

Chapter 1 Introduction

1.1. Introduction

Life is an inexhaustible source of energy. Every action on this planet is accompanied by a virtual spirit that symbolizes eternal power. Owing to this virtual spirit, our universe is separated into two parts:

- Living
- Non living

The ability to express oneself is a gift given to all living beings.

The wellspring of life's beauty is expression. Being alive necessitates the ability to communicate one self. The expression of diverse emotions is aided by movement. It is a visual expression shared by all living things. When motions are infused with rhythm, art, and grace, dance is born.

Movements are first represented in the brain, followed by the muscles. As a result, these movement patterns are considered basic dance grammar, constructed in a systematic manner, and are called classical dance concepts.

There are 8 classical dance forms of India. Bharatanatyam is one of them which is quite popular and the oldest dance form. The variety and style of the dance and musical accompaniment provide joy not only to the audience but also to those who perform it. Many learn as an extracurricular activity and few make it as a profession. Whether taken as leisure or a profession it definitely needs a lot of practice, attentiveness and commitment. Need for Strong fitness is also there to succeed in the prolonged stage performance. It means if the dancers get exhausted faster, they cannot perform energetically for the entire program and may lose the body expressions (bhava). To have a successful stage performance, the dancers must have enhanced physical abilities such as balance, stamina, breath control, core strengthening and mind-body coordination to react in proper manner.

To explain mind-body coordination, there is one shloka in Abhinaya Darpanam written by Nandikeshwara. It is an Indian text, mostly followed by the Bharatanatyam dancers.

1.1.1. नाट्यक्रमः (The order)

एवं कृत्वा पूर्वरङ्गं नृत्यं कार्यं ततः परम् ।
नृत्यं गीताभिनयनं भावतालयुतं भवेत् ॥ 35 ॥
आस्येनालम्बयेद् गीतं हस्तेनार्थं प्रदर्शयेत् ।
चक्षुर्भ्यां दर्शयेद् भावं पादाभ्यां तालमाचरेत् ॥ 36 ॥
यतो हस्तस्ततो दृष्टियेतो दृष्टिस्ततो मनः
यतो मनस्ततो भावो यतो भावस्ततो रसः ॥ 37 ॥

The dancer having performed the pūrva-ranga should start with nritya. The song expressing emotional state should be accompanied by Abhinaya and dance in conformity to the timing of the beats. The dancer ought to sing the song whose meanings should be gesticulated by limbs, the emotional states expressed through eyes and feet expressing the beat of time. The eyes should follow the hands and the mind should follow the eyes, where the mind leads the emotional state materializes which is followed by delineation of the sentiment.¹

It is obvious that when someone performs in front of you, you naturally tend to look where the person in front of you is looking, so if he/she is able to look at this beauty of movement with concentration and express the joy of doing it with their facial expressions, only then will the audience be able to experience the beauty and bliss of art, which requires concentration.

The mind plays an important role in concentration; the movement is physical, and the beauty is added through a joyful state of mind. The same as mind-body coordination.

There is no mention of workout or body conditioning techniques for Bharatanatyam dancers in Abhinaya Darpanam. So the researcher looked it up in Natyashastra and came across the shloka below.

1.1.2. Method of Exercise

तैलाभ्यक्तेन गात्रेण यवागूमृदितेन च ॥ 95 ॥
व्यायामं कारयेद्धीमान् भित्तावाकाशके तथा ।
tailabhyaktena gatrena yavagumṛditena cha //
vyāyāmam kāraveddhimān bhittāvākāsake tathā /

1. Nandikeshwara. Abhinaya Darpanam, Translated by P. Ramachandra Shekhar. 50. Natyakrama. Verses 35,36,37

Exercise should be done on the ground as well as [high up in the air], and one should massage their body with [sesame] oil or barley gruel before doing so.

योग्यायां मातृका भित्तिस्तस्माद्भित्तिं समाश्रयेत् ॥ 96 ॥

भित्तौ प्रसारिताङ्गं तु व्यायामं "कारयेन्नरम् ।

yogyāyām mātrkā bhittistasmādbhittim samāśrayet

bhittau prasāritāṅgam tu vyāyāmam kārayennaram

The best place to work out is on the ground. In order to exercise, one should therefore use the floor and stretch over it.¹

Here, Nātya Shastra says that one should exercise to be a better performer. But the text does not explain any particular form of exercise which should be followed by a Bharatanatyam dancer. So, we can assume that a dancer can adopt any training as per his/her need of conditioning.

Therefore, we may conclude that the enjoyment of art is experienced by both the audience and the artist only when body and mind are both integrated. To integrate body and mind- exercise plays an important role. Exercise and proper fitness training help to build up stamina as well as concentration because of which a dancer can give a quality performance. This concept is applicable not only to stage performances, but also to everyday Bharatanatyam dance education. Bharatanatyam is an ancient Indian dance form that dates back over 2000 years. This type of art is distinguished by its discipline, structure, and rigor, and it requires years of practice to achieve performance-level mastery.

Bharatanatyam is an art form, a method of expression, and a way to bring people together. It's a creative and athletic endeavor that necessitates the complete development of numerous physical abilities. Each movement must be performed beautifully, carefully, with control, and without apparent effort.

Because Bharatanatyam is a performance art, both the performer who creates the art piece and the audience who sees the art would have been taken into account when its principles were created.

When an experienced Bharatanatyam dancer performs, the grace, accuracy, and harmony of the entire movement are easy to admire. And so, the dancer has to be strong and flexible in order to give an outstanding performance. This dance form is a hard training for the mind,

1. Ghosh, Manmohan. Natyashastra. Chapter 11- Chari Vidhana/Page No.-289 /shloka 95 and 96

body, and spirit, in addition to being a beautiful and graceful art form. One must strengthen your arms, legs, and core muscles to achieve mastery.

This means that great performances necessitate a fully developed body in which technique, aesthetics, and physical conditioning are all in sync. As a result, in order to achieve excellence, Bharatanatyam dancers must learn to be both an artist and an athlete.

In Bharatanatyam, the core muscles are used the most. Exercising your core is often misunderstood as training your abdominal muscles only. Core exercises also help to strengthen your hips, back, and all of your abdominal muscles. Your center of gravity and the beginning point for all body motions is your core.

Because of a lack of proper body strengthening training, the majority of Bharatanatyam dancers sustain serious injuries. Body movement training or understanding, muscle usage, and strengthening can help a dancer's body avoid long-term harm. It is vital for any dancer to strengthen the muscles that are heavily used in a particular dance form simply by practicing that dance form; dancers also require additional body training to perform better.

“Bharatanatyam Dance has a complex movement that integrates both artistry and physicality seamlessly. Bharatanatyam Dancers require the creativity and grace of an artist coupled with the strength and control of an athlete.

It’s now widely accepted by dance researchers, clinicians, and educators that supplementary training is an essential part to a dancer’s success and longevity.”¹

Supplementary exercises, which are very important for Bharatanatyam Dancers, are used as a therapy by physiotherapists and can be used to treat a variety of conditions. It can be used to treat those who have issues like low self-esteem or a negative body image, for example. Exercise therapy has been demonstrated to aid with depression, anxiety, and chronic pain issues. After taking these therapies Bharatanatyam dancers can gain stage confidence, mind and body coordination, and good physic which can help them reach to the stage performance level mastery.

1.2. What is Therapy?

Therapy is derived from the Greek noun 'Therepeia', which means service or treatment,' and the verb 'Therapeuin,' which means to care for or to heal. Although the term therapy may appear to be synonymous with medicine, this is not the case.

1. <https://www.trinitylaban.wordpress.com/2015/11/28/the-benefits-of-supplementary-training-for-dancers/>

Therapy refers to a method or mode of preventing or treating an illness. Although there are numerous techniques to treating disease, they all belong under the umbrella of health science. Only good health can protect you from disease and provide you with a joyful life.

It is necessary to encourage health in order to prevent diseases and maintain optimal health. Among the several techniques for promoting health, organized regular exercise is one of them. There are a variety of therapies available. For example, chronology-based therapy, energy-based therapy, procedure-based therapy, and human interaction therapy. The various treatment systems can be divided into two categories: 1. Those that use medications and 2. Those that do not. The exercise-based therapy comes under the second option, which is commonly employed by physiotherapists. Dancers, athletes, and sports people develop a passion for various exercises that serve as a form of rehabilitation for them. They choose various workouts based on their body need to tone muscles, improve performance, prevent injury, or recover from an injury. According to the researcher, a Bharatanatyam dancer should undergo an exercise which also works as a therapy and may help them achieve their fitness goals and extend their careers.

1.3. Therapeutic Value

A system or medicine that can be used to treat a disease or discomfort is referred to as “therapeutic”. The word "therapeutic value" relates to a drug's/physical training's therapeutic properties, clinical efficacy, and health outcomes. Therapeutic aids in the recovery or restoration of health, whether it's therapeutic medicine or therapeutic fitness programs. Adopting a fitness program or supplementary training that will help you achieve your goal is the best option for promoting health and a healthy lifestyle for a Bharatnatyam dancer. If a supplementary exercise helps you with both the benefits of improving your fitness and as a therapy to prevent or overcome injury, it can be a godsend.

1.4. Supplementary Exercises

Exercise can be termed as an activity that increases or maintains physical fitness and overall health. Flexibility exercises help to stretch and strengthen muscles. Activities such as stretching improve joint flexibility and keep muscles limber. The purpose of exercise is to enhance range of motion, which might decrease the possibility of injury.

Supplementary training/cross training is an exercise plan that incorporates numerous modalities of training outside of a person's primary activity-such as sports or dancing, in order to improve a certain fitness component. ¹

“Although there are many forms of dance-based group and individual aerobic activity, performance dancing differs in many ways from them. Performance based dancing like the Indian classical dance forms tend to be performed at much higher intensity, in shorter bursts than the exercise dancing which are usually performed at moderate intensity over longer periods usually an hour. Hence a lot of the dancers do not get the intended benefits of exercises. So, the question I get asked very often is whether dancers ought to participate in other forms of exercise. The answer to that is an emphatic ‘YES’.

All dancers must incorporate ‘Cross training’ into their routine which should adequately take care of their exercise needs. I advocate weight training also to most of my dancer patients who happen to be predominantly women, for its proven benefit in preventing **Osteoporosis** [a medical condition in which the bones become weak and are easily broken.] in the long run.” ²

The dance classes are for hourly basis, weekly twice or thrice. Educators and students do not get enough time to work on fitness and dance both so a result, a dancer's cardiovascular conditioning needs may not be addressed just by attending class or rehearsal. Again and again, choreographers place increasing demands on dancers, pushing them to the limits of technique, skill, and versatility. Thus, it is essential for dancers to engage in additional fitness training and to consider important concerns regarding the type of extra training their specific body requires. Begin by identifying areas that need to be improved or strengthened. It can be in various areas, and it depends on the individual whether he or she wants to focus on cardiovascular fitness, flexibility, muscular endurance, strength, or power.

The most difficult challenge for dance teachers, choreographers, and researchers is determining what type of conditioning workout can be incorporated into the training process. Which exercise is the most effective for increasing muscular strength? How can balance and flexibility be developed to the dancer's full potential? And how can the risk of injury be minimized? So, what type of extra training supplementary exercise a dancer can adopt? The most important

1. Patil Smita/1-03-2022/online access- vrishika jigar dave is inviting you to a scheduled Zoom meeting/Topic: Interview/JoinZoomMeeting/<https://us02web.zoom.us/j/6366030625?pwd=WE5qeVVnNTJBTjdYY1RCU3pVRVdTUT09> /Meeting ID: 636 603 0625/Passcode: Sc10AC/ Zoom call

2. Thottappilli, Madhu/ “Dancing is NOT aerobic exercise!”/ <https://narthaki.com/info/healthtip/ht33.html>

answer to this question is it depends on your own specific needs; previous injury, illness and current workload.

1.5. Types of Exercises

1.5.1. Yoga

Although there is little scientific evidence to support the benefits of yoga in dance, many dancers use it as a form of supplementary training. An unpublished study discovered that a four-week yoga intervention enhanced hip flexion range of motion, implying that yoga could have additional educational benefits.

Due to its emphasis on dynamic stretching, yoga may benefit dancers who are naturally less flexible. Before attending class, previous or current injuries should be considered. Yoga can help dancers improve their body's flexibility and gradually increase the flexibility of the joints. Dancers must relax tense muscles while also strengthening the body's numerous muscles. Another additional training is required for this. However, it has been observed that you will notice the changes gradually.¹

1.5.2. Aerobics and Endurance

Dancers must have strong aerobic capacity in order to dance for extended periods of time and at lower heart rates before becoming exhausted. Running or swimming as an additional form of cardiovascular exercise can be beneficial. If you are healing from an injury and wish to stay away from loaded weight-bearing exercises, swimming is a wonderful substitute for jogging. Dancers search for exercises that will give strength and control to their moves because merely decreasing weight is not enough. Aerobic and endurance training helps you lose weight quickly.

1.5.3. Plyometric Training

Dancers must have strong legs in order to perform jumping and travelling movements. By including exercises that call for the muscles to exert their maximal force in a short period of time, plyometric training, also known as jump training, aims to develop power (speed and strength). One study found that such training enhanced dancers' ability to jump higher, point their feet more accurately, and jump farther overall as judged by skilled dance faculty members. Once more, think about your injury history and workload before starting plyometric training.

1.Kefallonitou, M, M., (2014)/The effects of Yin Yoga practice on dancers' range of joint motion: a biomechanical and perceptual investigation (Unpublished thesis)/ Trinity Laban Conservatoire of Music and Dance/London

Some dancers worry that strengthening themselves in this way will lead to the growth of "bulky muscles" and a decline in aesthetic quality. There isn't much evidence to support this assertion, and plyometric exercise seems to have more advantages than disadvantages.

1.5.4. Pilates

Dancers have reportedly seen advantages of incorporating the Pilates method into their training since the 1920s. Scientific studies have started to show these advantages recently. Studies have shown that Pilates can help dancers achieve better alignment, flexibility, and physical strength. It also supports dancers in preventing and recovering from injury, which promotes career longevity. Due to its emphasis on smooth and controlled movements, it is frequently a natural choice for dancers. For dancers who desire to increase their strength and control, Pilates-based exercise may be beneficial. As you learn more about the Pilates method, you'll see that it's a fantastic exercise regimen that enables you to grow muscle without putting on mass and sculpt your body without running the danger of injury while only requiring twice-weekly sessions of 60 to 90 minutes.

Based on the researcher's experience, the researcher can say that Pilates is an effective therapeutic exercise that Bharatanatyam dancers may utilize as cross training/supplementary exercise, and the researcher wants to go into more detail about Pilates' workout.

All of the above supplementary exercises are good and dancers can adopt any exercise according to their body need but being a Bharatanatyam dancer and a certified Pilates trainer, having 7 years of experience in Pilates training the researcher wants to apply Pilates training in Bharatanatyam dance form and convey its therapeutic value to Bharatanatyam dancers.

1.6. Objective of Study

The researcher, being a Bharatanatyam dancer, teacher and Pilates trainer, aims to contribute something to the dance community for betterment of health and injury prevention for career longevity. Pilates is a fantastic way to channel both your physical and mental energies as an additional exercise. It enhances skills like balance, coordination between the right and left sides of the body, general body coordination, rhythm, focus, grasping, expression, muscle tone, breathing methods, memory, sensory skills, posture, etc.

This research aims to educate Bharatanatyam dancers on the importance of therapeutic value of Pilates.

- To educate Bharatanatyam dancers about supplementary training
- To let Bharatanatyam dancers, know what is Pilates exercise
- Similarities in Bharatanatyam dance form and Pilate's exercise

- How a dancer can use Pilates exercise for injury prevention
- Pilates exercise as a rehabilitation method for Bharatanatyam dancers
- Pilates exercise for career longevity of Bharatanatyam Dancers
- To improve posture and capacity of mobility of the dancer
- To develop a systematic method of Pilates exercise for dancers
- To promote healthy lifestyle
- To elaborate about therapeutic value of Pilates for Bharatnatyam dancers

1.7. Motivation and Aim of the Study

For more than two decades, the researcher had the privilege of studying under an exceptional Bharatanatyam Guru. The researcher was attracted by the application of Pilates exercise for Bharatanatyam dancers as an extra training when she was getting trained in Pilates exercise while pursuing Masters in Dance. Dancers use a variety of diet programs and exercises to reach fitness goals, because now there is a greater understanding of the need of living a healthy lifestyle.

While studying for MA the researcher learned about Pilates exercises and received training in them. While performing Bharatanatyam kritis, the researcher saw significant improvements in posture, body aesthetics, breath control, and stage confidence. This motivated the researcher to register in a Pilates exercise certification program, conduct additional study, and attempt to develop a good Pilates exercise exclusively for Bharatanatyam dancers. The following are some of the questions that occurred in the researcher's mind:

- Which warm-up exercises Bharatanatyam dancers should undertake?
- Is a 10-minute warm-up activity sufficient before beginning a dance class, or does a dancer require a 60-minute exercise class?
- Weekly once is enough or a dancer should be active for 5 to 7 days a week?
- What are the types of exercises?
- Which combination should be selected?
- Which exercises are appropriate for a Bharatanatyam student in their first year as well as a professional dancer? How can a dancer's career be extended by strengthening their muscles?

1.8. Importance of the study

Life and movement are inextricably linked. Stretching and running are both examples of dance. Dance has exploded in popularity in India in recent years and dance has long been an integral

aspect of religion and culture. In Indian classical dancing genres, gestures are very significant. Bharatanatyam is one of the most significant classical dance genres.

Students of Bharatanatyam may become more physically fit and perform at a higher level if they are exposed to movement patterns that are organized as a routine and are based on specific principles. Higher functions are built on the foundation of proper spatial balance and coordinated movement patterns. Here, Pilate's exercise is beneficial to one's health and has a great ability to prevent injuries.

Especially in the western countries, the Ballet dancers are familiar with Pilates as a supplement training because it emphasizes artistry in movement as well as breathing, alignment and adaptation, deep core support, and mobility. As a result, dancers may simply commit to Pilates and enjoy it. After benefiting from Pilates training to improve dance performance, the researcher believed that if western dancers can benefit from Pilates training, why can't Indian classical dancers? This concept led the researcher, who is a Bharatanatyam dancer and a Pilates trainer, to try to establish a workout routine specifically for Bharatanatyam dancers.

1.9. Scope and significance

Pilate's training can be an integral element of the regimen of a Bharatanatyam dancer. With the findings of this study, we can confidently say that including Pilates into the routines of Bharatanatyam dancers can help them extend their careers, improve their posture, develop their muscles, and most importantly prevent injuries.

There are several avenues for further research in the realm of dance and fitness studies. This topic has a wide range of characteristics and issues that could be researched further. We may learn more about the key muscles utilized in basic postures, performing Adavus and Kritis of Margam, and nutrition for Bharatanatyam dancers. It may be used to study classical dance traditions from various states and use Pilates as a supplemental exercise for dancers, and it can be expanded to include other classical dance forms from India and Southeast Asia.

In India the therapeutic Pilates is already in use by Physiotherapists for sports injuries but it can also be applied for any Indian dance forms like Indian classical, Indian Folk or Indian tribal.

1.10. Limitation of study:

Some of the points that may explain the study's limitations are as follows:

- This study focuses on Bharatanatyam dance, for limited Nritha portions only and not applicable for Nritya part which includes expressions.

- If the individual is already wounded, he or she should seek medical attention before starting this activity.
- Pilates is a foreign exercise, though physiotherapists are using it on a large level for sports and other various injuries, there are very few physical Pilates workout classes available in India for the citizens.
- Because the researcher wishes to educate Bharatanatyam dancers about Pilates exercise, this study is based on the researcher's personal experience, observations during training of Pilates exercise, results pursued after the training as well as material produced on Pilates exercise and skill in it after 4 years of practice.
- The outcome varies from person to person depending on body type.
- If a Pilates exercise is new to the Bharatanatyam dancer and the training medium is internet classes, it can be a risk factor.
- There are many types of Pilates exercises developed by the students of Joseph Pilates but in this research the researcher has included exercises that were invented by Joseph Pilates himself.
- Physiotherapists utilize Therapeutic Pilates all over the world, and the goal of this study is to introduce Bharatanatyam dancers about Mat Pilates exercises that can help them avoid injuries. The anatomy and muscle systems are not covered in depth in this study. Only physiotherapists' case studies are included.

1.11. Hypothesis

While working on the title related questions, the researcher came up with the following hypothesis.

Exercise is vital for a dancer, according to the Natyashastra. Nowadays, dancers are well-versed in yoga, endurance training, and strength training, along with many other disciplines. Pilates is a type of strength training that focuses on the core muscles and is utilized as a therapy by physiotherapists.

The structure and substance of existing Pilates Mat exercises with therapeutic purpose are based on the same principle as Bharatanatyam, an Indian classical dance style.

The existing Therapeutic Pilates exercises which are currently practiced by various experts are subject to identification based on textual and interview evidence. Various combinations of

Pilates exercises may be applied and taught to existing and active dancers in order to make them aware of the use of therapeutic value of Pilates to prevent injuries and extend careers.

1.12. Literature Review

As the dancers of western countries have adopted Pilates exercise in their routine, we can find so much awareness and research work on it. There are numerous books, journals, and papers about Pilates, its therapeutic value, and Pilates for sports injuries, but the researcher observed that in India there is very less awareness and importance of Pilates and no research has been conducted on the importance of therapeutic Pilates exercise for Bharatanatyam dancers.

There has been no research done on Indian classical dance and Pilates exercises. Pilates is being practiced by dance professionals in Western countries since there is an awareness of it. As the researcher is currently based in India as a Bharatanatyam dancer and Pilates trainer chose to educate Indian Bharatanatyam dancers about Pilates exercise and its therapeutic effects. The researcher has also communicated with injured dancers to inquire about their treatment and how it relates to therapeutic Pilates. In this thesis, the researcher has reviewed and studied this topic in depth, and has presented all of the data discovered during the investigation.

1.13. Methodology

This study employs an art exercise framework, physical analysis, Verbal Interviews, being a Pilates trainer-researcher's own Experience and an information-based method with an invention perspective. Before projecting their usage, a conscious effort will be made to analyze all of the sources. The planned study will use qualitative research methodologies and procedures, using Joseph Pilates's workouts, and interpretative analysis. This is a three-part study using Indian texts and Pilates exercises as a foundation, including literary analysis, interpretation, reconstruction, and the combination of exercises for Bharatanatyam dancers.

- Textual study - Pilates books and journals, Bharata's Natyashastra- English translation by Manmohan Ghosh, English translation of Nandikeshvara's Abhinaya Darpanam by Manmohan Ghosh
- Relative study of Bharatanatyam and Pilates-and Rehabilitation techniques given by physiotherapists
- Exercise combinations of Pilates, for Adavus and Kritis of Margam are included in the thesis.

1.14. Field and Primary resources

The researcher was encouraged to undertake Pilates exercises and tried different combinations of exercises to attain a better result. This was the researcher's own invention that doing Pilates exercises in different combinations rather than doing them as prescribed in the book for specific parts of the body would be more beneficial for dancers, and the researcher herself has created some combinations for different adavus and kritis of margam to make it easier for dancers and dance teachers to perform.

Books by physiotherapists who use Pilates as a rehabilitation. Scholarly books that give a critical analysis: These books, written by scholars and subject experts, are based on primary source data and they analyze, critique, report, summaries, interpret and restructure the data from primary sources. Natyashastra by Bharat Muni-English translation by Manmohan Ghosh, Abhinaya Darpanam of Nandikeshwara- English translation by Manmohan Ghosh, Nrutya Saurabh by Dr. Manjiri Shriramdev, Nrityatmika by Dr. Sucheta Chapekar.

The Pilates Handbook a Young Woman's Guide to Health and Well-Being- Roger Brignel, Pilates and Dance- A Reformer for the Art by Gabriella Berkow, Pilates – A Teachers' Manual -by Geweniger and Bohlander are some of the subject experts and researchers whose books have been referred for this research.

- Interviews of Bharatanatyam dancers
- Interviews of Pilates experts
- Interviews of physiotherapists
- Researcher's own experience

1.15. Secondary sources:

Published thesis available on UGC website Inlibnet and various other universities have been referred. Some of the online sources are also consulted for this research.

Magazines and journals: Research journals, both print and online, such as South Asian Dance, Dance research, Journal of Sangeet Natak Academy, Music Academy 28 Journal, Attendance, Narthanam, Narthaki, Sangeet galaxy, Sangitikarasikpriya etc. which publish research papers on dance. These papers give inputs regarding the issues faced by a dance researcher and the tools and methods they used to deal with such issues. These papers were downloaded from different websites and the details of the same are given as and when required in the body of the thesis.

The necessary data gathered from the above mentioned primary and secondary sources are analyzed systematically and accurately.

1.16. Conclusion

From the above given details, the researcher can say that supplementary exercise is the need of Bharatanatyam dancers if they want to improve their performance, prevent injury or for rehabilitation of an injury. Natyashastra explains that exercise is important for dancers but not mentioning any particular exercise.

The researcher has briefed about some of the important types of exercises but because the researcher is a Bharatanatyam dancer and a Pilates trainer, wants to elaborate about Pilates exercises in further parts of the thesis.

Bharatanatyam dancers who practice Pilates exercise as a supplementary exercise in their routine may achieve incredible fitness gains, avoid injuries, and recover rapidly if they are already injured.

It is essential for classical dancers to be exposed to a therapy like this since it will boost their self-esteem and professional potential. Dancers may benefit from the improved self-confidence, self-esteem, and grace brought about by the Pilates therapy's designed approach, which will aid in injury prevention and recovery while also enhancing technique and performance. Therefore, it is crucial to investigate, put into practice, and create a Pilates exercise program for Bharatanatyam dancers. According to the researcher's experience, Pilates is a good supplementary training for Bharatanatyam dancers, dance teachers, and dancing professionals. Both Bharatanatyam and Pilates involve body-mind coordination.

- Learning Pilates may help Bharatanatyam dancers to be physically fit
- Learning Pilates may improve the confidence of Bharatanatyam dancer
- These research might ease their emotional stress.
- These studies may serve as a window into the practical application of Pilates in the daily lives of Bharatanatyam dancers.
- Bharatanatyam students could include an activity in their curriculum.
- Finally, and perhaps most importantly, this research may contribute to the development of a systematic Pilates training methodology as a kind of therapy for Bharatanatyam dancers, as proper exercise technique is not specified in any Bharatanatyam-related texts.
