

## TABLE OF CONTENTS

CONTENTS	PAGE NO.
<b>List of Illustrations</b> .....	<b>i-v</b>
<b>Chapter 1: Introduction</b> .....	<b>1-40</b>
1.1 Statement of the Problem	
1.2 History of Vaishnavism in Assam and the Initial Construction of Faith	
1.2.1 The Institution of the Sattras: Divisions in the Order	
1.2.2 The Apostolate: A Pre-Cursor	
1.3 The Four ‘Samhatis’ or Orders as it stands today	
1.3.1 Brahma Samhati	
1.3.2 Purusa Samhati	
1.3.3 Kala Samhati	
1.3.4 The Nika Samhati (Kewaliya or UdasinaPantha): The Ascetic Order	
1.4 Kamalabari Sattras ([Purani] Kamalabari Sattras in Titabor, Jorhat, Uttar Kamalabari Sattras and Natun Kamalabari Sattras in Majuli)	
1.5 Sattriya Ritual Performance: An Intangible Heritage	
1.6 Objective of the study	
1.7 Review of Literature	
1.8 Methodology and Methods	
1.8.1 Methodology	
1.8.2 Methods	
1.8.2.1 Data Collection	
1.8.2.2 Data Presentation (Referencing System Followed in Thesis)	
1.9 Limitations of the Study	
1.10 Chapterisation	
<b>Chapter 2: Theoretical Paradigms:</b>	
Defining Heritage, Intangible Cultural Heritage and Sattriya Performance....	<b>41-73</b>
2.1 Heritage: A Brief Introduction	
2.2 David Clarke’s Functional Models to Analyse Material Culture	
2.3 The changing meaning of “Cultural Heritage”	
2.4 Intangible Heritage: An Introduction	

- 2.5 The Triad of Heritage, Ritual and Identity by Gregory J. Ashworth)
  - 2.5.1 Heritage as a Resource, Process and Outcome
  - 2.5.2 Ritual as Resource and Communication
  - 2.5.3 Identity as an Outcome
  - 2.5.4 Place
- 2.6 Sacred-Profane Dichotomy by Emile Durkheim
  - 2.6.1 Explaining Hierarchy in a Community
  - 2.6.2 On Monasticism
- 2.7 The Invention of Traditions by Eric Hobsbawm and Terence Ranger
- 2.8 Introducing the Living Intangible Heritage: Sattriya and Its Genesis

**Chapter 3: Sattriya: An Enduring Ritual**

Tradition.....	<b>74-152</b>
3.1 The Place: Locating the ‘Living Heritage’	
3.1.1 Majuli	
3.1.2 People	
3.1.3 Economic activities	
3.1.4 Cultural Milieu	
3.1.5 Erosion	
3.2 The Space	
3.2.1 The Sattra: The Birthplace of Sattriya Nritya	
3.2.2 Origin of the Name	
3.3 The Sattra Architectural Layout	
3.3.1 <i>Namghar</i>	
3.3.2 <i>Manikut</i>	
3.3.3 <i>Hatis</i>	
3.4 People and the Community	
3.4.1 <i>Sattradhikar</i>	
3.4.2 <i>Deka Adhikar</i>	
3.4.3 <i>Bhakat</i>	
3.4.4 <i>Sisya</i>	
3.4.5 Functionaries of the Sattra	

- 3.5 The Fountainheads of Culture
- 3.6 Life in the Sattrā
- 3.7 Sattriya Dance
  - 3.7.1 Genesis
  - 3.7.2 *Ankiya Nat*: The Ritual Theatre
    - 3.7.2.1 The Initiation/ Beginning of the Play
    - 3.7.2.2 Salient features of *Ankiya Nat*
    - 3.7.2.3 Drums, Dances, Music and Masks
- 3.8 Components of Performances in a Sattrā
  - 3.8.1 Elements of Sattriya in a Sattrā: Various Dances in the Sattriya Dance
  - 3.8.2 The *Ora*
  - 3.8.3 A Brief Note on the some of the Sattriya Dances
- 3.9 A Distinct System of Melody and Rhythm
- 3.10 The Hand Gestures or *Hastas*
- 3.11 Music
- 3.12 Training and Technique
- 3.13 Summarising the Performance inside the Prayer hall especially on the final day of the *Tithi*
- 3.14 *Bhakti*: The Only Aim of these Cultural Creations
  - 3.14.1 *Navarasa*
- 3.15 Discussion

**Chapter: 4:** Shift in Paradigm of Sattriya Dance:

- From *Namghar* to Proscenium..... **153-199**
- 4.1 Early Efforts Made to take Sattriya Dance out of Majuli
- 4.2 Pre-Independence Period
- 4.3 Post-Independence Period
- 4.4 Geographical Dislocations: Natural and Personal
  - 4.4.1 New Beginnings
  - 4.4.2 ‘Purani’ Kamalbari Sattrā: A Natural Disaster Forcing a Permanent Re-location
- 4.5 Inclusion of Women Dancers

4.5.1 Women Dancers: The First Generation and Their Contributions	
4.5.1.1 Garima Hazarika	
4.5.1.2 Indira P.P. Bora	
4.5.1.3 Pushpa Bhuyan	
4.5.1.4 Sharodi Saikia	
4.6 Simultaneously in the Academic World	
4.7 National Recognition	
4.8 Sangeet Natak Akademi: Its “Nationalist” Guidelines	
4.9 Re-Structuring of the Format for a Proscenium Stage	
4.10 Theatre of the Roots?	
4.11 Challenging the Colonial Aesthetic	
4.12 Government Agendas	
4.13 Discussion	
<b>Chapter 5: Conclusion</b> .....	<b>200-220</b>
<b>Bibliography</b> .....	<b>221-238</b>
<b>Glossary</b> .....	<b>239-244</b>
<b>A Note on the Appendices</b> .....	<b>245</b>
<b>Appendix I:</b> Sattriya Nritya’s Timeline- Information Collected from a personal conversation with Prof. Pradip Jyoti Mahanta.....	<b>246-248</b>
<b>Appendix II:</b> Personal conversation with Bayanacharya Ghanakanta Bora Mukhtiyar, Sangeet Natak Akademi and Padmashri awardee.....	<b>249-256</b>
<b>Appendix III:</b> Personal conversation with Dr. Anwesa Mahanta.....	<b>257-263</b>
<b>Appendix IV:</b> Interview with Adhyapak (Dr.) Bhabanada Barbayan, Sangeet Natak Akademi’s Ustad Bismillah Khan Yuva Puraskar awardee.....	<b>264-271</b>
<b>Appendix V:</b> Interview with Gargi Goswami.....	<b>272-275</b>
<b>Appendix VI:</b> Interview with Dr. Mallika Kandali.....	<b>276-279</b>
<b>List of Publications</b> .....	<b>280</b>