. Usually sublime or dignified characters quote them.

Examples:

1. *aːtma buddhi sukhaːśyaiva, gurubuddhi wiːsēːsataha; parabuddhi winaːsaːya, striːbuddhi praːjayantika.*

'One's own wisdom leads to happiness, that of the teacher in particular. Other's wisdom leads to destruction and woman's wisdom is all-destructive'.
2. *aputrasya gati*<i>ra:sti</i>

'A son-less man is ineligible for liberation'

3. *paras*<i>tri</i>: *darsane*: *cittana*: *śanam* *witta* *na*: *śanam*; *maithune*: *raktana*: *śam* *tu* *na:*<i>ri</i> *pratykṣa* *ra*: *kṣasi*.

'A sight of another lady leads to the mental disturbance, to the loss of money; intercourse leads to the loss of blood, woman is a visible demon.

4. *wina*: *sa* *ka*: *le*: *wipari*: *ta* *budhi* 〈

'Mind errs on the eve of ruin'.

8. Though there will be a large number of Sanskrit words, phrases, proverbs, etc., the words of other languages are rather rare.

Examples:

1. *śīfa*: *ras/*

   *ayyo*: *hastage*: *ḏi*, *ninna* *śīfa*: *ras* *annu* *Hastina*: *wattyalli* *wista*: *ra* *ma*: *didare* *wa*: *stawika*.

   'Don't boast of yourself. This will be fruitful if you use it in Hastinapur'.

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2. /nad∅r/

n∅m hoṭṭi salawaːgi appanawaru nad∅r maːdbeːku.
'Sir, please best owed some lively hood on us.'

3. /tayaːr/

tayaːraːgi bandruwe eːneː yuddhakke
'Have you come prepared for the war !'

4. /khab∅rdaːr/

kaːlu muradeːnu bahukhardaːr
'I may break your leg, be careful'.

9. Vocative forms are the important features of doḍḍaːta. They are innumerable in any doḍḍaːta. In the play Pramile alone, we can find more than 225 vocative phrases, and among them 127 vocative forms are referring to men and about 123 vocative forms are referring to women as identified. Vocative forms referring to the male are:

1. heː enna saḍagarada sawbhaːgyane
   'O, crown of my glory'.
2. bhoː monoːhara
   'O, handsome'.
3. heː enna bhoːgasampanna
   'O, my husband, endowed with my pleasure'.
4. bhoː enna bhagyāśaːliyada
   yoːgyawantane
   'O, capable one, endowed with my luck'.
5. *ela: pra:ṇa ka:nta:*
   'O, dear to my life-breath'.

   'O, dear one, with the crest jewel of good knowledge'.

7. *he: ma:ngalya su:tra kaṭṭida mo:hana:nga*
   'O, lovely limbed one, who have tied holy necklace to me'.

8. *bho: srusṭi pate*
   'O, lord of creation'.

9. *he: pra:ṇawallabha:*
   'O, dear to my life'.

Examples of the vocative forms referring to the female:

1. *he: sarasija:kṣiye:*
   'O, lotus-eyed maiden'.

2. *he: maḍadiśiro:maṇi*
   'O, crest-jewel among house-wives'.

3. *bhappare stri:yaḷe*
   'Bravo. O, maiden'.

4. *he: chapala:kṣi*
   O, fickle-eyed one'.

5. *he: wallabhe*
   O, darling'.
6. *elay mandasmita:da sundari*
   O, fair lady, with smile.

7. *bho: mandaga:mini*
   O, maiden, with slow gait.

8. *he: na:the*
   O, mistress.

9. *ela: nalle*
   O, darling.

10. *he: punḍdari:ka:kṣi*
    O, lady with lotus eyes.

11. *bho: mattebhagamini*
    O, maiden with gait of an intoxicated elephant.

12. *ele ka:nta: maṇi*
    O, for-most among the beauties.

13. *he: ka:nte*
    O, darling.

14. *kamala ne:tre:ye:*
    O, lotus-eyed.

15. *he: padmane:tre*
    O, lotus-eyed.

16. *elai sundari*
    Oh, beautiful lady.
17. *bho: mandaha:sufa:*

O, lady with a lovely smile.

Examples of the vocative forms referring to the child:

1. *ela: hasufe*ye  
   O, a small one
2. *ela: kanda*  
   O, child
3. *bho: maguwe*  
   O, child
4. *ela: watsa*  
   O, my son
5. *magu:*  
   O, child
6. *putra:*  
   O, son
7. *kanda:*  
   O, my son
8. *he enna karulina kanda:*  
   O, my dearest child
9. *appa: magane:*  
   O, my dear child

By observing all the vocative forms we can say that in this register vocative forms are of the following types:

**Type One:**

- *ela:*
  - *bho* + Nouns
- *he:

Examples:

1. *ela: kanda*  
   O, child
2. *bho: hengase*  
   O, woman

**Type two:**

- *ela:*
  - *bho* + Adj + Noun
  - *he:
    - *bhappare*
Examples:

1. \textit{elay sadguna tandeye} O, virtuous father
2. \textit{bho: puṇḍu prata:pane} O, courageous boy
3. \textit{he: mo:hana:nga} O, attractive man
4. \textit{bhappare diṭṭa} O, courageous

10. Some stereo-typed expressions are used in \textit{doḍḍa:ta} especially by \textit{sa:rathi}. When he introduces each character to the stage he asks \textit{ltawada:ru tamma nama:nkita:we:nu} 'who are you? what is your name'? The characters don't give the reply directly. They ask the \textit{sa:rathis} name. Then the \textit{sa:rathi} tells his name, and again asks the same question. When he asks for the third time the characters, give their details and tell their names too. Then the \textit{sa:rathi} asks the reason for coming over there. He asks \textit{li: sapha:nagkke e:ke baro:ṇawa:yu} 'What brought you to this auditorium? These sentences and fragmentary sentences like \textit{ya:ka:galolladu}, expression of acceptance and \textit{jadeniruwudu he:Juwanthawana:gu} what do you intend to tell? are standerdized ones. They are stereo-typed constructions.

11. Register of \textit{doḍḍa:ta} is an admixture of Sanskrit. Old Kannada and modern Kannada forms.
Examples:

1. **tamma**  **pa:da:rawindaga\(\text{\texte}\)ige**  **po\(\text{\texte}\)ama\(\text{\texte}\)utte:ne**
   - Kannada  Sanskrit  Old Kannada
   - 'I am falling on your feet' / 'I am saluting you'

2. **enage**  **su:tak**  **ta\(\text{\texte}\)tide**
   - Medieval  Sanskrit  Modern  Kannada
   - 'I am subject to obsequial impurity'

3. **trilo:ka**  **ka\(\text{\texte}\)ntakawannu**  **da\(\text{\texte}\)nti bande**
   - Sanskrit  Sanskrit  Old Kannada
   - 'I have deported the hurdles of the three worlds'

12. Though the speech of the first group is Sanskritized Kannada, by and large, yet they do use common man's language.

   Arjuna - **ele haga\(\text{\texte}\)nagittiya:da prami:fe\(\text{\texte}\)ye: ke:fu ; huccu manassannu eccaradinda hato:ti yallit\(\text{\texte}\)uko\(\text{\texte}\)du ke:fu ; ni:nu \(\text{\texte}\)iraba:gidare olit\(\text{\texte}\)u. illade sokke:ri edura:gi bandare ninna mu:gu mo\(\text{\texte}\)lega\(\text{\texte}\)annu koydu yo:ga:swawannu bidisiko\(\text{\texte}\)du ho:gu\(\text{\texte}\)tte:ne. i: so:gininda phalawilla. yuddhakke sannaddha\(\text{\texte}\)fa:ge: su:fe\(\text{\texte}\)yanthawa\(\text{\texte}\)e.

   'Listen O, you fussy Pramila, control your stupid mind and listen. It is well and good if you bow your head down; otherwise I will cut your nose and breasts and release the sacrificial horse. Stop this fuss, nonsense, get ready for war'.
   - Arjuna.
2.4.1.4 Other Patterns

2.4.1.4.1 Music

Music is the heart of *doḍḍa:ta*. To every beat, rhyme of music of the play the listener responds. So, the responsibility of the singer who is also a story-narrator as well as a musician is very heavy.

The music of *doḍḍa:ta* not only varies according to the events or contexts but also according to the entrance of the characters into the stage and their exit.

When the characters enter the stage a kind of music is produced which is known as *la:lipada* and the process is known as *la:lihaccuwudu* and the dance accompanied by the characters who are entering the stage is known as *a:gamanada kunīta* or *prawe:sa kunīta*. Its notations are as below:

```
la:lila:lima la:lila:lima la:lila:lima la:
```

When the characters leave the stage a kind of music is produced which is known as *digana: haccuwudu*. The dance accompanied by the characters is *nirgamanada kunīta*. Its bols are as below:

```
to:m taka jaŋa

to:m taka jaŋa

to:m taka jaŋa to:m
```
Abrupt change or alternation in music takes place at the end of the poem. In accordance with the change in the music, change in the dance also takes place. It is called ta:jada muric: a break in the beat'.

Notations are below:

\[ \text{dhittom dhitto:m dhitto:m} \]
\[ \text{dhittom dhittam dhitto:m} \]
\[ \text{dhitto:m dhitto:m} \]

The movement of the charriot, the war, the journey and such other scenes are accompanied by the rhythmic singing in the background. The background-music of this is known as ta:nu or ta:nu haccuwudu.

The background-music of only the notes (bols) of mridangam is provided and such other notes are produced and it is accompanied by a drone of harmonium. Shahanai which creates exciting atmosphere is known as ta:lim haccuwudu, Ta:lim or rehearsal is important in dodda:ta.

Though all these different aspects of music do not come under the analytical fold of Linguistics, as the impression of talk or speech depends upon the musical quality; its importance can be felt in impressionistic stylistics than in expressive stylistics.
Background chorus is known as himme:/a. They begin their performance with the tag (ko:cu) i.e. he: de:wa ; O Lord, and sing the song in an elevated tone at the height of their pitch which is known as ko:cu hoŋeyuwudu or ko:cu koŋuwudu. This style adds up to the heroic sentiments of the play.

As doḍḍa:ṭa had made remarkable contribution of words to the world of music it is worthy of being analysed here.

As the language of doḍḍa:ṭa is musical in its nature it is pleasant both to the ear and mind.

**2.4.1.2 Dance**

Dance is also an important part of the doḍḍa:ṭa, a performing art. There are different types. Many words are formed to denote them. They can be enlisted as follows:

1. *heṇ kuṇita, stri: kuṇita* Female dance
2. *gand kuṇita, puruṣa kuṇita* Male dance
3. *nawilina kuṇita* Peacock-dance
4. *kisaga:l kuṇita* Squatting-dance
5. *kuṭa kuṇita* Group-dance
6. *unguṣṭada kuṇita* Dance on the fingers of the foot
7. *yuddha kuṇita* War-dance
8. *a:ganada kuṇita* Entry-dance
9. prawe:ša kuṇita  Entry-dance
10. nirgamanada kuṇita  Exit-dance
11. giragitti kuṇita  Rotating dance
12. dund kuṇita  Round dance
13. kriya: mu:la kuṇita  Action-oriented dance
14. aḍ kuṇita  Cross-dance
15. erḍ hejji kuṇita  Two-step-dance
16. mu:r hejji kuṇita  Three-step-dance
17. na:k hejji kuṇita  Four-step-dance
18. ayd hejji kuṇita  Five-step-dance
19. wi:ra:we:šada kuṇita  Vallorous dance

In this way, many words regarding the dance have been created and they have entered in the casual usage of the language.

2.4.2 Different Dimensions of Register of Doḍḍa:ṭa

In a nut-shell, the speech of doḍḍa:ṭa has five dimensions:

1. Sanskritized Dimension
2. Textual Dimension
3. Colloquial Dimension
4. Slang Dimension
5. Taboo Dimension
2.4.2.1 Sanskritized Dimension

It is that face of register which includes the language used by all the characters of *doḍḍaṭa* which fall in the first group. Most of the words here are Sanskrit-words as well as old Kannada-ones which are Sanskritized. So, the speech is heavily tinged with Sanskrit.

For example:

*bhoː, wasumatiː sane igoː paḍumaṭutteː ne dayawitṭu enna praṇaː magaṭannu swiː karisuwa krupeyaː gabeː ku.*

'O, Lord of the earth, I solute you. Please, accept my salutation bless me'.

In the above sentence, out of the eight words five have Sanskrit base-forms; one has old Kannada and one has medieaval Kannada and one modern Kannada base-forms. Of course, the suffixes are of modern Kannada only. In this way,
speech is heavily tinged with Sanskrit words. So *doḍḍa:ta* has a Sanskrit dimension.

### 2.4.2.2 Textual Dimension

The characters of group I use the textual language. Verbs particularly indicative suffixes are most appropriate examples to prove this aspect.

Examples:

1. *ninage bage bageya:gi he:jiddu sogasa:gide*
   
   'It is fine to tell differently'.

2. *we:da wya:sara appaṇeyya me:rege aswame:dhawannu pra:rambhisidde:we*
   
   'By the order of Vedawyasa, we have started sacrifice.'

3. *enage dhi:ra dhananjaya ennuwaru*
   
   'I am known as valorous *dhananjaya*'.

   
   'Lord Krishna is floating on the leaf'.

5. *kanasondannu kaṇḍenu*
   
   'I saw a dream'.

### 2.4.2.3 Colloquial Dimension

The characters of the second category speak layman's language.
Example:


Servants, gate-keepers, gardeners, etc. use this speech. It is rarely used by the characters of the 1st category.

2.4.2.4 Slang Dimension

Slangs are mostly used by the characters like maid servant, gate-keeper, etc. As the slangs are more effective in giving impressions, doĎda:ta is appealing to rural folk.

Examples:

1. kudari tём nadari:ge tandi:wi ba:/ gadumragi a:ytu buddhi:

 'We had brought the horse before you; it is really a very veritable task'.
2. *appnawaru nazdrma: dbe:ku*

'O, Lord, please, be kind enough and bless us with all the essential gifts'

**2.4.2.5 Taboo Dimension**

The use of unparliamentary language or forbidden words can also be seen here and there. Usually, they are used by the characters of category I and rarely by the characters of category II.

**Examples:**


   'The horse of a bastard has destroyed our garden - Gardener'.

2. Arjuna - *ninna mu:gu molega\l\annu koydu ya:ga:swawannu bi\disiko\ndu ho:gu\tte:ne.*

   'I will cut your nose and breasts down and release the sacrificial horse - Arjuna'.

So, the usage of the words which is prohibited in public can also be seen in this register.

**2.4.3 Linguistic Contribution of Do\d\da:ta**

As mentioned earlier, the music of *do\d\da:ta* has
contributed some words and phrases to Kannada language. For example la:li haccuwudu, digaṇa: haccuwudu, ko:cu hodeyuwudu, ta:nu haccuwudu, himme:la mumme:la, etc. Dance field of doḍḍa:ta, has also contributed the names of different types of kuṇīta or dance. Nearly twentytwo such names are now seen. Apart from them, many proverbs and riddles have been formed due to the influence of doḍḍa:ta and now they are used in the common usages.

For examples:

1. kuṇiyala:radawa atta s tta enda
   'One who can't dance may complain against the stage. It is equalent to the proverb of English-a bad carpenter quarrels with his tools'.

2. kuṇiyala:radab ddi me:ladawana me:le biddalu
   'When failed to enact, the dancer deliberately falls upon a member of a troupe.'

3. ba:ru bigidare maddale na:ri iddare so:bhana
   'Tight strip (belt) is essential to a drum a woman is delightful to the world'

Phrases formed because of the influence of doḍḍa:ta are

1. kuḍitada mx:la Drunkard's troupe
2. be:ka:mi mandi The lazy or idle people
3. a:ta haṅnige baruwudu The show attaining the maturity for play.

As these proverbs and phrases cause change in stylistic patterns of a language they are worthy of being mentioned here.

In this way Doddā:ta which has produced fine words, proverbs and idioms has enriched the Kannada language to a great extent.