

## Sporadic Notes on Some Terms from the Nṛttaratnāvali

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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, Apabhraṃśa 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 Nṛttaratnāvali (NR.)

### अङ्गमोटन

In the description of Āṅgika Abhinaya, occurs the term अङ्गमोटन (NR. p. 45, v. 177 ; p. 66, v. 341) 'turning the body aside and or stretching limbs' (in yawning, laziness etc.) Pk. मोडइ, मोडना etc. (CDIAL. 10186 under **motati**). तणुमोडि occurs in Apabhraṃśa. Compare Marathi अंगमोडा 'yawning and stretching the limbs'. See R. Shriyam 'A Critical Study of Mahāpurāṇa of Puṣpadanta', 1962. p. 73. no. 104)



### 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 शङ्ख-कांस्यादि-संभृता मृदङ्ग-कस्तोद्भवाः 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)'.  
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## छोटिका

In the description of the Deśi Nṛtta Rāsaka is said that the dancers dance giving rhythmic clap in another's palm and giving छोटिकाs. Possibly छोटिका is the same as Hindi चुटकी 'clapping one's fingers'.



## तम्बट्ट

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



## पैसार

In the description of the Deśi Nṛttas Perañi (Prerañi) 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 Apabhraṁśa word meaning 'entrance'. (See Paumacariu I, Index). It is a noun derived from पड्सार् (= प्रवेश्य् ), causal of पड्स < Sk. प्रविश् . In NR., v. 60 and v. 72 the dancer is said to enter (प्रविश्) in performing the पैसार . The verb पेसार and the corresponding noun पेसारो are current in Modern Gujarati.



## रिगवणी, रिघोणी

In the description of Perañi and Deśi, one of the dance movement is called रिगवणी (v. 59, 70) or रिघोणी (v. 71, 76).

Pk. रिग् , रिघ् , रिग् , रिक्ख् , रिक्ख् mean 'to crawl'. (See CDIAL. 10733, 10735, 10739). \* रिग्भू and रिघ्भू would be causal bases, verbal nouns would \* रिग्भण , \* रिघ्भण (neuter) \* रिग्भणी , \* रिघ्भणी (feminine). These would develop as रिग्भणी / रिगोणी, रिघ्भणी / 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. चित् , चित्त् 'to think'. In the light of this रिग्भणी, 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.
- (2) V. Raghavan (ed.). Nṛttaratnāvalī of Jāya Senāpati, 1965.
- (3) R. L. Turner. Comparative Dictionary of the Indo-Aryan Languages (CIDAL).

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\* The Deśi Nṛtta described after the Deśi is called पेख्खण. But the correct form is पेक्खण (Pk.) < Sk. प्रेक्षण.