### **Table of Contents**

Table of Contents		
	Page No.	
Abstract	i v	
Declaration	vi	
Certificate of Supervisor	vii	
Preface	viii	
Acknowledgement	xix	
Table of Contents	x-xiii	
List of Tables	xiv	
List of Figures	xv-xvi	

1-41

### **CHAPTER ONE Masked Performances in Neo-Vaishnavite and Tibetan Buddhist Traditions** of North-East India

1.1	Introduction		
1.2	North-East India and Masked Performances		
1.3	Introduction of Neo-Vaishnavism in Assam: An Overview		
	1.3.1	The Sattra Institution of Neo-Vaishnavism	
	1.3.2	Four Samhatis or Sanghatis of Neo-Vaishnavism	
	1.3.3	Structure of Sattra Institution	
	1.3.4	Functionaries Associated with Sattra Institution	
	1.3.5	Position of Women in Neo-Vaishnavism	
	1.3.6	Bhaona – the Masked Performance of Assam	
1.4	Tibetan Buddhism and Sectarian Development in Tibet: An Overview		
	1.4.1	Four Schools or Sects of Tibetan Buddhism	
	1.4.2	Introduction of Tibetan Buddhism in Arunachal Pradesh: An	
		Overview	
	1.4.3	Introduction of Tibetan Buddhism in Sikkim: An Overview	
	1.4.4	The Gompa Institution of Tibetan Buddhism	
	1.4.5	Structure of Gompa Institution	
	1.4.6	Functionaries Associated with Gompa Institution	
	1.4.7	Position of Women in Tibetan Buddhism	
	1.4.8	Cham – the Masked Performance of Tibetan Buddhism	
1.5	Conceptual Framework		
	1.5.1	Interplay between Communication and Culture from the	
		Perspective of Communication Studies	
	1.5.2	Ritual	
	1.5.3	Interplay between Myth and Ritual	
	1.5.4	Importance of Religio-Cultural Symbols	
	1.5.5	Mask and Identity in Performance	
1.6	Rationale of the Study		

### CHAPTER TWO Research Methodology and Approach

- 2.1 Research Design
- 2.2 Research Aim, Research Objectives, and Research Questions
- 2.3 Context of Ethnographic Fieldwork
- 2.4 Research Areas
  - 2.4.1 Assam
    - 2.4.1.1 Geographic and demographic profile of Majuli district in Assam
    - 2.4.1.2 Identification of Majuli district in Assam as the field of study
    - 2.4.1.3 Description of Sattras and lay-Namghars selected for the study in Majuli
  - 2.4.2 Arunachal Pradesh
    - 2.4.2.1 Geographic and demographic profile of Tawang district in Arunachal Pradesh
    - 2.4.2.2 Identification of Tawang district in Arunachal Pradesh as the field of study
    - 2.4.2.3 Description of Gompas selected for the study in Tawang
  - 2.4.3 Sikkim
    - 2.4.3.1 Geographic and demographic profile of East Sikkim district in Sikkim
    - 2.4.3.2 Identification of East Sikkim district in Sikkim as the field of study
    - 2.4.3.3 Description of Gompas selected for the study in East Sikkim
- 2.5 Research Tools and Techniques
  - 2.5.1 Non-Participant Observation
  - 2.5.2 In-Depth Interview
  - 2.5.3 Focus Group Discussion
- 2.6 Data Analysis Design

### CHAPTER THREE

# Bhaona and Cham Masked Performances: Ritual Practices and Cultural Meaning

- 3.1 Bhaona Performances of Assam
  - 3.1.1 Purpose
  - 3.1.2 Performance Occasion
  - 3.1.3 Associated Rituals
  - 3.1.4 Teaching-Learning Space
  - 3.1.5 Performers
  - 3.1.6 Audiences
  - 3.1.7 Language
  - 3.1.8 Narratives
  - 3.1.9 Masks
    - a. Importance of masks in Bhaona performances
    - b. Rituals associated with mask-making process
    - c. Iconography and Symbolism of Bhaona masks

- d. Types of masks
- e. Rituals associated with donning of masks during Bhaona performances
- f. Storage of Bhaona masks
- 3.1.10 Costumes, Ornaments and Make-Up
  - a. Costumes and Headgears
  - b. Ornaments
  - c. Make-up
- 3.1.11 Musical Instruments and Songs
- 3.1.12 Dances
- 3.1.13 Bhaona Tradition in Transition
  - a. Sangeet Natak Akademi, National List of Intangible Cultural Heritage, and new performative context of Bhaona performances
  - b. Re-institutionalization of Bhaona performances and maskmaking in academic institutions
  - c. Introduction of Vaishnava women as performers in Bhaona performances
  - d. Bhaona performances in local and global languages
  - e. Introduction of cultural outsiders as audiences of Bhaona performances
  - f. Masks as souvenirs and Mukha Bhaona
  - g. Evolving performative context and shortening of Bhaona repertoire
  - h. Introduction of new media to promote Bhaona performances
- 3.2 Cham Performances of Arunachal Pradesh and Sikkim
  - 3.2.1 Purpose
  - 3.2.2 Performance Occasion
  - 3.2.3 Associated Rituals
  - 3.2.4 Teaching-Learning Space
  - 3.2.5 Performers
  - 3.2.6 Audiences
  - 3.2.7 Language
  - 3.2.8 Narratives
  - 3.2.9 Masks
    - a. Importance of Masks in Cham Performance
    - b. Rituals associated with mask-making process
    - c. Iconography and Symbolism of Cham masks
    - d. Rituals associated with donning of masks during Cham performances
    - e. Storage of Cham masks
  - 3.2.10 Costumes and Ornaments
  - 3.2.11 Musical Instruments and Songs
  - 3.2.12 Dances
  - 3.2.13 Cham Tradition in Transition
    - a. National List of Intangible Cultural Heritage and new performative contexts of Cham performances
    - b. Re-institutionalization of mask-making in Government institutes

- c. Introduction of cultural outsiders as audiences of Cham performances
- d. Cham masks as souvenirs for tourists
- e. Evolving performative contexts and shortening of Cham repertoire
- f. Introduction of new media to promote Cham performances

#### CHAPTER FOUR Bhaona and Cham Masked Performances: Tradition-Transition Continuum

141-175

- 4.1 Social Significance of Bhaona and Cham Masked Performances
  - 4.1.1 Institutionalization of Masked Performances and Authority of Ritual-experts
  - 4.1.2 Embodied Masked Performances and Social Structure
  - 4.1.3 Religious Socialization through Masked Performances
  - 4.1.4 Social Integration through Masked Performances
- 4.2 Bhaona and Cham Masked Performances and Meaning-Making Processes
- 4.3 Bhaona and Cham Masked Performances and Cultural Identity
- 4.4 Bhaona and Cham Masked Performances, Globalization and Digital Technology
  - 4.4.1 Heritagization of Masks and Masked Performances
  - 4.4.2 Folklorization of Masked Performances
  - 4.4.3 Cultural Tourism through Masked Performances
  - 4.4.4 Connectivity-Interactivity-Autonomy through Digital Technology and Masked Performances

### CHAPTER FIVE

## Masked Performances in Neo-Vaishnavite and Tibetan Buddhist Traditions of North-East India: Concluding Remarks

176-186

- 5.1 Integration-Fragmentation Braid
- 5.2 Digital Space, neo-Performative Intent and neo-Audiences
- 5.3 Government Interference the way forward?
- 5.4 Limitations of the Present Study
- 5.5 Future Scope of Research
- 5.6 Recommendations

BIBLIOGRAPHY 187-200

ANNEXURE(S) 201-207