Sporadic Notes on Some Terms from the Nrūttaratnāvali

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Numerous technical terms connected with drama, dance and music are quite obviously not Sanskritic. The source of their form and meaning was Prakrit, Apabhramśa or regional languages. But little has been written so far on the linguistic aspect of those terms.

Below a few such terms are discussed from the Nrūttaratnāvali (NR.)

अख्रोटन

In the description of Āṅgika Abhinaya, occurs the term अख्रोटन (NR. p. 45, v. 177; p. 66, v. 341) ‘turning the body aside and or stretching limbs’ (in yawnning, laziness etc.) Pk. मोठ, मोठा etc. (CDI AL. 10186 under moṭati). तण्डोटिस occurs in Apabhramśa. Compare Marathi अंगमोडा ‘yawning and stretching the limbs’. See R. Shriyam ‘A Critical Study of Mahāpurāṇa of Puṣpadanta’, 1962. p. 73. no. 104)

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कांस्यताल

Among the musical instruments कांस्यताल or कांस्य is mentioned several times. (See NR. Index of Important Words). In verse 28 on p. 206 in the शह्नु-कांस्यादि-संभूता मृदुल-कस्तोड्यमः the actual MS. reading is कांस्याल on which Raghavan has remarked in the footnote: कांस्याल is obscure..., the correct reading is likely to be कांस्यादि restored above.

But कांस्याल can be explained as Sanskritization of Pk. कंसाल ‘cymbal, (made of bell-metal)’. 
छोटिका

In the description of the Deśi Nṛtta Rāsaka is said that the dancuses dance giving rythmic clap in another’s palm and giving छोटिका. Possibly छोटिका is the same as Hindi चुटकी ‘clapping one’s fingers’.

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तम्बाण्ड

This musical instrument, mentioned in v. 147 on p.227 is a Copper drum, possibly the same as or allied to Pk. तंबूळ, Guj. तंबाण्ड़.

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पैसार

In the description of the Deśi Nṛttas Perāṇi (Prerāṇi) and Deśi, one of the dance movements is called पैसार (NR., p. 211, v.60; p. 214, v.72). The form should be पड्सार. It is an Apabhramśa word meaning ‘entrance’. (See Paumacarīa I, Index). It is a noun derived from पड्सार (= प्रवेशाय), causal of पद्स < Sk. प्रविश्. In NR., v. 60 and v. 72 the dancer is said to enter (प्रविश्) in performing the पैसार. The verb पैसार and the corresponding noun पैसारे are current in Modern Gujarati.

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रिगवणी, रिघोणी

In the description of Perāṇi and Deśi, one of the dance movement is called रिगवणी (v. 59, 70) or रिघोणी (v. 71, 76).
Pka. तिंग , तिघ , तिञ , तिख , तिख mean ‘to crawl’. (See CDIAL. 10733, 10735, 10739). *तिंग and *तिख would be causal bases, verbal nouns would *रिंगवण , *रिघवण (neuter) *रिंगवणी, *रिघवणी (feminine). These would develop as रिंगवणी / रिहोणी, रिघवणी / रिघोणी in the NIA-stage. (Compare Marathi रिघणे ‘to crawl’). In Prakrit there are instances in which a causal base is used in the same sense as the simple base, e.g. चिंत , चिंतव ‘to think’. In the light of this रिंगवणी, रिघोणी can be taken to mean ‘crawling movement’. * It should be noted that feminine verbal nouns in अणी are a characteristic of the NIA-stage.

Reference Works

(1) H. C. Bhayani (ed.). Paumacariu of Svayambhū.

* The Deśi Nṛttā described after the Deśi is called पेखङ्कण. But the correct form is पेखङ्कण (Pka.) < Sk. प्रेक्षण.