PART - III

MICRO REGISTERS OF
DODĎA:ŢA

LEXICO-SEMANTIC ANALYSIS
The register of *Doḍḍa:ṭa* is classified here in three categories on aesthetic basis. They are:

1. Register of Costumes
2. Register of Kinesics
3. Register of Literature

There is no yard-stick to classify such linguistic items exclusively on this basis. It has been classified on a broad base. Colours, dresses and ornaments are included in the category of 'Register of Costumes'. Expressions, acting, gesticulation of limbs and the mode of playing the instruments are placed under the 'Category of Register of Kinesics'. The musical instruments used in *doḍḍa:ṭa* the details of episode, the stage property and details culled from the published and unpublished plays (*doḍḍa:ṭa*) are brought under the category of 'Register of Literature'.

Such a classification has its own limitations because any detail can be incorporated in the category of literature. Besides, sub-division can be made within the 'Register of Costumes'. Further, classification among the musical instruments can be made as percussion and non-percussion. So, avoiding a needless elaborate classification, a gross classification on the aesthetic basis has been made.
Detailed meanings of technical terms in the register are given. One can discern the process of ordering terms becoming technical terms. The meaning of the words taken from the Kittel Dictionary are given first, and then follows the process of their becoming technical terms. Many words occurring in *doḍḍaṭa* are not found in Kannada dictionaries. Hence, they are the contributions of the present study.

The arrangement of the units of the register is as follows:

i, i:, e, e:, a, a:, u, u:, o, o:, p, b, t, d, t, d, c, j, k, g, s, š, ś, h, m, n, l, r, w, y

3.1 REGISTER OF COSTUMES:

/i/

*idaru we:ša*  
Replica of royal dress

*idī we:ša*  
Completely dressed character.

*ina:mu*  
Prize or presentation in the form of cash paid by audience.

Partrons of art to the artists.

*ilkal si:ri*  
Saree woven at Ilkal.

Even male characters use this saree to cover their lower part of body, one end of the piece drawn between two legs and stuck in waist.
Male Character of Dodda:ta

- sikharada kiri:ta
- bhuja kirti
- gade
- ede kawaca
- mungai manikattu
- selle
- wi:raga:se
- gagagara
- ka:legejje
Female Character of Doḍḍaṭa

- kiriṭa
- bōṭṭu
- bula:ku
- jumki
- sara
- to:lkattu
- soṇtapatī (ōdyā:na)
- bali
- karawastra
- ka:lgejje
/iː/  

*iːti*  
Sword - like sharp edged weapon used by male characters.

*iːswarana kaːŋnu*  
Eye of Ishwara. It is painted in the middle of forehead.

/e/  

*ede kaːtu*  
Armour around chest. It is in four sizes. It will be made shining by using pearls, stones, glaze-papers, etc.

*ede kawaca*  
Cover of the chest or armour.

*ede padaka*  
Flap on the chest.

*ettina mukha*  
Mask of an ox or nandi

*eːkaːwaːli sara*  
Single string of pearls

*enne masi*  
Soot of oil lamp used to prepare *kaːjal*.

/a/  

*aṭṭa*  
Stage where drama is enacted. Normal size will be 16'x10'. Flat-stones, wooden planks, soil etc. are arranged as a base of the stage to suit the gaitor to see the dance of characters. The sound produced by the wooden planks when the characters dance helps to rouse heroic aesthetic delectation.
ede kawaca
ede kawaca
ede kawaca
addana:ma

A line drawn horizontally on the forehead of the characters. There will be three or one line of red or white colour bordered by a line. The size or length of this horizontal varies with the various characters.

aŋtu

A gum used to paste different kinds of things while making up dresses for characters. Earlier natural wax was used to paste piece of mirror, colour-paper, lace etc. Tamerind-powder is used to adhere to skin for Maddale. Paste prepared by wheat-flour is used as gum. Siprit-gum made up of petromax spirit and raːla is used to adhere to moustache.

angi

A gown or upper shirt worn by male characters. Different characters wear different coloured and sized gowns. Kingly and other characters wear white, red and green gowns whereas demon-characters wear black gowns. Gowns will be loose and upto waist. All characters put on gowns except Naːrada. Now a days young characters have begun to wear half-sleeved gowns.
arada:Ja

Yellow-colour used for facial make up. This colour is made of substanceses extracted from the trunks and bark of trees. It looks attractive in the dim light.

arada:jada kellu

A yellow stone.

Yellow stone-powder used in make-up of the face for the characters.

ardha chandrakruti na:ma

A line drawn in the shape of half moon on the forehead of the character like Dro:na.

/a: /

a:bharana

Ornaments worn by characters.

a:neya mukhawa:da

Elephant-mask

a:yudha

Weapons of wood used in drama. Arrow, bow, knife, axe, disc etc.

/u/

udi gejje

Ornament worn around waist. Two ends of three strings of ornament are stuck to both sides of waist.

uddandi kiri:ta

Crown of monster.

udda na:ma

Coloured line drawn vertically on the forehead of characters. It is also called
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
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<tbody>
<tr>
<td><em>Vaishanava naːma.</em></td>
<td>White line will be drawn and afterwards two black line on both the sides of white line will be drawn.</td>
</tr>
<tr>
<td><strong>udda b tːtu</strong></td>
<td>Traditional round-shaped application of saffron.</td>
</tr>
<tr>
<td><strong>ugra narasimha</strong></td>
<td>Grave-looking mask of <em>Ugra Narasimha</em>. Lion's mask put on by the character.</td>
</tr>
<tr>
<td><strong>uruṭu b tːtu</strong></td>
<td><em>Tilaka</em>, round-shaped application of saffron in the middle of <em>aḍḍanaːma</em> (horizontal line).</td>
</tr>
<tr>
<td><strong>uruṭu edeːraː</strong></td>
<td>Wooden garland. Pieces of mirror and shining papers are used to prepare this garland.</td>
</tr>
<tr>
<td><strong>ullōn</strong></td>
<td>Woollen used to weave cloth, crown, goblet, anklet, wristlet, etc., of characters. It is used for decoration too.</td>
</tr>
<tr>
<td><strong>ullōn miːse</strong></td>
<td>Woollen moustache.</td>
</tr>
<tr>
<td><strong>/o/</strong></td>
<td></td>
</tr>
<tr>
<td><strong>oḷadogale</strong></td>
<td>Inner garment.</td>
</tr>
<tr>
<td><strong>oḍḍoːlaga weːsa</strong></td>
<td>Costumes of characters like minister, head of the army of the royal court, etc.</td>
</tr>
<tr>
<td><strong>oḍḍyaːna</strong></td>
<td>An ornament worn around waist.</td>
</tr>
</tbody>
</table>
sonța patti (odya:na)
/o:/

{o:le sarpaŋi} An ear-chain.
{o:le} A letter.
Eo: remudi Ear-stud or any ear-ware.
{o:remudi} Hair-knot at the back of the head of female characters.
{o:re baytale} Parting of hair on one side of the head.

/p/

{puttalisaɾa} A garland or chain made of coins or with circular shaped metals.
{pita:mbara} Yellow coloured silk-garment silk-saree with jari.
{pace} Green colour prepared from the powder of two kinds of trees. Now the chemical green colour is used.
{parasu} An axe.
{binga} /b/ Abhrack or the gold-coloured shining powder used in the facial make up.
{bifike:sari} White hair. It is made of strands of pineapple or the greenisidia tree. It is used in the preparation of the mustache and the beard of the characters.
**billu**  
Bow, which is the chief weapon used by the characters in _dodda:ta_. Most of the male characters hold the bow even if it is not necessary.

**bennu ʂa:lu**  
The shawl that is allowed to hang down on the back.

**bennu parade**  
The shawl that is allowed to hang down on the back, a back-curtain, veil, or cloth.

**benɁo:le**  
Big ear-ring worn at the pinna by female characters.

**bennu wastra**  
Back-garment, long cloth hanging on the back of male characters and sometimes, it is short and is tied at the waist. A shawl that is triangular in shape. It is allowed to hang down from the crown and tied to the waist at the back.

**be:gaɗe**  
Tin covered over with some colouring substance.

Tin sheet coated with iron. Earlier it was of lead. Now the aluminium or plastic foils are used. The costumes made of cardboard and wood were attached or fixed to each other with a kind of glue made of wax and Jackfruit
tree's sticky liquid. It is used for nose-rings, sacred-marks and ear-rings.

*battalu kiri:*ta

Concave-shaped crown, that has a circular arch at the back, and worn by characters other than the emperor.

*banna*

Colours applied during make up by the characters. Formerly, natural colours got from stones, *Ingalika, aradala, jungle pacca,* tumeric, vermilion, sindhoor, a type of soil called *je:dimanru, ka:jal,* etc. were used. Now, only tumeric, vermilion, soot and rice-flour are in use. The rest are all artificial colours. First, all the colours were mixed in water and applied. Later on, vaseline was used. Now a days, oil is used as a medium.

*bannada kiri:*ta

Crown worn by the characters other than the emperor. It is also called *battalu Kiri:*ta.

*bannada kallu*

Stone on which the coloured stones are rubbed against and colours prepared.

*bannaga:rike*

Application of colours to the characters.

*bannakke ku:situ-kol:lwudu*

Sitting for the make up.
<table>
<thead>
<tr>
<th>Term</th>
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</tr>
</thead>
<tbody>
<tr>
<td><em>bañana tegeyuwude</em></td>
<td>Removing of the applied colours by using oil and rubbing with cloth.</td>
</tr>
<tr>
<td><em>bañana pettige</em></td>
<td>Small box containing various colours.</td>
</tr>
<tr>
<td><em>bañana haccuwudu</em></td>
<td>Applying colours as a part of the make-up.</td>
</tr>
<tr>
<td><em>bañana kaddi</em></td>
<td>Stick used while applying colours.</td>
</tr>
<tr>
<td><em>bañana tagadu</em></td>
<td>An important tin-ornament worn by characters of the <em>dodda:ta</em>.</td>
</tr>
<tr>
<td><em>bañe</em></td>
<td>Bangle</td>
</tr>
<tr>
<td><em>bañe</em></td>
<td>Ornament of the legs</td>
</tr>
<tr>
<td></td>
<td>Base of the <em>mucchuge</em> of the horizontal drum.</td>
</tr>
<tr>
<td><em>ba:ju band</em></td>
<td>An amulet.</td>
</tr>
<tr>
<td><em>ba:ñada kaddi</em></td>
<td>Arrows used by the characters in the drama. They are made up of wood and</td>
</tr>
<tr>
<td></td>
<td>yellow and white colours are applied to them.</td>
</tr>
<tr>
<td><em>baytalimaṇi</em></td>
<td>Ornament worn at the partition of hair on the head. It is like a chain and</td>
</tr>
<tr>
<td></td>
<td>it bears a locket of beads having on the forehead.</td>
</tr>
</tbody>
</table>
Costume-designer of the ādā:ta. He provides the costumes and ornaments to the troupe.

Clove-shaped ear-ring used by the female characters. It is worn at the top of the ear.

Jewel worn in the centre of the nostrils.

A nose ring. It is a small ring decorated with pearls and beads. Sometimes, only a single bead is inserted.

Dot put on the forehead. This dot is of two types. One is rough and round and the other is long or vertical. This dot is placed in the centre of the horizontal or vertical marks on the forehead of the male characters. For the demons there is a huge rough and round dot at the centre of the forehead.

For the female characters, there is only the long and vertical dot. The rough dot is not used. This dot is of two varieties. One is of the shape of a lamp and the other of the shape of a bud. For the lamp-shaped mark, white dots are made around it.
/bh/

*bha:gawata na:ma*  Vertical sacred mark on the forehead. Small lines drawn by the side of the central vertical mark.

*bhi:mana kiri:ta*  Crown worn by Bhima. It resembles the one that is worn by kings.

*bhuja kiri:ta*  Shoulder-ornaments of the male characters.

*bhujaki:rti*  Shoulder-ornaments made of wood.

*bhuja kaṭṭu*  Shoulder-ornament designed on a piece of cloth or wood with beads, foils, etc. and it differs according to the roles.

/t/

*tilaka*  Mark made of coloured earths etc., upon the forehead either as an ornament or sectarial distinction. It may be a small or long line.

*tirupina hu:wu*  Head-dress of female (or women) characters.

*tura:yi*  Lamp-like structure attached to the end of the turban or crown. Top portion of the crown. Shaped like a lamp and decorated with pearls.
bhuja kiri:ta
Sometime, peacock-feathers are also added.

*turubu* Insert, tuck into, stick in, as flowers in the hair.

Bun of hair at the back of the head usually of the female characters.

*tuṭi* Lip.

*toː bandaː* Amulet worn by the female characters (It is made up of beads and gold).

*toː kaiṭtu* Amulet worn by the male characters. It is tied below the *bhuja kiːrti* and above the elbow. It is decorated with gold coloured beads, glass-pieces and pearls. Their sizes vary according to the roles of the characters.

*triṣuːla* A trident. It is made either of metal or wood. The character who plays the role of Lord Shiva always holds this in his hands.

/d/

*dagale* Loose garment worn by the male characters. It is of red, green or white colour. *Dagale* of demons are black in colour. The young characters wear half-sleeved garments.
to:/bandi of female characters
| **daṇḍa** | Y-shaped wooden stick held by the sages in their hands. |
| **daṇḍra** | Artificial teeth, denture. Metallic or chemically made dentures worn by characters during the performance. Used especially for the demon's characters. |
| **daṭṭi kūppusa** | Garment worn by the female characters. It normally has squares all over its body. |
| **daṭṭi** | Small saree worn by girls. The female characters may wear this garment. |
| **de:war̄a peṭṭige** | Box containing the crowns denoting gods, The masks of gods, the collection of small boxes, the *sudarśana cakra*, the trident, an axe, the sword, etc., except the weapons like bows, arrows, maces. Other weapons are kept in this box. |
| **de:war̄a kiri:ṭa** | Crown used for worship on the stage. There is no tradition of worshipping the idols of gods or goddesses on the stage in *doḍda:ṭa*. The crown itself represents god. (Eg. when the worship of Lord Ganesha takes place, a crown is placed in his name and worshipped). |
de:wi mukhawa:da

Mask of goddess Durga.

de:wi kiri:ta

Spherical crown worn by the character playing Devi-role.

de:wara sa:manu

Things required for the worship of God.

dugguʃa/gugguʃa

A fragrant gum, *Bdellium*. A large timber tree, yielding frankincense or *olibanum boswellia serata, var. glabra Roxb* - the incense that is made from the powder of *olibanum boswellia*. (It is taken all over the stage before the performance actually begins).

doːdaːta

A variety of field-drama found in North Karnataka. It has many things in common with the field-dramas of the *muːdalapa:ya*. It is bigger in stature than the *sanna:ta* which has simple costumes and limited number of roles. The *doːdaːta* is grand in stature with gorgeous costumes and grandiose dances. It is not so popular and neither has it been encouraged. It has now remained the property of some interested people only.

Drama that is unworldly in nature dealing with super-human or supernatural characters like gods, demons,
etc. Since it deals with the stories of such great characters. It is called dodda:ta. Modernity has not yet touched the dodda:ta unlike the sanña:ta and yakshaga:na.

diddi A drum.
dondi Lamp, torch.
dondiyawa Person who holds the lamp.

/ʃ/  
ti:kisara Necklace worn at the base of the neck. It is made up either of gold or artificial beads.

/tuwa:lu/ Hand-kerchief used by the female characters while performing the dodda:ta. (They open the folded hand-kerchief and holding it in the centre, they dance. The female characters invariably use the kerchief).

to:panu Wig cap.

/ja:bu/ Waist-belt worn by the female characters. It is made up of beads, pearls, glass-pieces and sticks and jari.
dhawala:ra  An auspicious a:rati song.

citta:ra  Portrait, any picture. Facial patterns which include the na:ma, or the religions mark on the forehead, the mark of the shankha or cakra, etc., on the face.

cikki  White dots put on the face of the male characters of dodda:ta. Paste is made by using rice-flour and lime. They are mixed with a proportion of 2:1 and then applied. It is the chief part of the make up of the male characters. These dots are applied in the cheeks and the eye-sockets. They are applied where two colours meet. They are also applied by the side of the sacred mark on the forehead. These dots are arranged in the form of lines and they finally end up giving a circular pattern. Sometimes two lines of dots may meet in a straight-line-pattern.

cawri  Wig used by the female characters to suggest that they have long hair. (In dodda:ta since the males play the roles
of female characters, the use of the wig. It is more than that of the 'topan').

cakra
Wheel, circle - the sudarśana chakra of Lord Krishna. It is made up either of wood or of card board. It is the chief weapon of Shri Krishna.

caddī
Under-garment used by the characters. (The dhoti or the saree is worn using its belt).

Red garment at the waist used by the characters playing the role of Hanuman and Jāmbuvanta.

Cakra kiri:ta
Big crown having a crescent at the back. (It is normally worn by the emperor).

candra b t̥tu
Kumkum-mark in the shape of crescent moon on the forehead of the female characters.

candra
Crescent moon placed on the head of Lord Shiva with the silver foil, indicating the river Ganga in front.

Female characters are decorated with the crescent mark on the forehead (If the sacred mark is of the shape of a circle resembling the sun, it is known as surya.
b ṭṭu. Around this mark, there are lines resembling the rays of the sun).

Type of Ilkal saree. It has small squares all over its body and its border is made of Jari. (The male characters use a way that the pallu of the saree, which is rather gorgeous corner, comes in front. The border appears on the side of both legs).

Edge of the turban or dhoti; end of the song or speech.

1) The young characters usually wear the turban. The edge of the turban is fixed at the waist and when the characters dance, it flutters adding to the beauty.

2) The pattern or the style of the dhoti is changed by fixing the edge of the dhoti either in-front of the waist or at the back.

3) The choir lends support when the song sung by the Kathega:ra is at its end.

4) The speech in dodda:ta is very important. While one character is at the
end of his speech, the other begins from where he has left. The alliteration of the words is very important here.

**cukki iđuwa krama**

Mixture of the rice-flour and the lime-powder is allowed to stand for an hour. First the broad outline of the make up is drawn up. Then the base-colour of either white, pink or yellow is applied. Then the lines are drawn and the dots are arranged. They run parallel to the lines. Even as the moustaches, eyebrows and beard are put on with black colour, and the red colour is applied on the forehead, where the sacred mark is put, the white dots dry up and look beautiful.

**cu:da:maɲi:** Ornament on the head used by the female character.

**/j/**

**je:dimanɲu** White soil used as the foundation for the make up. The *sa:rathi* applies this as religions mark.

**jađegonđe:** Cotton-balls at the end of a hair-plait.

**jangu** Round brass-bell worn by a *jangama* on his leg.

Rust of iron.
**jangal drawya**
Green coloured liquid prepared out of the leaves of *Algliaia litoralis*, or *Algliaia ootarata* trees. It was used in witch-craft and *rangoli*. (Now a days, the artificial green colour is in use).

**jađe bangara**
Golden flowers used in decorating hair plait.

**jari**
Gold-coloured powder used in the facial make up.

Jari string.

**jawuji**
Cloth of any kind.

**jarila:di**
String having shining colour.

**jarata:ri si:re**
Jari-bordered saree, or a sari having jari all over the body of the saree.

**ja:lari:**
Hangings of the ornaments or crowns.

**jumuki**
Ear-stud-ring with a drop. Drop appears to be a small vessel overturned. It hangs down to the stud and either pearls or beads are let loose from it to hang.

**juṭṭu**
Tuft of hair left on the crown of the head at the ceremony of tonsure.
This is a competition between two troupes of *doḍda:ta*. They erect two stages side by side and perform the same story. They perform the scenes of the play alternately.

There is no judge as such to declare the winner. The spectators themselves decide also who the winner is. During this dual performance, disputes would arise over small matters and things would come to such a pass that the performance had to be stripped. Such a dual performance always led to trouble. So, these performances could not be considered as artistic. Such dual performance was perhaps organised to give popularity to *doḍda:ta*.

Now a days, this competition is conducted a bit differently on the same stage. Two troupes enact the same story. One performs at the right side of the stage and the other at the left. There is a single choir. But there are two drummers, two flutists and two storytellers. The story is the same. But troupes belong to different places.
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<tr>
<th>Word</th>
<th>Description</th>
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<tr>
<td>kitta</td>
<td>Powdered iron used for the <em>Karna</em> of the <em>muccuge</em> of the horizontal drum.</td>
</tr>
<tr>
<td>ke:sara</td>
<td>White artificial hair from which wigs, moustaches, beard of the old characters are prepared eg. Drona.</td>
</tr>
<tr>
<td>kapani</td>
<td>Piece of cloth worn by <em>Na:rada</em> below the waist.</td>
</tr>
<tr>
<td>kaŋṭha maṇi sara</td>
<td>Necklace of beads and pearls worn by the characters.</td>
</tr>
<tr>
<td>karani</td>
<td>Central black portion of the <em>muccuge</em> of the horizontal drum.</td>
</tr>
<tr>
<td>kaŋṇa reː:khe</td>
<td>lines drawn below and above the eyes, both in white and red colours.</td>
</tr>
<tr>
<td>karna kuṇḍala</td>
<td>Kind of ear-ornament used by the male characters.</td>
</tr>
<tr>
<td>kara wastra</td>
<td>Hand-kerchif, small cloth used by the female characters while performing their roles.</td>
</tr>
<tr>
<td>kaṭṭu</td>
<td>To bind, to tie.</td>
</tr>
<tr>
<td></td>
<td>Knots tied while wearing various costumes.</td>
</tr>
</tbody>
</table>
karna kundala
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>kacci</strong></td>
<td>Garment worn by the male characters. It is worn from the waist and it covers both the legs. There are varied styles of wearing this garment.</td>
</tr>
<tr>
<td><strong>kadaga</strong></td>
<td>Bracelets, bangles, used by the female characters. It is made up of wood or metal. It may be either a single piece or several pieces put together, but it is always hollow.</td>
</tr>
<tr>
<td><strong>kanaḍi ku:disuwudu</strong></td>
<td>The processes of attaching the glass pieces to the costumes and ornaments.</td>
</tr>
<tr>
<td><strong>kanaḍi haraṭu</strong></td>
<td>Small piece of glass used while making the costumes.</td>
</tr>
<tr>
<td><strong>kannaḍi</strong></td>
<td>Mirror.</td>
</tr>
<tr>
<td><strong>kappu</strong></td>
<td>Mirror used while applying the make up.</td>
</tr>
<tr>
<td><strong>kallu</strong></td>
<td>Black. Black colour is used to draw the eye-brows, eye-lashes, <em>tilaka</em>, <em>nama hair</em>, beard, etc.</td>
</tr>
<tr>
<td></td>
<td>Precious stones used in the ornaments.</td>
</tr>
<tr>
<td></td>
<td>A flat-sided stone used to make the colour.</td>
</tr>
<tr>
<td><strong>kawaca</strong></td>
<td>Armour made up of either a cloth or metal. It is used to protect the upper parts of the body. It is a costume, tailor-made for the character.</td>
</tr>
<tr>
<td><strong>kara wastra</strong></td>
<td>Small cloth or kerchief always used by the female characters, while on the stage. It is normally noticed that they unfold it while dancing. It is held in the right hand and it flows downwards from the right hand and makes an attractive sight.</td>
</tr>
<tr>
<td><strong>karna kuṇḍala</strong></td>
<td>A ear ornament worn by the male characters. They are made up of wood and decorated by colour glass pieces, etc.</td>
</tr>
<tr>
<td><strong>kamaṇḍalu</strong></td>
<td>Vessel having the beak and a handle.</td>
</tr>
<tr>
<td><strong>kay po:cu</strong></td>
<td>A wrist-ornament.</td>
</tr>
<tr>
<td><strong>kay kaṭṭu</strong></td>
<td>Hand-tie. Ornament tied at the wrists by the male characters. They are also known as mungai maṇikaṭṭu.</td>
</tr>
<tr>
<td><strong>ka:l kaḍaga</strong></td>
<td>A kind of bangle worn by the male characters to the legs. It is made up of metal and is hollow. This hollowness from within makes it produce sounds.</td>
</tr>
</tbody>
</table>
ka:ge bangara  Mica. The powder of this substance is used to give the shining effect to the face of the actors. It is used even for the na:ma:s.

ka:si kaṭṭu  Designed cloth of triangular shape known as wi:raga:se tied to the waist of the male characters.

ka:lugaggara  A type of bangle worn by the male characters to the legs. It is made up of metal and is hollow. This hollowness from within makes it produce sounds.

ka:l gejji  Jingle-bells tied in a chain used by the characters.

ka:l rule  Ornament worn by the characters to the legs. It is a kind of bangle.

ka:l kubsa  Stocking. It is used by the male characters while dancing.

ka:si paṭṭi  Circular ornament that is worn only by the male characters from the waist down-wards hanging down between the legs. It is made out of a cloth pad studded with beads, mirrors and other things of decorative value.

ka:lu gaggara  Hollow-ornamented silver ring in which there are pebbles etc., that when
shaken, emit the sound of gala gala. It is a metallic ornament worn by the male characters in the leg. It is hollow from the inside and is boat-shaped. It gives resounding sound.

**kumbha kiri:ta**
The small crown used by the female characters.

**kubusa**
Jacket.

**kudure mukhawa:da**
Cloth worn to cover the chest by the female characters.

**koraːra**
Necklace.

**kumkuma**
Vermilion powder used for the worship of God and also for make up. Earlier it was herbally prepared and now it is prepared chemically. It is used during make up.

**katti**
Sword, razor.

A sword made up of wood used by the characters. It is either painted in yellow or white colour.

**/g/**

**gili bhuja kiri:ta**
An amulet which has pictures of either parrot or dolls. It is a crown-like ornament of shoulders.
<table>
<thead>
<tr>
<th><strong>gi:ru</strong></th>
<th>Scrap, to mark the line. The lines are white, black and yellow in colour.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>gi:tu</strong></td>
<td>Lines drawn on the face of the characters. These lines are white, black and yellow in colour.</td>
</tr>
<tr>
<td><strong>gejje:ki</strong></td>
<td>A kind of necklace worn by the female characters.</td>
</tr>
<tr>
<td><strong>gejje</strong></td>
<td>Jingle-bells tied to the legs of the characters. These bells are prepared by mixing silver with bronze. These bells are sewn either on a piece of cloth or on leather.</td>
</tr>
<tr>
<td><strong>ganṭu</strong></td>
<td>Knot tied at various parts of the body to tie either the ornaments or costumes.</td>
</tr>
<tr>
<td><strong>galla bare</strong></td>
<td>Make up of the cheeks. Various shades of colour are made up on the face. The designs of conch and wheel are made on the face. White-dots are also put on the face.</td>
</tr>
<tr>
<td><strong>gadda</strong></td>
<td>Black line drawn at the base of the chin to denote a beard. Artificial beared.</td>
</tr>
<tr>
<td><strong>gaggari</strong></td>
<td>Hollow metal bangle worn by the male characters.</td>
</tr>
</tbody>
</table>
gejji

gaggara/ka:lugaggara
| **gandha na:ma** | Sandale-wood paste mark on the forehead of the male characters. They are usually horizontal in shape. They may be either very small or three long marks. The two small lines on either side of the big vertical mark of sandalwood paste are known as gandha nama. |
| **gaṭṭi daḍi si:ri** | Ilkal-saree. It has a thick border. |
| **gho:ra pa:tra** | Roles of the rakshasas or demons. |
| **ga:jina koḷavisara** | Necklace worn by female characters. It is made up of glass pipes and beads. |
| **gu:ta na:ma** | Religious mark on the forehead of the male characters. It is vertical in shape and red and white in colour. There is a black dot in the centre. Sometimes, two other lines are drawn by the side of the main vertical mark. |
| **gulganji anṭu** | Glue prepared by crushing the fruit of a plant. It is mixed with iron-powder then dried. Then this mixture is mixed with either rice-flour or puffed rice and used in the preparation of the black portion of the horizontal drum. |
gundmani sara  Necklace made up of yellow coloured beads. These are worn by the kings and the female characters.

go:tu na:ma  Horizontal religious mark on the forehead of male characters.

guggula  Belehtium.

gonde  Circular shaped balls of either wool or jari attached to the crown, necklaces or ear-ring.

/s/

sudarśana cakra  Disc of Lord Vishnu.

The character playing the role of Lord Krishna always holds this wooden wheel in his hands as weapon.

stuti padya  Prayer-song.

stri:pa:tra  Female character. The males themselves play the role of the females. They dress royally wearing all kinds of ornaments and if they fall short, then they borrow from the local people. They also borrow the sarees they need and play their roles. The maid may wear a costlier saree than that of the queen herself. It all depends on the ability of the
sallye
characters to borrow. From the point of view of make-up both the queen and her maid are alike.

stri:we:ṣadha:ri  Man playing female role.

si:re  A female garment, saree worn by the male and female characters. The style of wearing the saree differs.

Iṣ  Conch.

śanka  A design drawn by the sides of the eyes and it goes down below to the cheeks.

śikarada kiri:ta  A big crown worn by the emperors in dodda:ṭa.

śalya  Muslin cloth without a border.

A shawl that is allowed to hang down from the shoulders right upto the stomach. This is also called as hegala walli.

śikhe  Tuft or lock of hair on the crown of head. A unique head-dress used by the characters playing the roles of sages, Agni or Shiva.

śu:la  Trident of Shiva.

Sharp-pointed weapon.
kiriːta
kiri:ta
śaiwa na:ma  A horizontal sacred mark worn by the sages.

/h/

hasaru  A green-coloured liquid. Formerly the juice of certain kinds of trees was used, but now artificial colours are used. This colour is used as the base for characters playing the role of Shiva, Atikaya and Krishna.

hagga  Cord or rope to tie dresses of actors. There are varieties of rope like jute-rope, cotton-rope, nylon-rope, etc.

hatti undi  Cotton-balls used by actors to paste on different parts of the face.

hubbu  Eye-brow, decoration or make up of the eye-brows.

hegalawastra  Shawl that is allowed to hang down from the shoulders.

hawaļa  Coral. Coral or red beads used in necklace, amulets, etc.

hawaļada sara  Necklace made of coral or red beads.

hasibanna  Shining colour used in make up. The colour though dry appears as wet due to the shining element.
Moustache. There are three types of moustaches. Some moustaches are drawn, some attached and others are tied. The tied mustaches begin from the nostrils and are drawn upto the ear. The attached mustaches are made of crape hair and are attached to the face with gum. The third type is drawn with a pencil. White mustaches are attached to elderly characters and to *Narasimha*. The youthful characters have small moustaches and sometimes the moustach is absent.

Garland of either flowers, beads or pearls.

Facial make up.

Applying of the foundation or base colours and the drawing of various designs on the face during make up. Main aspects of facial make up include sacred marks, lines, dots, designs, eye-brows, eye-lashes, lips, beard and mustachs.

Mask used for unimportant characters. Eg. : Nandi, Lion, Garuda, Horse, Ganapati, etc.
mukhawarṇikegaḷu

Dharmaraja  
Krishna  
Bhima  
Aswatthama
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>mukha wi:ne</strong></td>
<td>Pipe-line musical instrument used for rising intonation.</td>
</tr>
<tr>
<td><strong>mungai manikaṭṭu</strong></td>
<td>The costumes worn by the male characters at the wrists.</td>
</tr>
<tr>
<td><strong>muḍi</strong></td>
<td>Wig of the female characters, hair-tuft of Lord Shiva which has the river Ganga and the crescent moon.</td>
</tr>
<tr>
<td><strong>mudre</strong></td>
<td>Design like the wheel, conch, dots, flowers, lines, etc., on the face or body.</td>
</tr>
<tr>
<td><strong>mumme:ja</strong></td>
<td>Story-telling troupe, story-teller.</td>
</tr>
<tr>
<td><strong>muragi:sara</strong></td>
<td>Twisted necklace.</td>
</tr>
<tr>
<td><strong>mu: guti</strong></td>
<td>A nose-ring.</td>
</tr>
<tr>
<td><strong>mu:gu boṭṭu</strong></td>
<td>A nose-ring.</td>
</tr>
<tr>
<td><strong>munḍa:su</strong></td>
<td>Turban.</td>
</tr>
<tr>
<td><strong>mukuta</strong></td>
<td>Crown-tip of the corwn.</td>
</tr>
<tr>
<td><strong>mo:hana ma:le</strong></td>
<td>Spherical shaped beads which are designed and arranged in the form of a string.</td>
</tr>
<tr>
<td><strong>mette</strong></td>
<td>Pad of cloth on which beads, pearls, etc., are attached to make the ornaments.</td>
</tr>
<tr>
<td><strong>me:ṇa</strong></td>
<td>Wax used to fix the foils.</td>
</tr>
</tbody>
</table>
mungai manikattu
maṇi  Bead. Eg: metal bead, wooden bead, a glass bead, plastic or synthetic bead.

maṇi sara  Necklace of beads.

niri  A plaited garment. Plaits made while wearing the garments.

ni:ru masi  Black ink or soot mixed in water. The powdered kajal or charcoal is mixed with water to prepare this ink.

naḍupaṭṭi  Waist-band.

na:rumaḍi  Fibre-cloth which is either yellow or saffron in colour. This cloth is worn by sages or by brahmins, traditionally.

na:rina mi:se  Mustache made of fibre. It was made from fibres of trees like palm, pineapple, etc. It was also made from the fibre got from the bark of the pineapple tree. Now a days, the mustache made of wool is used.

na:ru  Fibre used for the preparation of costumes, moustaches, hair and for tying things. Now a days, woolen, plastic and fibre costumes are in use.
<table>
<thead>
<tr>
<th>Term</th>
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</tr>
</thead>
<tbody>
<tr>
<td>nattu</td>
<td>Nose-ring worn by the female characters.</td>
</tr>
<tr>
<td>navilu kiri:ta</td>
<td>Crown made up of peacock-feathers.</td>
</tr>
<tr>
<td>navilu gari</td>
<td>Peacock-feather. It is fixed on the top of the crowns in a circular manner.</td>
</tr>
<tr>
<td>na:ru</td>
<td>Fibre used for the preparation of costumes, moustache, hair and for tying</td>
</tr>
<tr>
<td></td>
<td>things.</td>
</tr>
<tr>
<td>nandi mukha</td>
<td>Mask of a bull worn by characters playing nandi or Ka:madhe:nu role.</td>
</tr>
<tr>
<td>naďakaťtina sara</td>
<td>Waist-belt or the ornament worn at the waist by the female characters.</td>
</tr>
<tr>
<td></td>
<td>Waist-band.</td>
</tr>
<tr>
<td>nu:lu</td>
<td>Fibre-rope used for tying things. String used for sewing the clothes and</td>
</tr>
<tr>
<td></td>
<td>ornaments of the characters.</td>
</tr>
<tr>
<td>/r/</td>
<td></td>
</tr>
<tr>
<td>re:khe</td>
<td>Lines forming the base of the make up.</td>
</tr>
<tr>
<td></td>
<td>They are also called gi:ru, giţu, etc.</td>
</tr>
<tr>
<td>ra:ķsasa kuţita</td>
<td>Dance performed by the demonic characters.</td>
</tr>
<tr>
<td>rangu</td>
<td>Colour-splendour.</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ra:ja we:ṣa</td>
<td>Characters who have some relation with the royalty. Eg: Indrojit, Atikaya.</td>
</tr>
<tr>
<td>rudra:kṣi</td>
<td>A dry fruit made use of as beads for garland. This garland used generally by sages, Jogis and comic characters on necks.</td>
</tr>
<tr>
<td>ruma:lu</td>
<td>Circular shaped cloth turban.</td>
</tr>
<tr>
<td>rekke</td>
<td>Wing of a bird. 'S'-shaped structure on both sides of the crown.</td>
</tr>
<tr>
<td>reppe</td>
<td>Eye-lid.</td>
</tr>
<tr>
<td>ra:ṭa</td>
<td>Perfumed powder made out of the sticky liquid from dammer-tree. When this powder is put into the fire, its fragrance spreads everywhere.</td>
</tr>
<tr>
<td>ra:ja kiri:ṭa</td>
<td>Crown worn by the emperors. It is called shikharada kiri:ṭa. It has a crescent at the back.</td>
</tr>
<tr>
<td>ra:ja baṇṇa</td>
<td>The characters having an equivalent status of a king. They do not wear the ra:ja kiri:ṭa, but wear the baṭṭala kiri:ṭa. They dance in a dignified manner.</td>
</tr>
<tr>
<td>/l/</td>
<td>Belt made of either cloth, instead of the buttons, wool or jari. These strings are used in order to secure the clothes.</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>/w/</td>
<td>Piece of cloth inserted between the legs and is left to hang from the waist. It is a designed cloth with glass pieces, pipes, etc.</td>
</tr>
<tr>
<td>walli</td>
<td>Cloth that is worn over the shoulders.</td>
</tr>
<tr>
<td>we:ša</td>
<td>A dress, apparel, garb, disguise, role of a character. Category of characters like ra:ja we:ša, stri: we:ša, etc., the total paraphernalia of the dodđa:ta.</td>
</tr>
<tr>
<td>we:šadhā:ri</td>
<td>A character.</td>
</tr>
<tr>
<td>waśnawa na:ma</td>
<td>Vertical sacred mark on the forehead of the male character.</td>
</tr>
<tr>
<td>/y/</td>
<td>'Y' shaped stick used by the ascetics to support their hands, while meditating.</td>
</tr>
</tbody>
</table>
ka:si patti/vi:raga:se
3.2 REGISTER OF KINESICS

/i/

idipettu A kind of beat. Eg. tam, dho:m.
idivi:lya Lumpsum remuneration for play.
ilisruti Low tune.
ilimadli Low tune of maddale.

/e/
era du hejji kunita Two-step-dance.

/a/

abhiše:ka A kind of bodily movement made by the characters while singing a song of worship.

abhinaya Acting of the characters like enacting, dancing and singing, etc.

abbara kunita Heroic, odious or terrible dance. Dance of Shiva, Bhima, Duryodhana are few examples for this kunita.

atṭaha:sa Roaring laughter of male characters. By this kind of laughter, appreciative expressions like Aa:haha, ha ha:, wahare wahawwa, etc., are accompanied. Demon characters as well
as brave normally produce this kind of laughter.

aregumpu A mild, melodious beat. This kind of beat is produced joining four fingers beating on the right side of maddale.

arbhaṭa Roaring laughter produced by male characters.

/aː:/

aːṭa kalisodu Teaching of the performance.

/o/

ottu eḍa Strong beat of maddale when struck at the leftside, deputy player of maddale.

ottugumpu Beating strongly producing gumpu sound from maddale.

ottu uriḷike Slow beat.

/u/

uttara paurusha Mockery of courage displayed by uttara.

/p/

punḍu oḍḍo:laga Dance done by the young characters, while making their entry. This dance is lighter and more lively than that of emperor.

233
Youth-dance or the dance of the young characters for eg. Abhimanyu.

Dance suggesting journey or travel.

Steps of the travel-dance.

The dance done by the characters while entering the stage. Notations are la:li la:iima, la:lila:lima, la:li la:lima la:.

Beats or tunes of the horizontal drum.

Processes in which the instrumentalists and the co-ordinate to provide music to the various scenes of the performance in order to enhance its effects and beauty.

Speed of ta:la. Duration of the ta:la.

Manner in which the story-teller or the katega:ra beats the cymbals and sings. The manner in which the performance in carried on. The rhythm in which the cymbals are struck.

Kathega:ra keeps on beating the cymbals and sings. Sometimes in the
middle of the song, he raises the pitch of the song. Then one important member of the choir changes the tune or the rhythm. Then the Kathega:ra changes the rhythm of his song and sings rapidly. At this time, all the characters present dance on the stage.

tripuđe

A type of beat. There are two types in it. One is slow and the other is fast.

twarita

Faster rhythm of cymbals.

twarita tripudi:

Faster rhythm of beat.

twarita jhampe:

Faster rhythm of Jhampa beat.

/d/

digaṇa: haccuwudu

Musical tone that is used for the war-dance and the exit-dance. Either first the tune of that is beaten and then this musical tone is given or sometimes this musical tone is given directly without any introduction.

/dh/

dhitta

A short beat given during war-situations. This beat occurs when the action occurs quickly or when a characters appears or disappears.
quickly. Eg: killing or becoming invisible.

- **dhitta koduvudu**: Choir provides the introductory music to the war-situation.
- **dhingga**: Dance performed during a war-situation and when the characters make their exit.

- **/th/**
  - **thi:wi**: Beauty and dignity of character.
  - **the:nka:ra**: Forceful performances or actions of characters with the music produced by maddale as the:n.

- **/c/**
  - **ca:pu**: Sound produced by the beat of a horizontal drum. (This sound is produced by the pressure of the palm on the mucchuge and the little finger touches the Karna producing the sounds like tam, cham, etc.).
  - **cakra kunita**: Circular dance of artists in a war-situation inviting the opponent for a duel (The kings do not perform this dance as it is not suited for them).
Impression created by one's own style of artistic dancing or unique dialogue delivered.

Competition between two troupes of the dopda:ta. Troupes erect two stages side by side. They enact the same story at both the places. There are many rules to be adhered to by the troupes with respect to the competition as well as the final winner. Each troupe tries to outdo the other troupe in the style of performance, music, mocking laughter, dialoge-delivery, songs, dance, etc. The following are the rules to be adhered to.

1) Both troupes should enact the same story. 2) They can bring in any scene concerned with the story. 3) They can bring in any act or character that is not in contradiction to the story. 4) There is no restriction on the number of characters. 5) A person belonging to one troupe is not allowed to enter another troupe. 6) Only the announced artists can take part in the performance.
If any other artist, is to be included the permission of the other troupe has to be secured. 7) The dances, songs, etc. of the performance should be elaborate. But the troupe which ends the performance first is declared the winner. In order to reconcile these two contradictory rules, the troupes have the freedom either to stretch or shorten the scenes.

**jo:du kunita**
Pair dance (during a war-scene).

**/k/**

**ki:lu**
Wooden nails of about an inch in size. It is used to bring rhythm to the beats of the horizontal drum.

**kisaga:l kunita**
Dance performed by bending the knees. Female characters usually perform this dance.

**kenganṇu**
Red or fiery eye. A style of makeup used for characters. Playing the raudra rasa the makeup man uses red colour on all the sides of the eyes.

**kelasa**
Work. Work done by the characters on the stage.

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<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>katri kuṇita</strong></td>
<td>A type of <em>katri ka:lu</em>. Here two characters confront each other in a war-situation and they cross each other's paths while dancing and this resembles a pair of scissors.</td>
</tr>
<tr>
<td><strong>katri ka:lu</strong></td>
<td>A dance performed in such a manner that it resembles a pair of scissors. It is usually performed to enact the moods of happiness, excitement, etc.</td>
</tr>
<tr>
<td><strong>kare pettu</strong></td>
<td>A beat which produces a resounding sound as <em>nam, tam</em> from the edge of the <em>muccinge</em> of the horizontal drum.</td>
</tr>
<tr>
<td><strong>karadigle</strong></td>
<td>Small covered box. Small box containing all the materials required for the performance.</td>
</tr>
<tr>
<td><strong>karṇadha:ratwa</strong></td>
<td>Helmsman, a pilot, to bear the responsibility of the performance and to carry forward the play.</td>
</tr>
<tr>
<td><strong>kawtuka</strong></td>
<td>Eagerness, Impetuosity. Feeling of excitement and curiosity.</td>
</tr>
<tr>
<td><strong>ka:la:ta</strong></td>
<td>Motion of the feet. The play of the feet of dancer.</td>
</tr>
<tr>
<td><strong>kuṇita</strong></td>
<td>Dance in <em>dodga:ta</em>. Here the movements of legs or steps are given more importance than body-movements and facial expressions.</td>
</tr>
</tbody>
</table>

ko:cu hodeyuvudu  Characteristic change in the rhythm of the song by the choir.

kri:de  Play scene in the performance.

/g/
giriğiṭṭi kunīta  War-dance, whirling around making a circular movement.

gaja mukha  Elephant mask worn by the person who plays Lord Ganesha's role. He has a different role to play in the performance. But now he is Ganesha. He sits majestically on the throne and blesses the characters by raising his right hand while the Ganesha Stuti is going on.

ganapati pu:ja  Worship - Lord Ganesha performed at the beginning of the performance.

gattu  Time-beat in music. Grandeur percieved when the character is performing the dance or while acting.

gatti: pettu  Hard beat of the horizontal drum. The beats are ta:m, to:m, dhi:m, ta:m.
<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td><em>ganḍu kuṇīta</em></td>
<td>Dance of male characters. It manifests bravery and dignity. It involves heavy steps and strikes a note of fear and terror in the hearts of the onlookers.</td>
</tr>
<tr>
<td><em>gahagahisi: nagu</em></td>
<td>Laugh mockingly to show scant respect to their rivals.</td>
</tr>
<tr>
<td><em>gho:ra</em></td>
<td>Terrific, frightful, aweful, villainous character's make-up used for the roles of the rakshasas or demons.</td>
</tr>
<tr>
<td><em>gho:ra baṇṇa</em></td>
<td>Style of make-up used for villainous characters. Eg: <em>ṇaraka:sura</em>, <em>ṭa:raka:sura</em>, etc.</td>
</tr>
<tr>
<td><em>heṇso:gu</em></td>
<td>Female character.</td>
</tr>
<tr>
<td><em>hejje kuṇīta</em></td>
<td>Step-dance. Steps are more important than the facial expressions in <em>dodḍa:ta</em>. On the basis of steps dances are classified as <em>ondu hejje kuṇīta</em>, <em>eraḍu hejje kuṇīta</em>, <em>mu:ru hejje kuṇīta</em>, etc.</td>
</tr>
<tr>
<td><em>hasta uruḷike</em></td>
<td>Hand-roller, a kind of musical instrument used in <em>maddale</em> traditional oriental entertaining game tapping on</td>
</tr>
</tbody>
</table>
maddale joining upperpart of palm, four fingers together.

*haːdu ettikoďuwudu* Raising of the song to a new height from where the choir takes on.

*hodeta* The beat-expression.

/m/

*mušti yuddha* Boxing.

*murita* Change of rhythm by striking the cymbals performed by the *kathega:ra*.

/n/

*nirgamanada kuṇita* Exit-dance.

*naṭane* The vertical mark is made by applying a black vertical line. To this is added a rough black dot. On the side of this are drawn white, red and yellow vertical lines and it looks beautiful.

To the female characters, the vertical sacred mark is applied. The sacred vermilion dot is applied in the shape of a crescent moon or in the shape of a lamp. The full round-shaped kumkum is not applied to the female characters.
nadadparade  Triangular-shaped cloth tied by the male characters to their waist allowing it to flow down.

navilina kunita  Peacock-dance performed by the female characters on the stage. The style in which Goddess Sha:rada dances when her worship is going on.

na:tya  Dance of dodda:ta. In dodda:ta, dance has unique place. Based on the number of steps, we have the one-step-dance, two-step-dance, three-step-dance, five-step-dance, etc. These are the main varieties of steps and they are quite popular. Basing on the male and female roles their dances also vary. There are dances exclusively meant for male and female characters. Based on the manner or style of dancing, the dances can be classified as occupational dance, peacock-dance, circular dance, step dance, group-dance, etc. According to situations, the dance can be classified as exit-dance, war sequence dance, etc.

na:ma  The sacred mark drawn on the faces of the character. They are of two types: vertical and horizontal. The vertical mark is called Vaishnava na:ma or
Bha:govata na:ma and the horizontal mark is termed as Shiva na:ma. The horizontal mark is made by applying white colour to the forehead and then dividing it, or by putting a red horizontal mark and applying a white line to it.

/r/
raudra rasa  Poetic experience of heroism.
ra:ni pa:tra  The queen's character. wi:ra maddale style of striking the horizontal drum while enacting war.

/w/
wi:ra:we:sa  A war-dance. The characters beat their feet rapidly to the ground and taking long strides move all over the stage moving their hands and heads rapidly all the while to express their valour.
writtimu:la kuñita  Occupation-based dance. Various aspects of farming like sowing, harvesting and reaping the crops are shown through actions.

/y/
yuddhada kuñita  Enthusiastic dance performed depicting a war-situation.
ya:ka:galolladu  Expression of the acceptance either of opinions, deeds or decisions.

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3.3 REGISTER OF LITERATURE

/i/  

*ingafika*  
Red coloured substance - made from dark red raw fruits. Now a days chemicals are used to prepare a base colour.

*ingafika kallu*  
Red stones used to get colours for make up.

*iṇđige*  
Design of skin on both sides of *maddale*. *Indige* connects the skin of *muccige* and the body of *maddale*.

/e/  

*i:sugumbajaka:yi*  
Poisonous pumpkin used to prepare musical instrument.

*iletalgi*  
A spell cast to guard characters from evil eye.

/ə/  

*eda maddale*  
Soft, mild booming or thumping sound obtained by striking the left side of *maddale*.

*eda iṇđige*  
*Indige* of left side of *maddale* *iṇđige* connects the skin of *muccige* and the body of *maddale*.
**eda ottu**

Strong beat on left side of *maddale*.

**eda karna**

Dark part of left side leather of *maddale*. It is also known as *bo:na*.

**eda mucige**

Left part of *maddale* which has an orbit 5.5 inches to 7 inches.

**eda pundu**

A male teen-aged character.

**erađane we:ša**

Second character.

**edru wa:da**

Argumentation, irrelevant logic.

/\e:/

**e:ru pada**

War-songs or songs that deal with bravery, fierceness sung in loud tone.

**e:kata:ła**

Single beat of *ta:la* used in prayer-songs.

/\a/

**aḍḍa so:gu**

Clownish characters who make their appearance abruptly in the middle of the performance to arouse laughter among the audience. As these pose obstruction to the action of the play, they are called obstructive characters. Saint, priest, saintly beggars, etc., are some role-models of clownish characters.
**apashruti**  
Discordant notes.

**agasiba:gilu**  
Enterance-gate or main-gate of the village.

**arasa**  
A king.

**adhipati**  
A king or Lord.

**angada**  
Son of *Wa:li. Angada suli* is a character who appears on the stage with monkey god's mask.

**adchowki**  
A sitout located behind the stage. It is a resting place for characters.

**abhraka**  
1) The sedge *cyperus rotundus*.

2) Mica.

**asari:rawa:ni**  
Incorporeal voice produced by group of people standing behind the choir.

**anubho:ga ni:duwavanu**  
Senior artist who will have first hand knowledge of ins and outs of the theatrical performance.

**aṭṭatala**  
A kind of beat.

**aṣṭabha:ra**  
Eight skin-ropes are joined together to fix skin for *maddale*.

**ama:sipuje**  
Special worship performed by *cha:raka* on new moon afternoon.
Set of rules and regulations observed while constructing stage for *doḍdaːtā*. A vast empty space outside the village will be chosen beforehand or well in advance for *doḍdaːtā*. In the midst of chosen site an auspicious pillar is installed. This is an indication of the play to be played. That is also a kind of fit advertisement. Villagers offer worship to this pillar. Along with characters one or two persons from each house set to build stage for play a month before the performance. Including the first pillar three more pillars of 16'x9' size will be erected on four sides of the ground. Four feet above from the ground a stage of wooden planks will be built. Ceiling of the stage will be covered with coarse cloth. Spectators some times lift the coarse cloth tent to peep onto the stage.

*A:ṭa*  
A play. A play enacted with costumes. A kind of theatrical performance which deals with dignified and long theme. Characters of divine nature take part. In all Dravidian languages the term *a:ṭa* is used.
a: tada ga:di
A kind of trolley used to carry belongings of troupe from one place to another. Such vehicles are not in use now.

a: tada tiruga:ta
Movement of the troupe.

a: tada da
One who is connected with the play. May be he is character of the play or player of sahana:yi a musical instrument or background singer or background artist.

a: tada hu:cu
Overwhelming or genuine interest in witnessing dramatic performance.

a: disuwadu
Making artist enact a play either as an offer to the divine or on contract. Even direction of the story-teller is called enactment of the play.

a: dita:l
A kind of beat. Prayer will be in a: dita:l initial beat. Its sound will be fach fach. It does not sound like zum.

a: ca:rya
Teacher like dro:na, Bhi:sma, etc.

a: tada padya
Song sung during the play. It will be normally in campu style. Prayer-song will be usually in the form of six lines stanza.
Glorious play.

A pan.

Emotional speech or emotional dance.

Beginning of the play.

Characters, who display pride. Eg. Duryodhana and Raviṇa.

Different shapes of boxes in which ornaments are kept.

Troupe of artists assembled to enact play.

A kind of box used to keep the belonging of artists.

Theme or portion of a story chosen to enact. eg. Cakravyūha prasanga of Abhimanyu, Droupadi's marriage, etc.

Roles played.

Wearing ornaments for performance.

Doṣṭa is a fine amalgamation of different arts, such as songs, conversation, dance, music, etc. It provides stage for all those who are specialized in folk-arts. A good play is a fine combination of all these arts.
/o/

**oḍḍo:лага**
Royal court.

**ottu maddalega:ra**
Help-mate or assistant to maddale player.

**ottupuṇḍu**
A second preferential puṇḍuwe:sa.

**ottu kawaḷa**
Supportive leather of inner part of maddale.

**okkaṇṇa**
One eyed teacher of demons: śhukla:chari.

**okkaṇike ma:tu**
Initial speech of sa:rathi in royal court-scene asking the characters about the place of arrival, reason for arrival, etc. All characters answer with pride and pomp all questions posed by sa:rathi. Characters are introduced by the kind of conversation. A kind of introductory pretext.

/o:/

**o:ledu:ta**
Messenger.

/ʊ/

**udaya ra:ga**
A tune sung in the early morning. Ex.: mo:hana ra:ga, kalya:ṇi ra:ga, etc.
**urulika**  A kind of beating *maddale* enabling to hear beats broiling fingers and staff.

**usuru**  Utter.

**ucca:r ma:du**  Pronounce.

**/p/**

**pi:thika**  Introduction.

**petṭu**  Rhythm of the horizontal drum. They are three in number as *doḍḍa petṭu*, and *sāṇṇa petṭu*, *husi petṭu*.

**petṭige**  Cloth turban or a readymade turban made of cloth or silk. *Charaka*, the minister and the story-teller wear turbans.

**paudar**  Box where all the necessary articles of the *doḍḍa:ta* are kept.

**panju**  Powder used to dry up the applied colours during make up.

**panju**  A lamp. An iron rod is covered with cloth and oil is poured over it. Then it is lighted. A piece of cloth is tied to a bundle of sticks and oil is poured over it and it is lighted.

**padya tegeyuwuudu**  Deleting of unnecessary songs from the script.
panju (hila:lu)

addanige
**padya ma: dikoduwudu** Writing songs or lyrics according to the situation or scenes.

**padya ha: disuwudu** Practising of songs or lyrics by the characters and the choir.

**parade** Curtain on the stage held aloft by two people.

**pađi** Cooking items provided to the troupe.

**pađi sa:ma:nu** Cooking items of the troupe.

**pađi sa:hitya** Cooking items of the troupe.

**pada** A song, a poem.

**padya gurtu ma: ḏuwudu** Selection of the songs of the *doḍḍa:ṭa*. Script-editing.

**para:k** Loud praise showered on Gods or kings when they enter the stage.

**paṇa** A bet.

**paddati** Manner, mode, usage custom, ritual. Mode, style of doing the work.

**paripa:ṭlu** A dilemma, undecided state of mind.

**pa:ji** A turn.

**prasne** A question, an enquiry. A point at issue, a problem.
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>pa:tra</td>
<td>The role or character.</td>
</tr>
<tr>
<td>pa:rupatya</td>
<td>Management of the troupe.</td>
</tr>
<tr>
<td>pa:su</td>
<td>The pass that is provided to selected people to view the performance.</td>
</tr>
<tr>
<td>piṭa:ri</td>
<td>Cane-box for placing articles necessary for the performance.</td>
</tr>
<tr>
<td>pura:ṇa prasanga</td>
<td>Story from the Purana to be enacted by the troupe. It is not an imaginary tale or episode and it is also not a modern story.</td>
</tr>
<tr>
<td>punḍu we:ṣadha:ri</td>
<td>Character playing the role of a youth.</td>
</tr>
<tr>
<td>purwa khate</td>
<td>Earlier story related to the story depicted in the doḍḍa:ta.</td>
</tr>
<tr>
<td>puruṣa we:sa</td>
<td>Hero or the central character of the doḍḍa:ta.</td>
</tr>
<tr>
<td>po:ṣtaru</td>
<td>The wall-poster for publicity. It is either drawn by hand or printed or coloured.</td>
</tr>
<tr>
<td>pi:li</td>
<td>A peacock-feather.</td>
</tr>
<tr>
<td>punḍwe:sa</td>
<td>The dress or costumes of a young warrior like Krishna, Abhimanyu, Babhruwahana, Lava Kusha etc.</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>prasanga</td>
<td>Subject of conversation, discussion scene, incident, event.</td>
</tr>
<tr>
<td>prasanga ma:hiti</td>
<td>Information of the theme, the songs and the actions of the story of the dodda:ta.</td>
</tr>
<tr>
<td>pra:rthana: padya</td>
<td>Prayer-song invocation.</td>
</tr>
<tr>
<td>padya</td>
<td>A song, a poem, song depicting the story of the play.</td>
</tr>
<tr>
<td>pa:tra</td>
<td>A character.</td>
</tr>
<tr>
<td>parama:tma</td>
<td>Supreme soul, the soul of the Universe. Lord, God.</td>
</tr>
<tr>
<td>pratyakṣa</td>
<td>Appearance of deities like de:vi, bramha, etc. on the stage.</td>
</tr>
<tr>
<td>prabhawali</td>
<td>Crescent-shaped structure found at the back of the big crown worn by the emperors. Bow-shaped structure tied at the back of the characters playing the role of Ve:ra bhadra.</td>
</tr>
<tr>
<td>bannadavanu</td>
<td>Make up man.</td>
</tr>
<tr>
<td>bannada karadige</td>
<td>Container in which colours are kept.</td>
</tr>
<tr>
<td>biruda:waľi</td>
<td>Enumeration of titles by sutradhara.</td>
</tr>
<tr>
<td>biđa:ra</td>
<td>Dwelling place, house. Place of residence of the troupe.</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>belagina a:ta</td>
<td>Portion of the play which occurs usually at dawn.</td>
</tr>
<tr>
<td>belagina pada</td>
<td>Song sung at dawn. Such songs are based on mo:hana ra:ga, regupti ra:ga, arabhi and bhu:pali ra:ga.</td>
</tr>
<tr>
<td>belagina ja:wada prasanga</td>
<td>Scenes played at dawn. Eg. : Vi:ra Verma Ka:laga, Rati Kalyan etc.</td>
</tr>
<tr>
<td>belagina ja:wada ra:ga</td>
<td>Ragas sung at dawn. They are mo:hana, bhu:pa:li, regupti, sa:ve:ri, arabhi, dhavalara etc.</td>
</tr>
<tr>
<td>belginia ja:wada we:sa</td>
<td>main characters who appear at dawn. Their dance is marked. Vi:ra verma, Šišupa:la.</td>
</tr>
<tr>
<td>bayra:gi</td>
<td>Mendicant. Character playing the role of mendicant.</td>
</tr>
<tr>
<td>ba:ru</td>
<td>Leather-ropes used to tie the mucchige to the body of the horizontal drum. The leather for this purpose is provided by the skin of a two-year-old buffalo-calf. The bars are pulled through the holes of the mucchige and tied to the body of the horizontal drum.</td>
</tr>
<tr>
<td>ba:ru eleyuwudu</td>
<td>Process of tuning the horizontal drum by pulling the bars with the instrument called Wanki.</td>
</tr>
</tbody>
</table>
Boiled rice, food. Karna made of wheat flour, rice and ash. Sometimes even puffed rice is used to make this bo:na. The black spot on the right side of the horizontal drum is called Karna and it is a mixture of iron and flour and the black spot on the left side of the horizontal drum is called bo:na and it is made up of flour.

/bb/

A variation of the e:kata:la used only for the vi:ra ra:sa.

Bhamini Shatpadi poetry consisting of the verses in six lines.

The story-teller. He also sings songs of the dodda:ta. Besides, he directs the play, distributes the roles to the troupe and acquaint them with the theme and the story of the dodda:ta. He has to be a poet and a singer and he must have the ability of managing the show.

Wick made up of cotton strands used in the lamp.

Thirty two tunes of cymbals.

Thirty two ragas.
*bidimatu* Separate speech.

*bayala:* Field-drama i.e. drama played on the open ground.

*bayala:ṭada me:ḷa* Troupes of field-drama.

*barawanige* Designs drawn on the face of the characters, excluding the foundation-colour.

*bahupara:k/bo:para:k* Praises to the characters at the time when they arrive from the temple to the stage, by *sa:rathi*.

/t/

*tiruga:* Wandering.

Travel undertaken by the troupe.

*tiṭṭa* Rising ground, Hillock.

Regional variety of field-drama.

*tipaṭanige* Small table-like structure on which the horizontal drum is kept when the drummer plays on it.

*tere* Unclosed, uncovered.

Curtain used, while a character makes his/her entry on the stage.

*taṭṭa:gu:* Colloquial form for 'horage ho:gu, horage ha:ku'. Don't get involved in anything.
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>tarabu</td>
<td>Stop.</td>
</tr>
<tr>
<td>taṭṭi</td>
<td>Frame of bamboos, matting, bamboo mat.</td>
</tr>
<tr>
<td></td>
<td>A rough base of the crown used by characters other than the emperor. (This crown is known as baṭṭala kiri:ta).</td>
</tr>
<tr>
<td></td>
<td>Mat-like structure prepared by weaving bamboo and leaves.</td>
</tr>
<tr>
<td>tale: sa:ma:nu:</td>
<td>Ornament used on the head. It could be a crown, or wigs or a turban.</td>
</tr>
<tr>
<td>turtu</td>
<td>Quickly, very fast in haste.</td>
</tr>
<tr>
<td>tamaṭe</td>
<td>A kind of drum.</td>
</tr>
<tr>
<td>ta:la</td>
<td>Rhythmic beats of raga.</td>
</tr>
<tr>
<td>ta:patraya</td>
<td>Problems, griefs, difficulties.</td>
</tr>
<tr>
<td>ta:ḷegari:</td>
<td>Leaves of the palm-tree to write something. Most of the stories of doḍḍa:ta have been written on palm leaves.</td>
</tr>
<tr>
<td>tuṇḍu padya</td>
<td>Additional small songs or poems.</td>
</tr>
<tr>
<td>ta:na</td>
<td>Tone. Pitch of the tone.</td>
</tr>
<tr>
<td>ta:wuda:ru</td>
<td>A colloquial form of the question put by sara:thi to the characters meaning 'Who are you'?</td>
</tr>
</tbody>
</table>

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Practice.

Practice-sessions undertaken by the troupe of the *doḍḍaṭa*.

to:raṇa

Festoon suspended across gateway etc. on the festive occasions.

String of leaves used to decorate the stage.

/d/

digaṇadalli baruwudu

Entry of the warrior characters in a war-situation.

di:pa

Lamp.

di:waṭige

Lamp made either of wood or metal and it burns with the help of oil. This was formerly used to light the stage before the advent of the petromax or electric lights.

diwaṭigeyawa

Person who holds the torches during the performance. He has to prepare the torches and also make arrangements for the supply of oil.

de:wara pu:je

The Ganapathi-pooja that takes place on the stage. It is a pre-play-activity on the stage.

260
Voice.

Da:sta:nu pettige
Box in which money and cooking-materials are kept.

daśa:wata:ra
Ten descents or incarnations of Vishnu. An old name for the field-dramas. These were called daśa awata:ra ta or Bha:ga:watara a:ta. There was no such performance in which all the ten incarnations of Lord Vishnu were shown. Then, the question arises regarding the correctness of the name. It may be safely said that this name was given to any performance regarding Lord Vishnu. It may be possible that during the performance, in the course of single song, all the ten avatars of Vishnu could be referred to in titbits.

de:wa
Habitat or the residential place of the troupe, etc. on sankra:nti and new moon-days. Special pu:ja is performed during the afternoon in the residential area of the troupe. Sometimes, everyday during noon, pu:ja is performed.

du:ti
Wife of a messenger, the role of a friend.
du:ti: War-mesenger, a drum-beater, messenger, a jester, a spy, a messenger.

dodda:ta An enactment dealing with superhuman or supernatural characters like the Gods, Demons, etc. Modernity has not yet touched dodda:ta unlike the sannata or the yakshaga:na.

/dh/

dharmartha a:ta Dodda:ta-play without no entrance-fee.
dhruta Song sung in four fold tempo or quick tempo.
dhanka A kind of drum.

/t/

ñiki:tu Ticket is a recent introduction. It denotes an admission to the performance. There is a certain amount to be paid to gain entrance for the performance.

ñikut a:fi:su Office where the tickets are issued.

ñentu Tent.

ñenta:ta Performance played only after the entrance fees are collected.

ñepu Belt made of jari or cotton strings.
<table>
<thead>
<tr>
<th>Characters</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>de:re</td>
<td>Tent.</td>
</tr>
<tr>
<td>dawarangi</td>
<td>Sa:rahi.</td>
</tr>
<tr>
<td>de:re a:ta</td>
<td>Performance played only after the collection of the entry-fees.</td>
</tr>
<tr>
<td>dolju</td>
<td>Artificial tummy created by adding layers of cloth at the stomach. Central portion of the horizontal drum which is protruded.</td>
</tr>
<tr>
<td>damaru</td>
<td>Small drum, shaped like an hour glass. Small-sized-drum used by Lord Shiva and it is held by him in his right hand.</td>
</tr>
<tr>
<td>dangura</td>
<td>Scene where the attention of the audience is drawn by beating a drum. The Cha:raka makes the announcement by beating or ringing the bell.</td>
</tr>
<tr>
<td>carma</td>
<td>Skin, leather, a shield. Leather used in the mucuge of the horizontal drum. (It is made up of leather procured from the dead body of a year old calf within an hour of the calf's death. Its leather is removed and washed and then is put to dry. After drying it for a day, ash is...</td>
</tr>
</tbody>
</table>
applied to it to remove the hair. Then it is folded and beaten with a stick or a stone to make it soft and tender and thus it is tender suitable for use. The skin of one calf provides leather that is enough for two muccuge of the horizontal drum. For the bands of the horizontal drum the skin of a two year old calf is suitable).

<table>
<thead>
<tr>
<th>Word</th>
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</tr>
</thead>
<tbody>
<tr>
<td>cappara</td>
<td>Frame thrown over houses to form the roof, a shed; a thatched or tiled roof or shamiyana.</td>
</tr>
<tr>
<td>campu</td>
<td>Form of literature, which is a blend of prose and poetry.</td>
</tr>
<tr>
<td>cune</td>
<td>Start or a beginning,</td>
</tr>
<tr>
<td>co:tu</td>
<td>Minimum unit of length and it is normally used to denote the smallest size.</td>
</tr>
<tr>
<td>ca:lu</td>
<td>Person having a sharp intellect (used derogating).</td>
</tr>
<tr>
<td>ca:pi</td>
<td>Carpet made of straw or coconut leaves. (This is used by the characters to sit while dressing themselves up or for</td>
</tr>
</tbody>
</table>
resting or sleeping, or on the stage if the scene so demands).

/j/

ji:wa kawafa

Central leather of the muccuge of the horizontal drum. It gives out tunes. It is supported by the ottu kavala from the inside and kaṭṭu kavala from the outside.

ji:wa re:ke

Base-lines drawn on the face of the characters to apply make up unique to the roles they are playing. They are known as reference lines or contact lines and they are red, yellow and black in colour. Using these lines as the base, the make-up-man applies the dots and the sacred marks.

jate we:sa

Characters in pair. For example; Lava Kusa, Rama Lakshmana, Śumbha Nīshumba, Rama Ravana, Karna Arjuna.

je:nka:ra

Dignified tune of the horizontal drum. Resounding voice of the characters.

jo:di stri:we:sa

Pair of female characters.

jo:d we:sa

Pair of characters. Pair of opposite characters.
<table>
<thead>
<tr>
<th>Term</th>
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</tr>
</thead>
<tbody>
<tr>
<td>jo:ḍi: karna</td>
<td>Black portion on both sides of the horizontal drum.</td>
</tr>
<tr>
<td>jo:ḍu mukta:ya</td>
<td>In the middle or at the end of the song, there are two endings which are indicated by the beats of the horizontal drum. (In order to add beauty and variety to the performance this technique is used.).</td>
</tr>
<tr>
<td>jo:ḍu rangashala</td>
<td>Two stages erected for the purpose of the competitive jo:ḍa:ta.</td>
</tr>
<tr>
<td>/jh/</td>
<td></td>
</tr>
<tr>
<td>jhampa:ta:la</td>
<td>Pair of cymbals or beat.</td>
</tr>
<tr>
<td>jha:pu</td>
<td>Impression created by the performance. The dignified look or style of the character.</td>
</tr>
<tr>
<td>kelasadavanu</td>
<td>Worker. Man who does the menial job of the mya:la.</td>
</tr>
<tr>
<td>kadḍi</td>
<td>Small stick.</td>
</tr>
<tr>
<td></td>
<td>Stick used to paint the face. The stick-like features found on the ornaments of the characters. They enhance the attraction of the ornaments.</td>
</tr>
</tbody>
</table>
Along with these stick-like features, there are many units like mani, halle, gundu, ka:yi, pearl and coral.

/k/

**kx:mp menejdr**  Person responsible for the arrangement of the performance of the *doḍda:ṭa*.

**kale**  Art. *Doḍda:ṭa* is not a simple art, but a fine blend of literature, music and dance.

**kancina baṭṭala ta:la**  Plate-shaped musical instrument made of bronze.

**kala:wida**  Artist. The artists of *doḍda:ṭa* are 1) Story-teller, 2) Musician, 3) Sarathi and 4) Role-player.

**ka:l peṭgi**  Leg-operated harmonium.

**ka:yko:lu**  Lamp

**ka:ṇike**  Gift in the form of money given by the members in audience to the characters who perform their roles exceptionally well.

**kathe**  Story. The complete content of the *doḍda:ṭa*. The story of *doḍda:ṭa* normally concerns itself with a war-theme. There is predominance either of vi:ra, raudra or adbhuta rasa.
ka:lpeṭiğe

pi:yaṇa peṭiği
**katega:ra**

Story-teller. Story-teller, singer and instructor to the characters. He is also called the *Sutradha:ra, Bha:gawata, Mumme:ja, Me:ti:ja*, etc.

**kamba**

pillar. Pillar used while putting the stage. The first pillar is placed by the village-elders on an auspicious day and time, well before the performance of the *do:dha:ta*. This is called 'handara gamba'. This provides a hint that performance is going to take place in the near future. When there are only a couple of days prior to the performance the other three pillars of the same size are bought and placed accordingly and the stage is set up.

**kaccu ta:ja**

Sound of the beat of the horizontal drum. (The other sound zan zan is not permissible here).

**karna**

A rather rough structure found in the centre of the *muccige* of the horizontal drum. It is made up of iron oxide (rust), cooked rice. All are mixed up into a fine powder. To this mixture puffed rice or partially cooked rice is added in the proportion of 1:4. This mixture is then put in the centre of the *ji:wa kawja* and
is shaped gently by beating it with stone.

**ka:ti**

Rope used to prepare the stage, put the roof for the stage and to tie the materials used by the troupe.

**kancina kaṇṭha**

A strong but metallic voice of the leading singer of the choir. It is also a phrase used to praise the voice.

**katha:nubha:wa**

*Katega:ra* or an elderly person.

**katha:nubho:ga**

Acquainting the other characters of *doddā:ta* with the plot, the story, the roles, etc.

**kapa:la**

The beat of the horizontal drum. It is produced by the use of the fore-part of the middle finger, ring-finger and little finger.

**kawala**

To branch off various leather types of the *muccige*. They are *ji:wa kawala*, *kaṭṭu kawala*, *oṭṭu kawala*.

**kaṇṇu**

Eye. A hole drilled into the leather of the *muccige* of the horizontal drum and this is used to pass the strings to tighten the drum. An artificial eye drawn on the face of the character playing the role of Lord Shiva.
**kaṭṭu kawāḷa**
The central portion of the *muccige* of the horizontal drum is black in colour. It is known as *karana*, on the right side and *boːna* is the left side of the drum. The leather surrounding is known as *jiːwa kawāḷa*, the leather joining the *jiːwa kawāḷa* to the elongated portion of the horizontal drum is the *kaṭṭu kawāḷa*.

**kathaːnusaːra**
The *Kategaːra* usually tells the background of the story to the audience. He also narrates the preceding events that lead to the present situation. He also tells the audience that part of the story which is to be enacted.

**kaːl diːpa**
Lamp of more than a foot-height. It has a broad flat base on which there is a pillar. At its top-portion there is a provision to light five or seven wicks. It has a crownlike structure at the top. This lamp was used for pooja, for make-up or for brightening the front part of the stage.

**kuduri**
Sacrificial horse used during the *ashwamedha yajna*. Here two people are involved. One of them stands erect and the other bends to give the shape of a horse. The man standing erect wears
the mask bearing the face of the horse. Both of them are covered with a cloth. When this structure appears on the stage it seems that there is a real horse standing.

ko:ti
Fort.

ko: día
Apish man, buffoon, horlequin. Another

kontrya:kt a:ta
A play that is enacted after an agreement is reached between the organizer and the troupe. The organizer has to look after the entire arrangements that go into the staging of the a:ta.

kojawi:
Pipe, a musical instrument. It is also called the mukhawine or senai. The sound produced by it is called the sa:j.

/kh/

khadira
Acacia catchu tree. Its wood is best-suited to make the horizontal drum.

khaľa pa:tra
Villain-character.

khaḍga
Sword of any shape made either of wood or metal.
ge:tu  Entrance to the tent.

ge:tu kaleksan  Collection of revenue for the troupe obtained by the sale of tickets.

gara/la  Poisen, venom. Sharp and heavy voice.

garige  Silver foil that is attached to the head of Lord Shiva to give the impression of the water of the river Ganga flowing down.

ganji: mya:/la  Troupe that is running into the financial difficulties. The troupe that is running well or earning profits is called gaja mx:la.

gandu prasanga  Plots in which either the viira or raudra rasa take predominance. For example: Abhimanyu Ka:jaga, Bhima duryo:dhana Ka:jaga, etc.

gada:  A kind of weapon of about two and half feet height having circular head heavy. The opponents challenge each other by holding aloft this weapon. But in the dodda:ta only a symbolic weapon is used and this is made up of wood.
gaja mya:la  Troupe that is going through the best of times. It is financially well off and has good actors as well as good organisation.

gunka:ra  Tune that emerges from the left of the horizontal drum.

guṇḍa:la  Small-sized bronze cymbals held by the su:tradha:ra.

guru stuṭi:  Worship of the teacher. The kathega:ra performs this pu:ja after he worships his favourite deity and Lord Ganesha.

guḍa:ra  Big carpet which is hanging down and giving. It is fixed at various points to be firm.

gha:ta  Striking, Wounding. Loud sound of the horizontal drum.

/s/

sangi:ta  Art of singing with music and dancing, conversation, discourse. Vocal and instrumental music together form the music of the doḍḍa:ta. There is a lot of importance attached to music in doḍḍa:ta. Some scholars believe that the doḍḍa:ta has derived from music. The music provided by the choir after
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>the <em>kathega:ra's</em> voice</td>
<td>The kathega:ra's voice is very pleasant.</td>
</tr>
<tr>
<td>The beats of the cymbals</td>
<td>The beats of the cymbals are rhythmic.</td>
</tr>
<tr>
<td><em>sambha:saṇeyaprasa</em></td>
<td>Alliteration in the dialogue. It is the main feature of the <em>doḍda:ta</em>. The beauty of the scene is enhanced by the beat of the drum at every alliteration.</td>
</tr>
<tr>
<td>This lends dignity to the</td>
<td>This lends dignity to the prose-style in the <em>doḍda:ta</em>.</td>
</tr>
<tr>
<td><em>sabha:wandane</em></td>
<td>Characters salute the audience at the beginning of the performance.</td>
</tr>
<tr>
<td><em>sa:rati</em></td>
<td>Charioteer. <em>Sa:rathi</em> wears either a white <em>dho:ti</em> or a white <em>pyjama</em>, a white shirt and a cap. He is instrumental in carrying forward the story.</td>
</tr>
<tr>
<td></td>
<td>He is a character and also a close confident of other characters. He is also the representative of the audience. He can criticize anybody. He is a bridge between the real and the imaginary, the past and the present, the characters and the audience.</td>
</tr>
<tr>
<td><em>sama:ja</em></td>
<td>A musical drum.</td>
</tr>
<tr>
<td><em>su:tradha:ra</em></td>
<td>Stage-manager, director or principal actor who arranges the plot of a drama and takes a leading position or part in the prelude.</td>
</tr>
</tbody>
</table>
Sa:rathi
so:gu Assumed character of  \textit{doḍḍa:ṭa}.

sa:ma:nu Paraphernalia of the  \textit{doḍḍa:ṭa}.

sa:hitya Literary composition. Screen-play or literature of the  \textit{doḍḍa:ṭa}, dialogue and meanings items.

stutipadya Praise-song. The  \textit{slo:ka:s} or songs sung to invoke the blessings of Lord Ganesha, the teacher, Goddess Sharada and the favourite deity.

sa:radeya sto:tra Pooja offered to Goddess Sharada after the Ganesha-pooja in the beginning of the play. When the  \textit{sutrada:ra} makes this worship the goddess appears seated on a peacock and blesses the troupe.

si:la Chastity or purity of any monstrous or hideous female.

surpanakha The younger sister of Ravana since she had big nails; she is known by this name.

sruti petṭige Also as  \textit{tripuṇḍa}, harmonium.

sruti The base for any form of music.

/h/

hila:lu A lamp in whose light the  \textit{doḍḍa:ṭa} was performed formerly. Two lamps were
placed on both sides of the stage and one man was assigned the job of pouring oil into these lamps as the performance went on. The other names for the lamps are *panju*, *dondi*, *di:watige*, etc.

- **hire a:ta** = *Doḍḍa:ta*
- **hagga** = Rope.
- **himme:la** = Choir of five or six people which sings along with the *kathega:ra*. They support him using instruments like pipe, horizontal drum, harmonium, etc.
- **hariwa:na** = Big plate used for worship of Gods.
- **hanumana:yaka** = Messenger or down a teasing term monkeylike, baboonlike.
- **harake** = Vow taken before the Divine to offer, cash or kind to the Divine to obtain some benefits. *kalyana prasanga, putra ka:mesti* are played to get married and love children respectively.
- **harakea:ta** = Play enacted for the fulfilment of vow made to God.
- **ha:çu** = Song. It summarises the entire story and is sung at the beginning of the
performance. It is usually in \textit{bha:mini satpadi}.

\textit{ha: syaga:ra} Jester, a buffoon, a mocker, a derider, a scoffer. \textit{Sā:raṭhi} who provokes laughter among the audience by his witty talks.

\textit{hanuma na:ya} \textit{Sa:raṭhi}.

\textit{husi} A form of rhythm of the cymbal.

\textit{husipēṭṭu} A form of rhythm of the cymbal beat.

\textit{husi yuddha} Fight between the serious and comic characters.

\textit{/m/}

\textit{maddale} Horizontal drum.

\textit{maddale hada ma:du} Tuning of the horizontal drum.

\textit{maḷi} Nails of wood/iron.

\textit{maddaliga} Drummer.

\textit{maddalega:ra} Drummer.

\textit{mukta:ya} Specified beats of the cymbals at the end of the last stanza of a song.

\textit{malla yuddha} Duel dance. It is in \textit{ekata:la}. The characters throw open their arms and pat their muscles and thighs and invite their opponents for a duel.
madli (maddale)

muccuge
beñe
hagga
bo:na
indige
karna

katukawala
ji:wa kawa/a
karna

muccuge

ta:/a

gaggara
kolawi
mya:Ja  Troupe of dodda:ta understanding between the characters and the choir.

meʃada gaŋapati  Crown used to denote Ganesha during Puja performed by the troupe.

mya:Jada ma:hiti  Information related to troupe.

niwali ka:yi  Coconut fortified by mantras. So that the evil does not cast spell on the characters. It is sacrificed on the stage to avoid evil.

nidha:na gati  Slow pace of the performance or the slow rhythm of cymbal.

nedartegi  Process to ward off the evil eye from troubling the characters.

nagari  A kind of drum.

nade  Pace of rhythm-sequence of the story.

naju peʃtu  Tune obtained when the horizontal drum is beaten in the centre. The opposite of this is the karepeʃtu.

na:mankita  Introduction of characters.

na:diɡi mandi  People without any safety or security.
Characters preparing themselves to enter the stage.

Stage where *doddā:ta* is performed. It is also called *aṭta*. It is a huge platform made up of soil, wooden planks and poles. The length of stage is usually 24 to 28 feet. Its width is 15 to 20 feet and its height is 12 feet. Generally the height of the platform is four to five feet. The size of the stage has undergone a change due to the modern situation.

Pealing off of the black portion of the horizontal drum.

Musical mode. Style or the manner in which a song is sung. The songs of the *doddā:ta* take their inspiration from the ancient form of the Karnataka style of music. The musicians of the *doddā:ta* have a deep knowledge of the Karnataka raːɡaːs. Different raːɡaːs are sung according to the time and rasa. For the Veera rasa, Bhairavi, Maravi or Kedaragowla ragas are used.
ra:ga For solemn or sad situations, either neelambari or Ananda Bhairavi are used, while for beseeching, Kanda raga is used. Some ragas are to be sung during specific timings; for example, during the first quarter of the evening, nati and shree ra:ga are sung, during the second quarter Hamsadhwani is sung, during the third quarter, Aarabhi is sung and during the last quarter Revati and Regupti are sung.

/l/
lava kusa The young characters that appear in the do:dha:ta based on the themes from the Ramayana twin sons of Rama and Sita.

la:lipada Song music heralding the entry of the characters.

laya Duration of the beat. The juncture between two beats.

/y/
yuddha War.

War-scene dance related to war. It is in e:kata:la dialogue in a war-scene.

yuddha du:ta Messenger who gives the news about a war.
yuddhada ta:li:mu  Music provided by the choir in a war-
depiction.
yajama:na  An elderly person who leads troupe
usually the kathega:ra.
/w/
wigne:swarana pu:je  Ganapati-worship performed at the
beginning of a performance.
wi:ra gacce  A style of wearing saree in a hem by
the male characters.
wira rasa  Valorous aesthetic.
wi:le  Invitation extended to the kathega:ra to
bring his troupe to perform the
do:da:ta. Presents or prizes which are
usually a certain sum of money given
to the troupe by the village-elders.
Betel- leaves and coconut given by
kathega:ra to his troupe in the morning
and in the evening.
wilambita ta:la  A song sung in a single tempo.
wanama:le  Garland of wood-flowers; chaplet worn
by Krishna, leaf-garland worn by
characters playing the roles of Vishnu
and Krishna. It is mainly made of tulasi
or basil leaves. Now a days, characters
wear any garland made of leaves.
wanki  Instrument used to correct the bars of
the horizontal drum.