

Chapter 2 Bharatanatyam

2.1 Introduction:

Bharatanatyam is an elaborate and comprehensive art. Its origin can be traced back to the Vedic period. The three major categories of Nritya, Nritya, and Natya can be used to discuss the Bharatanatyam technique. In this chapter, the researcher's focus is on the nritya part. We all understand what adavu is and how to perform it. We are all familiar with nritya kritis. Through this chapter, the researcher explains the major muscles usage while performing adavus so that in the fourth chapter, application of Pilates exercise for an adavu can be easily understood. Bharatanatyam dancers mostly follows Abhinaya Darpanam. “We find a full and independent treatment of dance for the first time only in Abhinaya Darpana.”¹

2.1.1 नटनभेदाः (Kinds of Natana)

एतच्चतुर्विधोपेतं नटनं त्रिविधं स्मृतम् ॥ 11 ॥

नाट्यं नृत्तं नृत्यमिति मुनिभिर्भरतादिभिः ।

According to Bharata and others, dance is of three types- natya, nritya and nritya connected to the four types of abhinayas.²

“There are 4 types of abhinaya described in Abhinaya Darpana,

2.1.2 अभिनयः (The Abhinaya)

तत्रा त्वभिनयस्यैव प्राधान्यमिति कथ्यते ।

आङ्गिको वाचिकस्तद्वदाहार्यः सात्त्विकोऽपरः ॥ 38 ॥

The Abhinaya is the most dominant feature of nritya. The Abhinaya is of four kinds: angika (bodily), vācika (verbal). ahārya (attire) and sāttvika.

2.1.3 चतुर्धाभिनयस्

आङ्गिकाभिनयः (Angika Abhinaya)

तत्र आङ्गिकोऽङ्गैर्निदर्शितः ।

The angika abhinaya is expressed by bodily gestures.

1. Vatsayayan, Kapila. Indian classical dance, pg. 10

2. P. Ramachandrasekhara, natanabheda, dance gestures, pg.43

वाचिकाभिनयः (Vācika Abhinaya)
वाचा विरचितः काव्यनाटकादि तु वाचिकः ॥ 39 ॥

The vācika abhinaya is expressed through the means of literature such as poetry and dramas.

आहार्याभिनयः (āhārya Abhinaya)
आहार्यो हारकेयूरवेषादिभिरलंकृतिः ।

Aharya Abhinaya is ornamentation of the dancer, by adorning various ornaments such as bangles, necklaces, costume, etc.

सात्त्विकाभिनयः (Sāttvika Abhinaya)
सात्त्विकः सात्त्विकैर्भावैर्भावज्ञेन विभावितः ॥ 40 ॥
स्तम्भः स्वेदाम्बु रीमाञ्चः स्वरभङ्गोऽथ वेपथुः ।
वैवर्ण्यमश्रुः प्रलय इत्यष्टौ सात्त्विकाः स्मृताः ॥ 41 ॥

The Sāttvika Abhinaya is expressed through the Sāttvika emotions by the past masters. The eight Sāttvika conditions (which can be taken as involuntary evidence of inner feelings) are stupor, perspiration, and horripilation, break of voice, trembling, color-change, tears, and loss of consciousness.”¹

As Bharatanatyam dancers, we understand that the communication of dance styles is through the four Abhinaya, namely Angika, Vachika, Aharya, and Satvika. They are shown using the Nritya, Nritya, as well as the Natya, which have well-defined and standardized procedures. According to the need of the thesis the researcher will now limit the attention on the Nritya portion only.

2.2 Nritya and Angika abhinaya:

नृत्तम्
भावाभिनयहीनं तु नृत्तमित्यभिधीयते ॥ 15 ॥

“Nritya is the dance form not pertaining to any emotional state of mind.”²

“Nritya- That(dance) which does not relate to any psychological State(bhava) is called Nritya.”³

“The Nritya technique of Indian dance is the law and methodology of human movement”⁴

1. P. Ramchandrasekhar, Dance gestures- English translation of Abhinaya Darpanam, Pg.50

2. P. Ramchandrasekhar. Abhinaya Darpanam pg. 44

3. Nandikeshwara, edited by Manmohan Ghosh, Abhinaya Darpanam, third edition 1975, pg. 15,

4. Vatsayayan, Kapila. Indian Classical dance, pg. 12

It is crisp, fast and rhythmic. This part of dance does not stress on facial expressions. Essentially, one may say from these descriptions of the Abhinaya Darpanam that Nritya is pure and abstract dance, with exquisite physical movements involving footwork, limbs, neck, head, hands, and other parts of the body. Nritya is completely reliant on angika abhinaya. Angika abhinaya can be expressed in three ways,

- Anga: Major limbs are 6, the head, the hands, the hip, the chest, the sides, and the feet.
- Pratyanga: Shoulders, arms, back, stomach, calves and shanks fall under Pratyanga.
- Upanga: According to Nandikeshwara, eyes, eye-brows, pupil, cheeks, nose, jaws, lips, teeth, tongue, chin and face are upanga.

The researcher will focus on anga and pratyanga in this thesis. In Bharatanatyam, the angika abhinaya technique, which is defined as acting through bodily motions, entirely dominates the Nritya technique. The Abhinaya Darpanam of Nandikeshwara is a popular text among Bharatanatyam dancers. It focuses solely on angika abhinaya, and not only the gestures are described, but also the applications of these movements in dance also described. These are body movements made up of distinct body parts or anga, pratyanga and upanga. Nritya's emphasis on angika abhinaya also highlights how important it is for the dancer to be in good physical condition in order to perform all of the dance techniques with grace and agility, especially during the mesmerizing Nritya kritis. Even the Nattyashastra acknowledges that dancers must regularly exercise or work out. An important aspect of easy execution and carriage is the right posture, or Anga-saushthava. The most important attribute that a learner should aim for is perfect posture. The dancer should become aware of and control how much weight is on each foot as they move. Proper posture and foot placement allow for efficient and effective movement. Daily practice is required to achieve good posture. The basic goal is to move with the least amount of tension on the limbs while maintaining maximum speed and adaptability. Warm-up activities build in you a positive attitude, ease, and confidence.

The dancer's objectives include breathing, endurance, stretching muscles and joints, bending the spine laterally for flexibility, burning fat and making the body lighter, ensuring better blood flow to the brain, removing fatigue, strengthening the knees and leg muscles, and gaining and maintaining balance while performing the dance. The word "balance" refers to the physical component of Nritya in Bharatanatyam. All postures are organized around a central imaginary line, which must be maintained by the dancer. The performer's anga saushthava awareness involves that he/she correct the basic stance in Araimandi (basic half-sitting posture). The

dancer must maintain his/her head still, maintain a level look, bring his/her shoulders back (rather than raising them purposefully), open his/her chest, and maintain a straight back. The stomach was drawn in, the pelvic bone was squeezed in, and the arms were parallel to the floor. The angika abhinaya is all about body gestures and movements, so for injury prevention and career longevity, Bharatanatyam dancers should acquire the above- mentioned qualities.

2.3 Nritta in Bharatanatyam:

In addition to what Bharatanatyam dancers learn from their Guru or teacher, the angika abhinaya includes several types of body movements that are described in the Abhinaya Darpanam. With the help of these various hand and leg gestures, adavu are made. These gestures include head movements (shira bheda), eye movements (drishti bheda), neck movements (Griva bheda), single and double hand movements (asamyukta and samyukta hasta bheda), poses of divinities (Devahasta), poses of ten incarnations (Dasavatāra), different standing postures (Mandala), foot positions (Sthanaka), poses of nine planets (Navagraha), jumps (Utplāvana), variety of steps (Utplāvana), various movements (Chari), whirling movements (Bhramari), etc. The angika abhinaya, utilized to perform adavus, is mentioned above. The Nritta kritis of Bharatanatyam are performed using permutations and combinations of the adavus. Based on the above explanation, one can conclude that bodily gestures (Angika-Abhinaya) are given a high status. Pilates exercises are not directly applied to the nritta part mentioned above, but they can be applied to adavus of Bharatanatyam. The two most important limbs for gestures are the hands and feet. These are the gestures used to perform the adavus. These are the many different ways that the body components can be moved. These movements are utilized to express the Bharatanatyam Nritta, starting with the Adavu-s. There are three positions in which adavus can be performed.

2.3.1 Basic Body Positions in Nritta of Bharatanatyam:

There are three main body positions in Bharatanatyam:

- The head, eyes, nose, neck, shoulders, torso, and legs are all in an upright position in the Sthanaka position. In addition to contracting the hips and stomach, the shoulders are pulled back. The hands are in a pataka position with the palms facing out, the wrists at the level of the waist, and the arms folded back.
- The Araimandi is a half-sitting position in which the dancer sits at a height that is nearly equal to that of their legs. The torso is fixed in position. Standing straight with the hips and stomach pulled in, the feet are at a 180-degree angle with the ankles separated by two

inches, and the knees are bent and pointing to the right and left sides, respectively. When not in use, the hands rest at the waist.

- The full sitting position, sometimes referred to as Muzhumandi, is known as Murumandi. The dancer is seated with her heels raised and her weight evenly distributed over both feet. The thighs and calves rub against one other, and the knees spread outward and point to the sides. The hands rest at the waist and the hips rest on the heels while not in use.

2.4 Adavu:

2.4.1 Definition of Adavu

“The name *adavu* falls from the word "*adaibu*.”¹

“Adavus includes different pattern of footwork, hand and body movements of minor limbs such as head, neck, and eyes.”²

“The unit which emerges as a coordinated pattern of movement of the feet, thighs, torso, arms, hands, neck, head and the eyes is known as the *adavu*”³

“The *adavus* (the smallest units of dance patterns or alphabets of dance) are conceived as different types of cadences where all movements relate to the vertical median on the one hand and to the fundamental proportioned flexed position of one half of the human body on the other. It is these primary units of movement where the feet and hands and other limbs of the body form a precise harmonized movement which combines together to form a dance pattern. However, none of these primary or secondary movements are conceived outside a given time cycle and without reference to the musical or rhythmic phrase which they interpret in a composition.”⁴

In short, “*adavu* is a basic rhythmic unit of dance within a specific tempo and time structure that involves composite movements pertaining to *Nritta*”⁵ Many combinations of *adavu* produce a wide range of body movements. *Adavu* is made up of three parts: *Sthana* (the body's defined position in time and space), *Chari* (leg and foot movement), and *Hasta* (*hasta mudras* or hand gestures). Many forms of *Adavu* are generally groups of movements, classified by distinct sorts of foot and floor-contact actions and execute rhythmic patterns. Each type has its

1. Vatsayayan, Kapila, Indian Classical Dance, chapter 3, pg. 25.

2. Gayathri, Keshavan, Bharatanatyam adavus-fundamental and structural principles, pg.15.

3. Vatsyayan, Kapila Bharatanatyam, Indian classical dance, pg.24.

4. Anand, Chandra. Education in Spiritual Values through Bharatanatyam, Part VIII, Maxims of teaching and the adavus of Bharatanatyam, <https://narthaki.com/info/articles/art382.html>

5. Sarabhai, Mrinalini. understanding of Bharatanatyam, chapter 4, pg. 26.

own Shollukattu to distinguish it. Shollukattu are the simple but specific rhythmic sounds, it does not convey any meaning. The tattu (flat foot strike), the nattu (heel strike), and the kutta (toe strike) are all common foot strikes in the adavu. Most of the adavu are performed in the araimandi stance.

The Adavus must be mastered with extreme care. They must be practiced in each of the three Kala-s or speeds. The bodily positions must be exact. In the creation of the Adavus, well-defined rules, the rigor of method, and the skill of accuracy may all be seen. Everything is fixed, including the location of the feet, the distance between the heels, the bending of the feet, the body, arms, and the head.

It is hereby clarified that keeping the object and the subject of the research at the priority and to stick to the purpose of the research, very limited and concerned areas of Bharatanatyam are discussed in this thesis. This research would be helpful to Advanced Bharatanatyam Practitioners, having knowledge of Adavus and Nritya kritis. So, to understand the integration of Pilates in Bharatanatyam becomes simpler for the dance practitioners.

2.4.2 Fundamental Rules to perform adavus:

The hasta used, in an adavu, having wrist/elbow/shoulder movement, should be held stiff and clear, throughout the step. While practicing Adavus, head straight, Shoulder down and not raised up purposely, stomach pulled in, no unnecessary bending forward, knees to the side, ankle placed properly in the ratio of the knee is required. Controlled, precise and graceful movement is expected. Eyes will follow the hand that is in motion, which helps in concentration and keeps the body and mind together. Every muscle in the body is impacted when performing any movement. The main target muscle(s) for the exercise, the effect is stronger on some muscle which are primary muscles. The stabilising and assisting muscles that keep the primary muscles functioning effectively, the impact is less on some muscles, which are referred to as secondary muscles. In this thesis the researcher describes the main muscle group involved in a specific adavu.

2.4.3 Name and descriptions of the Adavus:

- **Tattu Adavu (Tai Ya Tai) The flat foot strike**

Tattu Adavu has a lower level of difficulty because it is only the first stage of learning the Bharatanatyam. Tatta means “to tap” there is no movement of the hands in this group. The wrist is resting on the waist. There are total 8 steps in this adavu. While performing the Tattu adavu, keep the body straight, the stomach drawn in, and maintain Araimandi (half-

sitting position). In Tattu adavu, from steps 1 to 6, all counts of each step are done on the right leg first, then on the left leg. Here, six continuous hits of right leg and repeat the same of left leg. In the 7th and 8th Tattu adavu, both legs are employed. In Tattu adavu, core muscles, inner thigh muscles, balance are the most important points to concentrate on.

- **Nattu Adavu (tai yum tat tat) Movement in Stretch**

Focus is on 'movement in stretch', as well as ankle and heel alignment. This group teaches stretching the leg to the sides and front, as well as hitting the toes on the floor with the heel up (Kutta position). There are total 8 steps in this adavu. This adavu introduces stretching the hands from the shoulder and stretching the limbs. For this adavu inner thigh strengthening is important. 7th and 8th step- includes Muzhumandi position, which needs limb stretching, bending, control, balance, turning on toes, thighs and core muscular strengthening, and awareness of ankle muscle action, which should be controlled. Abdominal control, shoulder stability, hamstring lengthening, hip flexor lengthening, coordination, calf muscles, the oblique muscles, good control over the leg movement, torso flexibility, and leg flexibility all should be worked on for this adavu. Concentration is necessary when bending forward or to the sides, knowledge of muscle usage may help the dancer, control of movement, and awareness of available space are all required.

- **Korvai Adavu (Tat Tai Tam) A Brisk Movement:**

The leg action in this group is relatively easy. Jumping on the spot in kutta position and covering the area is introduced. This adavu has 4 steps. All of the steps require a body tilt in the direction of the movement as if the hand is pulling the body along with it. Hands move in circular motion, the movement is from the shoulder. Legs movement should be precise. With the exception of the hand movement, the foot movement is identical in all 4 steps. The shoulder girdle is the muscle that is primarily used in hand movement. Working on Flexibility and strength training for the torso and legs, shoulder girdle, hip mobility, spinal articulation, good posture, and other areas are extremely important for this adavu.

- **Kutthu Adavu (Tat Tai Ta Ha) Energetic Movements**

'That Thai Tha Ha' adavu is an important component of any Nritha kritis, such as Alarippu, Jathiswaram, and Thillana, since it provides a lot of energy to the sequence. Total 9 steps are included in this adavu. The footwork of the first 5 steps is done in the same place, jump on same place in kutta position. The 6th and 7th steps have a circular body and hand movement. The hand movements must be powerful yet controlled in all directions. The body will be tilted to the sides. Semi-circle or circular movements are there in few steps.

The emphasis should be exclusively on shoulder mobility, with the elbow and wrist kept tight. For this adavu stretching the hamstrings, strengthening the spine extensors, training the body to rotate from the centre, and exercising back extension to increase back flexibility is important.

- **Theermanam adavu (Thading ginathom and Kitathaka Tharikitathom) Vibrant Movement**

Theermanam adavu, as the name indicates, is the finishing step, and comes at the end of a sequence. This adavu includes 'Thading gina thom' and 'Kitathaka tharikitathom'. This is an important part of all the Nritta Kritis. A korvai should end with this adavu, which is done either once or in multiples of three. This group has mainly three steps, their combinations are countless. This adavu is very noticeable in Alarippu, Jathiswaram and Thillana. In this adavu shoulder, thigh muscles, torso and gluts muscles are used the most.

- **Kudittu Mettu Adavu: (thai hath thai hi) Sound of heel**

The important point is to jump on toes in Araimandi and hit the floor with the heels in the same position (without shaking the toes). 'Kudittu' states the jump on toes - and 'Mettu' refers to the hitting of the heels. This is a powerful adavu. Total 6 steps are there in this adavu. There are variations of hand movements, while the leg movement remains common to all. This adavu needs more stamina, stretch for the back and shoulders, strengthening of hip extensors, improving balance, coordination and flexibility is the main areas on which a dancer should concentrate.

- **Veeshu adavu: (tha thai thai tha) Arc Movement**

The beauty of this adavu is that the leg moves horizontally, while the hand moves perpendicular to the body. This adavu includes 6 steps. The tilt of the body should synchronize with the hand movement. Which needs stamina, balance, concentration and coordination. This adavu includes throwing the leg gracefully. This includes limb tilting, bending, and balancing. Throwing the leg is introduced in this adavu. To throw the leg and move it in different directions, and the weight of the body is on other leg, one should have strong core to balance the weight, flexible yet strong inner thigh muscles and strong calf muscles.

- **Pakka Adavu: (thai thai di di thai) Sideways Movement**

In this adavu sideways movements are included. There are two steps in this group. The torso is bent. For this adavu, a dancer should strengthen the shoulder girdle, torso and concentrate on coordination of hands and legs.

- **Tatti Metti Adavu: Five Rhythmic Movements**

Tatti refers to the flat hit and Mettu refers to hitting only the heel on the floor without raising the leg. This group has 5 steps. Just like tattu adavu this adavu also do not have any hand movement. For this adavu, hip stabilization and core strengthening are important.

- **Sarukkal Adavu: (thai ya thai yee) A Sliding Movement**

The word 'Sarukkal' means slide the leg or dragging the foot. While dragging the foot, the toes & the heel should not be lifted. This is the only adavu done in the standing position with feet together (Sama Paadam). A total of 5 steps are described in this group, where the leg movements are same and hand movement varies. Sliding the foot, lifting the ankles, and the wrist moving up and down are the highlights of the adavu. The first three Sarukkal adavus done sideways, must be executed symmetrically. For a controlled and precise hand movement working on shoulder girdle is important and to drag the leg properly a strong core and thigh muscles are required.

- **Paichal Adavu: (Thai Thaidat Tha) Movement of High and Far Leap**

This group is special as compared to other adavus, because, it requires a high and a far leap. Which adds to the beauty and makes it distinct from other adavus. Total 6 steps are there in this adavu. The adavu is used to cover space. The focal point is a leap from one point to another, it is not a jump in the same place. The 5th adavu in this group does not have a leap, instead has a stretching movement of leg from one point to another. The leap needs power which is more important and significant. For this adavu a dancer must work on her whole body, all the major limbs and shoulders so that he/she can achieve required stamina, flexibility, concentration, strength and coordination between mind and body.

- **Mandi Adavu: (Tha ki ta) Sitting on Toes**

This adavu is done in full-sitting or Muzhumandi, consisting of jumps in this position and touching the knee to the floor. Therefore, it is called mandi adavu. This adavu contains 4 steps. One can observe this adavu in Alarippu. To seat in a Muzhumandi position, standing up immediately and complete the step needs lots of strength, flexibility in core muscles and thigh muscles, coordination of mind with the body is essential. This adavu requires stamina and full body fitness.

- **Periya Adavu: (That thai tham -4, dit thai tham -4) Blooming Variations**

This group is referred to as "Periya Adavu" (meaning Big in Tamil) by the Nattuvanars. There are total 11 steps in this adavu. The striking feature of this group of Adavus is the variety in hand movements, consisting of circular and angular stretches, quick twists in body movements, quick sit and stand movements, and prominent leaps. This adavu is particularly known for its variety of hand movements. This Adavu is used in Jathiswaram, Thillana & Varnam frequently. It is also a relatively long adavu that involves sitting in Muzhumandi, Sthanaka, and araimandi positions while making circular and other directional movements. To master this adavu, one must strengthen their entire body, including their shoulders, hips, inner thighs, calf muscles, core, and spine.

2.4.4 Korvai and Jathi:

The root of the verb korvai is compile, join, or thread. They are performed at a specific talam (rhythm) and kalam (speed). They normally end with the theermanam adavu. Korvais are set into swara patterns, theermanam adavu are done in end of the korvai, and basically theermanam adavu are the signal of the end of the korvai and jathi. Korvais are the combination of adavus. Shollukattus is used to set jatis. It falls under the category of "Nritta" and is a pure dance sequence. Three different speeds are used for jathi. Bharatanatyam is a dance form in which the dancer uses her or his body, every single muscle is used. All of the muscles are used to perform the jathi. Again, the jathi is a combination of various adavus. So a dancer can opt for the Pilates exercises described for different adavus in the fourth chapter, for the korvai and jathi.

2.5 Bharatanatyam Nritta Kritis:

The Tanjore brothers- Chinnaya, Ponnaya, Shivanandam and Vadivelu brought out the beauty of Nritta-pure dance, abhinaya-the expressional dance and nritya-the expression with dance at their best. The Alarippu, Jathiswaram, and Thillana are the three primary Nritta Kritis in the Bharatanatyam repertoire. The Tanjore Quartet is credited with creating modern Bharatanatyam margam i.e., Alarippu to Thillana. Short Nritta part are interspersed throughout the mainly abhinaya items like the varmans and shabdham, but the Nritta component can account for up to half of the entire kriti. The adavus are artistically weaved into the movement to generate these pure dance sequences that create interesting patterns of tremendous visual beauty. A dancer must work on the body in order to perform these nritta kriti flawlessly. Working on the body can produce excellent Bharatanatyam performances, lower injury risks,

boost confidence and elegance, expose one to the body movements, and extend career life. The researcher is explaining margam's nritta kritis, but the Pilates exercises may be used with any nritta piece or kriti.

2.5.1 Alarippu:

“It's a dance of invocation with little musical content, but one that aims to perform a number of concentrated and yet basic rhythmic patterns.”¹ This is the shortest and most basic kriti in the Margam, lasting around 3-5 minutes and serving as an invocation, paying homage to the Gods. It has a simple timing and rhythm as well. “Alaripu is the first number. It is short and simple. It is in the nature of an invocatory number, of offering obeisance to the gods and audience. The movements of all major and minor limbs are employed in this number.”² Alarippu is a Bharatanatyam Margam's first nritta kriti. The movements of the neck, shoulder, and arms are introduced with great charm, beginning with perfect response and an attitude of perfect equilibrium in the standing posture. This is followed by the previously mentioned araimandi. The full mandi is introduced in the final sequences, and the dance concludes with a small adavu, or dance cadence. All major and minor limb movements are used in their most basic forms. “In a three minutes piece with which the Bharatanatyam recital normally opens, the Alarippu (literally, the unfolding of petals) there is vigorous exercise of each limb, symmetrical on both sides, complete with bending, jumping, stretching and exercising the torso, the waist, the feet, the heels and the toes, besides the face and the neck.”³ “Beginning with a standing posture, the movements of the neck, shoulder and arms are introduced, followed by the ardha mandali position with a final sequence in complete mandali position, the number ends with a small adavu, or dance unit. The dance commences quietly and gradually builds up the tempo of bodily movements to reach a climax.”⁴

"The dancer stands tall and begins with motions of the head, neck, eyes, and brows, then moves on to the shoulders, arms, and hands, then the torso, and lastly the legs and feet, involving all of them in frenetic projection. The limbs draw lines and angles with precision.”⁵

1. Vatsyayan, Kapila. Classical Indian Dance in Literature & Arts.

2. Kothari, Sunil. 1-3 Margam Repertoire: Alaripu to Thillana

3. Singh, Shanta Serjeet 'Why we need Performing Arts Education,' Sahapedia, March 2014)

4. Kothari, Sunil. 1-3 Margam Repertoire: Alaripu to Thillana

5. Khokar Mohan, The Splendor of Indian Dance

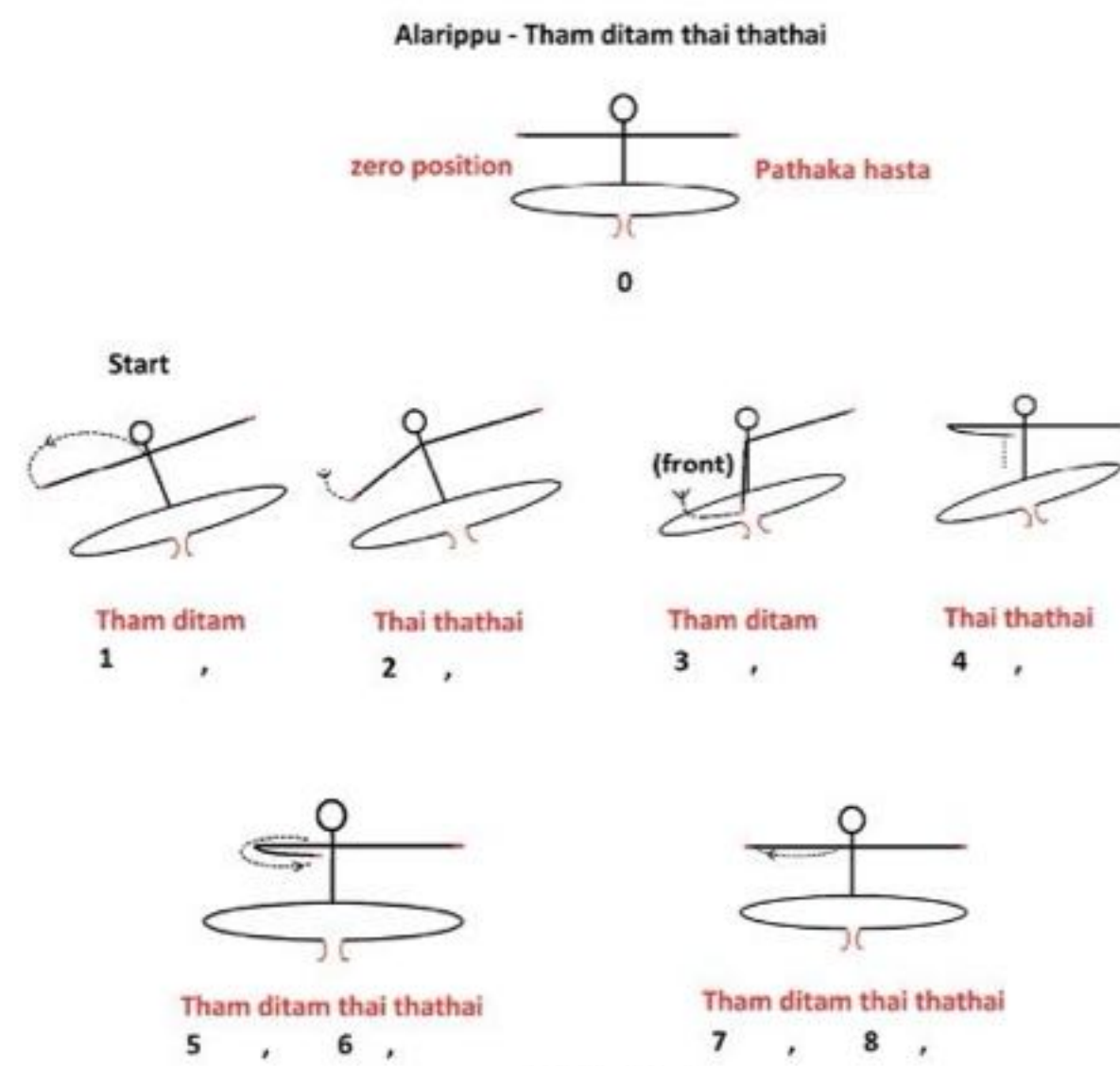


Fig.2.1

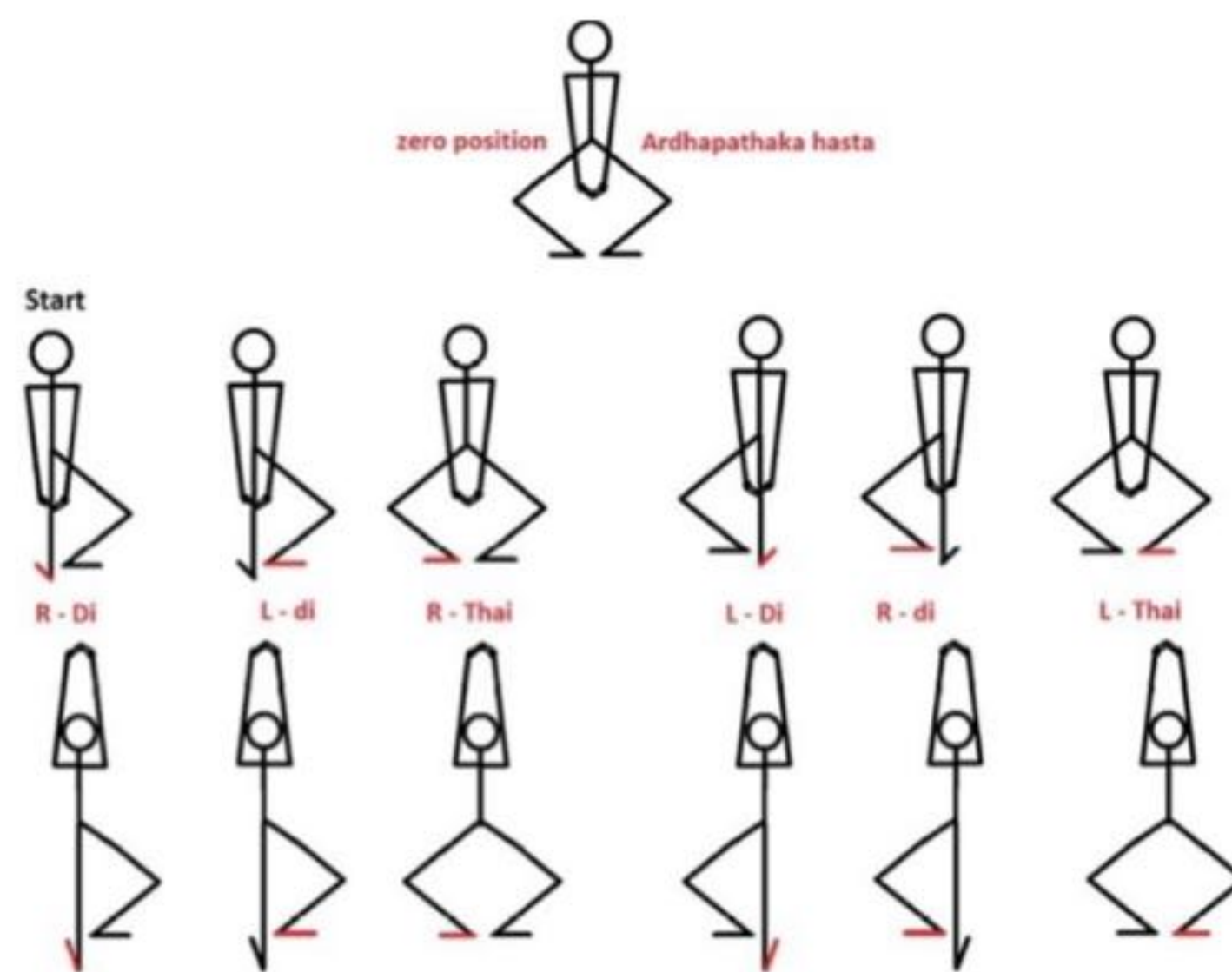


Fig.2.2

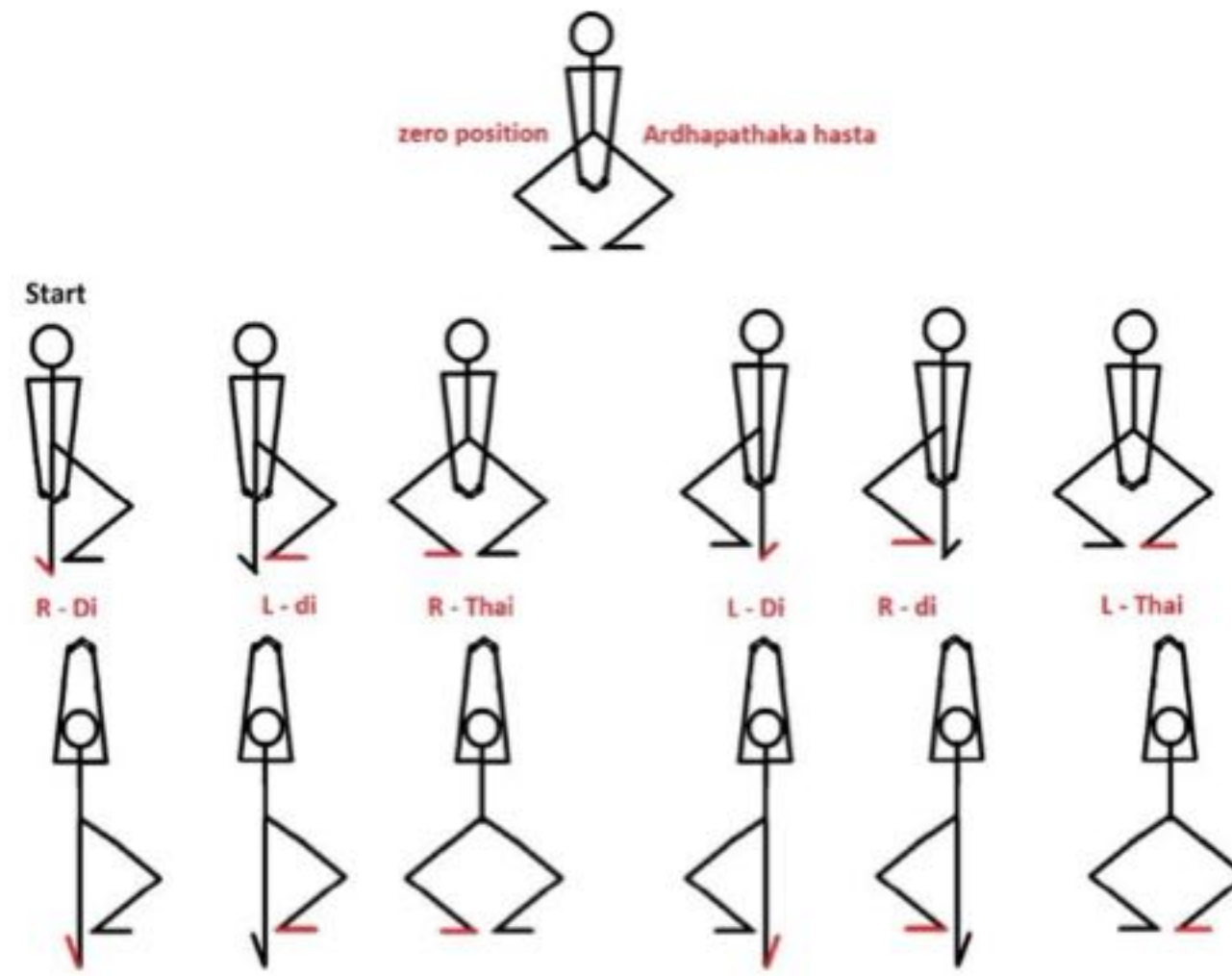


Fig 2.3



Fig 2.4

“It is the beginning of a Bharatanatyam performance and it is the shortest dance. This is the beginning of basic movements of head, eyes, neck and shoulders. Through this dance item one can know how much control the dancer has on this Upanga.”¹ Alarippu is performed using both the Anga and Pratyanga as shown in the above pictures. The exercises are provided in the fourth chapter for these various body parts, including the neck, shoulder, thighs, core muscles etc.

1. Menon, Bhaskar Radha Bhaskar, Anantha Nrityam, pg.38.

2.5.2 Jathiswaram:

“The joy of pure rhythm in Alarippu is followed by Jathiswaram where there is the added joy of melody. Melody without word or syllable, has a special power to unite us with our being. In Jathiswaram, melody and movement come together.”¹

After Alarippu, there is a harder Kriti called Jathiswaram. The musical material contains swara passages in a raga and tala. The Jati (rhythmic syllables) categories are followed by the swara groups. The musical structure is comprised of three movements: Pallavi, Anupallavi, and Charnam. The piece can be set to any of the five metrical cycle patterns used in Carnatic music. The dance patterns are measured in adavus, the fundamental dance unit, and are influenced by the nature of the swara and their duration in the tala measure.

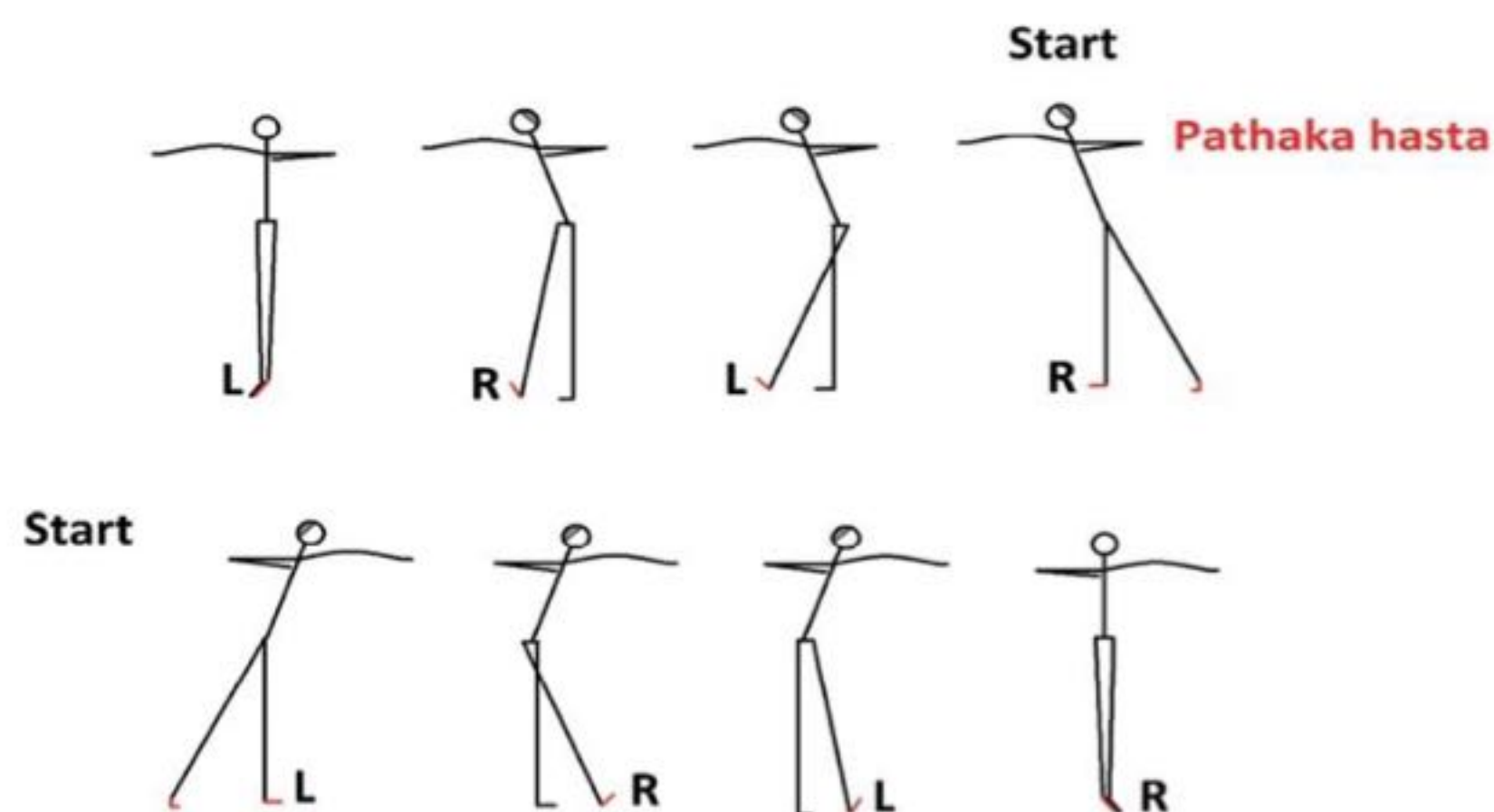


Fig.2.5

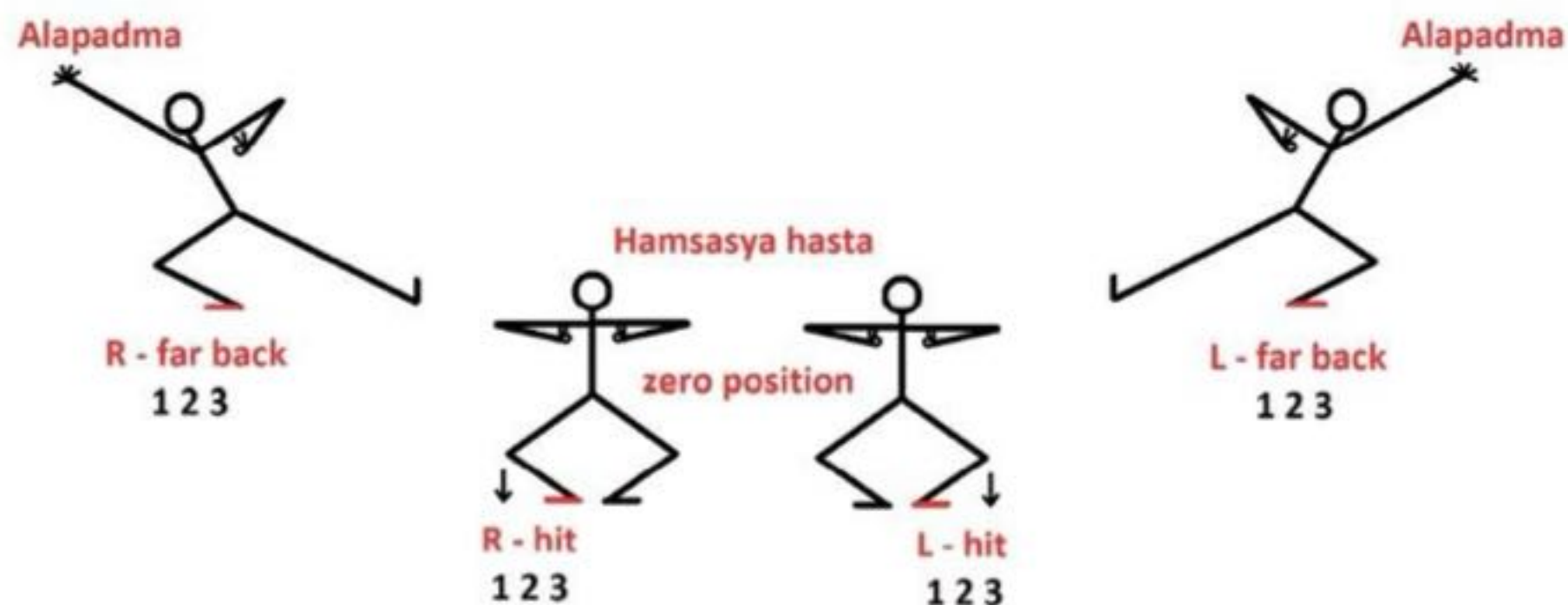


Fig 2.6

“Another example of pure dance (Nritha) composition in which the performer weaves several patterns on a basic musical composition. Indeed, the word Jathiswaram is the name of a musical

1. Presidential address of Dr. T. Bala Saraswati at the 33rd Annual Conference of the Tamil Isai Sangam, Madras, 21st December 1975, pg.3.

composition which follows the rules of swara jati in musical structure and consists of three movements-Pallavi, Anu Pallavi and charnam.”¹

The combination of Adavus, set in various rhythmic patterns are called pallavi, anupallavi, and swaras. Dancers can use the various exercises described for the adavus in the fourth chapter for Jathiswaram.

2.5.3 Thillana:

As an abstract, Thillana is danced near the end of the Margam. It's built on the foundation of basic rhythm patterns. “The Thillana is a musical composition of mnemonics sung in a particular mode (raga) set to a particular metrical cycle (tala). The statuesque quality of the dance style is never more dominant as it is the Thillana.”²

A few unique steps/adavus performed in Thillana are listed below (Mei Adavu).

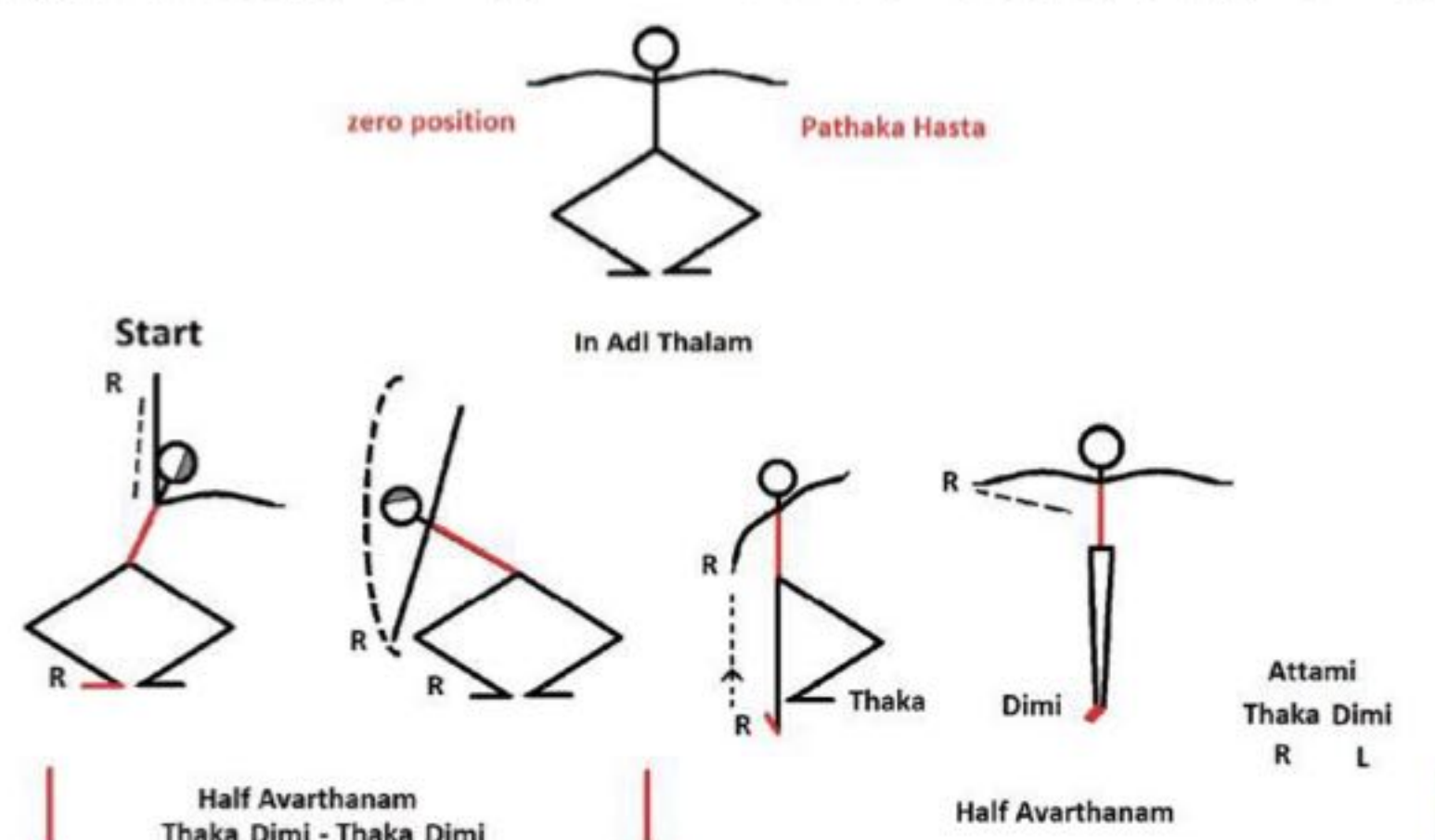


Fig.2.7

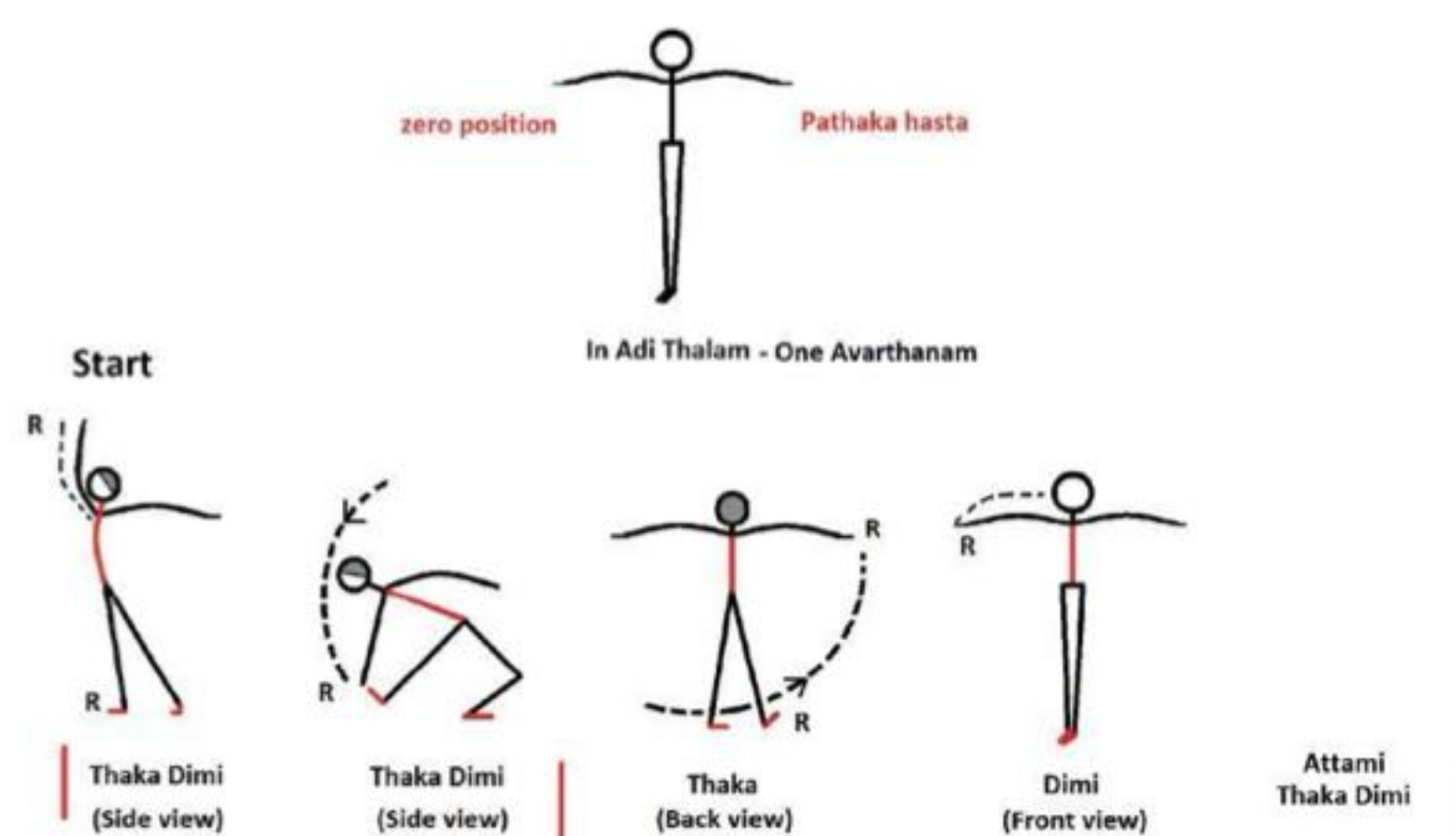


Fig.2.8

1. Vatsyayan, Kapila Indian classical dance, pg.28

2. Vatsyayan, Kapila Indian classical dance, pg.31

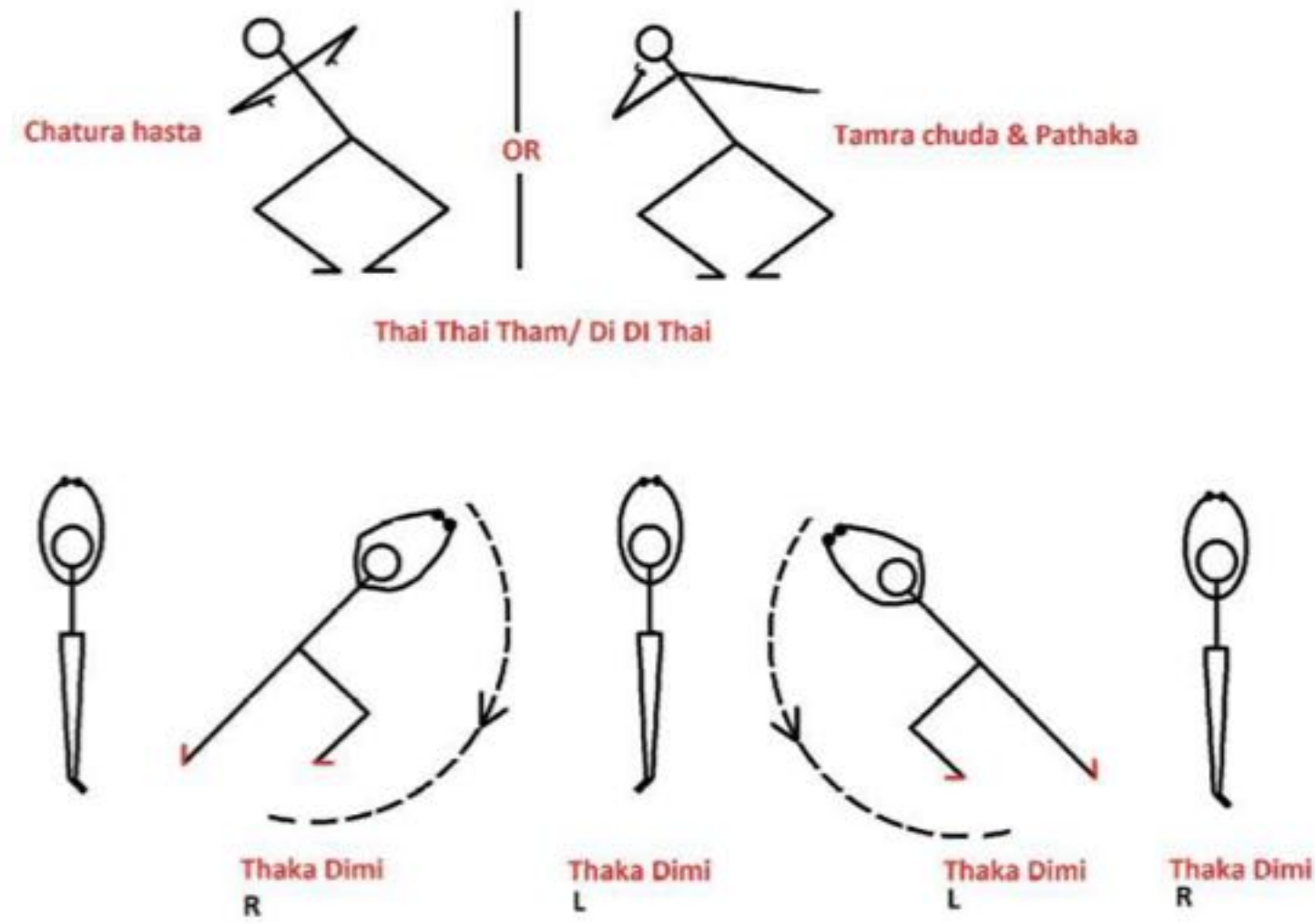


Fig.2.9

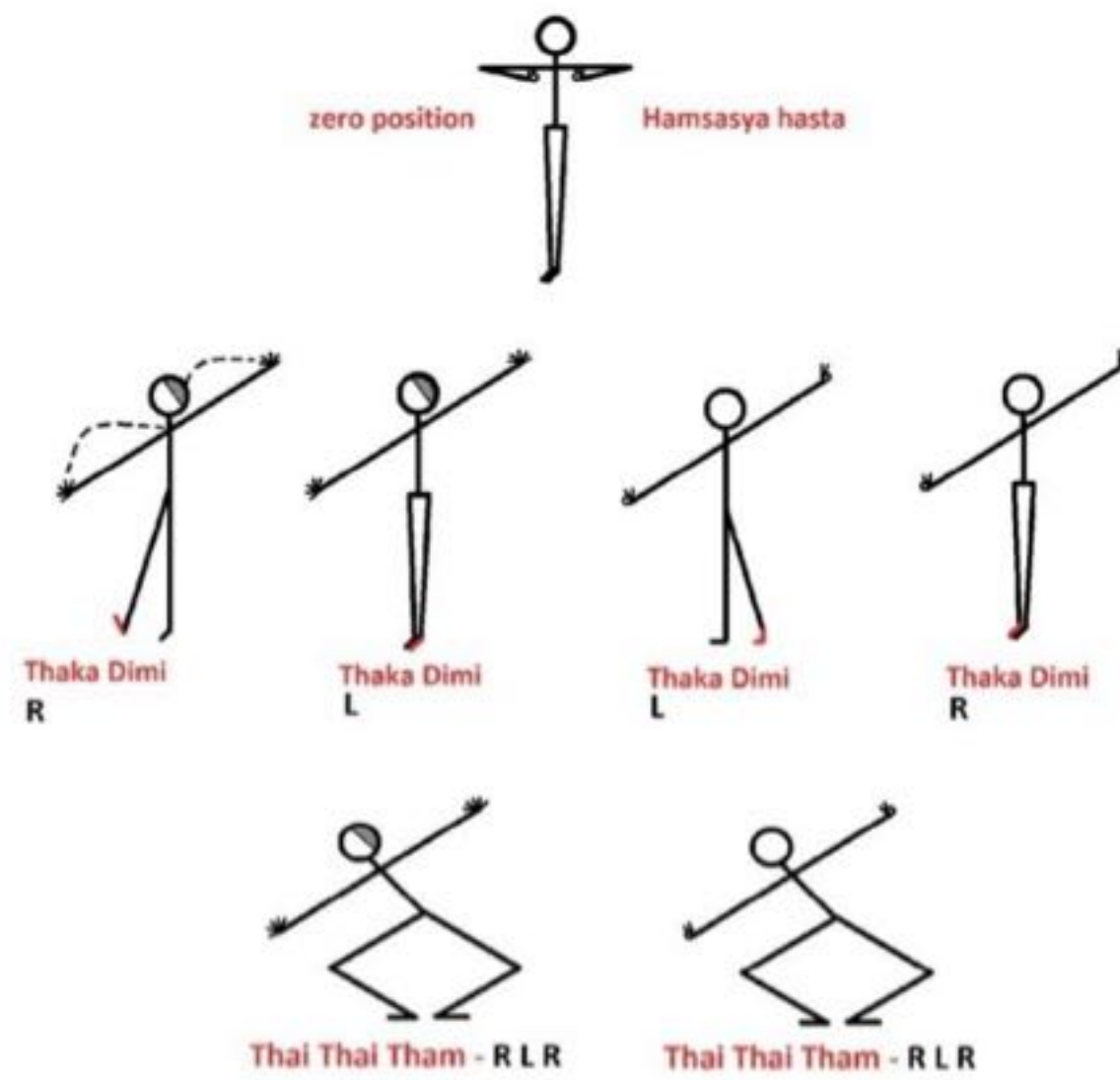


Fig.2.10

Thillana the most gorgeous of the Nritha Kritis, with sculpture-like attitudes, intricate movement patterns that highlight the artist's brilliance, grace, and beauty the performer to emphasize the beauty of the stances and the sparkling theermanam. After Alarippu, there is a harder Kriti called Jathiswaram. The musical material contains swara passages in a raga and tala. The Jati (rhythmic syllables) categories are followed by the swara groups. The musical structure is comprised of three movements: Pallavi, Anupallavi, and Charnam. The piece can be set to any of the five metrical cycle patterns used in Carnatic music.

2.6 Conclusion:

Pilates exercises are only applicable to the nritta of Bharatanatyam mentioned in this chapter. This chapter explains the major muscles used in Adavus and the nritta kritis of margam like Alarippu, Jathiswaram, and Thillana. In order to incorporate Pilates exercises into Bharatanatyam, the researcher will go into more detail about Pilates exercises, the muscles targeted in each exercise, the history of Pilates, the principles and demonstrations of the exercise in the following chapter.
