Acknowledgements.

Firstly, I would like to pay my respects to my parents, who allowed me to get into this career wise not so attractive activity called research and who have been bearing with me during my delay, with hope and expectation in the value of my work.

I know that formally acknowledging thanks to my guru is not according to the conventions of guru parampara. But it can not but record my indebtedness to my guru, Sri Haridas Shastriji who, apart from giving me a second birth, has unfolded the secrets of Gaudiya Vaśnava school to me out of a motiveless compassion for me. My pranams to Maharajji.

My research supervisor Dr. Raghurama Raju, pushed me to the point of balance between my deep and emotional involvement with my topic and the needs of methodological rigour in presenting my ideas. I am grateful to his impelling guidance. Timely inclusion of Professor Bhaskar Shewalkar as my co-supervisor has not only helped to communicate the theatrical issues of the work better, but even improved my general ability of smooth communication.

Dr. P. Nagaraj of the Centre for Folk Culture Studies, HCU, took interest and stood with me during my research. In my interaction with him, which he prefers to call mutual learning, I benefitted by learning reasoning, arguing and presenting. His knowledge of Sanskrit poetics and Vaiṣṇava, which are vital to my work, his professional skill in ethnography and performance studies have helped me greatly in my work. I thank him for changing me into a methodologically conscious communicator of ideas.

I can not help recording gratitude to his wife and son for having spared his time for them treating me as one of their family member.

Sri Satyanarayanandasji, a senior desciple of guru, Sri Haridas Shastriji, in fact, is my teacher in certain important Gaudiya Vaśnava literature like Sat Sandarbha of Jiva Goswami. I am thankful to his clarifications from time to time with regard to several crucial aspects of Gaudiya Vaśnava literature. Professor M. Sivarama Krishna, my teacher in literary criticism, has not limited his involvement with my thesis to his formal classroom teaching.

Sri Vireshwara Krishna Dongre Shastri garu, my guru in basics of Pūrva Mimamsa, Nyaya and Advaita Vedānta, A. Singaracharyulu, my guru in the basics of Rasa poetics and Sanskrit plays, helped me in acquiring the right shastric attitude towards the respective śāstra-s. I could enrich my shastric attitude through my discussion with Sri K.V. RagHAVACHARYULU garu, Sri KANDADAI RAMANUJACHARYULU garu, Sn Paturi SITARAMANJANEYULU garu, Sri P.S.R. APPA RAO garu and others.

I am grateful to my early teachers of Chaitanya tradition Sri Tamal Knshna Goswami, Giriraj Maharaj, Bhurijan Prabhu, Dhanurthar Swamij, Braj Biharidas and many others from ISKCON Bombay and Vrindavan for introducing me to the works of Chaitanya tradition.

I am indebted to Srivatsa Goswami, Jack Hawley, David Haberman, my predecessor researchers of Braj culture, for their valuable time and comments on my ideas. I would record my thanks to Professors Mohan Ramanan, Department of English, University of Hyderabad, Isaac Sequira, Deputy Director, ASRC and great Dramaturge, Probol dasgupta, CALTS, University of Hyderabad, Peter Claus, Department of Anthropology, University of California, Frett Clothy, Department of Religious Studies, University of Pittsburgh, Prof David Knipe, Department of Religious Studies, University of Wisconsin (Madison), Alf Hietelbetel, State University of Washington, Peter Raster, Department of Germany, University of Essen, Germany, M.L.K.
Murthy, Centre for Folk Culture Studies, for their valuable observations on my work and specially to Dr. A. Anand for having been a listener, observer and advisor from time to time.

I would be failing in my duty if I do not thank to Sri Chatla Sriramulu garu, my teacher, Mr. N. J. Bhikshu, my senior and teacher, Dr. D. S. N. Murthy, intimate and elderly theatre teacher, for their affectionate involvement in my topic to the extent of bringing books and information for me whenever they went libraries in connection with their own studies. My special thanks to my friends Raja Indra Karan, Trivikram, Dr. Jolly Puttussery, Dr. Shivraj, Balu, Harishchandra and my other comrades in theatre department and my resent theatre practitioner friends Mr. Denchanala Srinivas and Mr. Narender Sharma and others for their lively discussions and friendly advices from time to time.

I am thankful to Svami Fateh Krishna, Svami Har Govind, Svami Ram Svarup, Svami Kishanlal, Svami Ram Prasad, Svami Bade Thakur, Rasdrhri of various Ras Mandal of Vrindavan for cooperating fully with me during my fieldwork and interviews. I am specially thankful to Svami Fateh Krishna, Rasdrhri of Fateh Krishna Ras Mandal, for his inspiring comments articulating the insider's perception of Ras Lili performances.

I would like to acknowledge my thanks to every one at Chaitanya Prem Samstan, especially Robyn Beech, to Svami Ram Svarup, Svami Ram Prasad, Svami Bade Thakur, Raghubatidas for giving me some of the valuable photographs, J. G. Rao garu, Kumaranupadas for lending me their camera, Anandamayadas for for lending me the books from time to time and to Mrs. Vijaya Lakshmi, Jarrmu, for having taken great pains in procuring Sanskrit plays for me.

My younger brother Raghu, just as he does in all my works, relieved me from a great amount of burden including that of my computer work, sparing his valuable time. My special thanks to Sridevi (Raghu's wife) for her affectionate care towards me. My younger sister Sridevi and my brother-in-law Srinivas have been a constant source of support and encouragement throughout my research. I am thankful to Dr. Subbachari, Centre for folk culture studies, for constant suggestions regarding the use of leap software, Mrs. Bhuvaneshari Shankar for improving the English in my draft, Abhijit Bapat and Harish for helping me in the technical work.

I am thankful to Dr. Sudhakar Reddy, Dr. Kanaka Durga and Mrs. M. V. Shanta Kumari of Centre for Folk Culture Studies and many other well wishers and friends who have been affectionately encouraging me and supporting me throughout my research work.

My sincere thanks to Professors P. L. Vishveshwar, K. Laxma Goud and B. P. Sanjay, Deans of Sarojini Naidu school of fine arts, performing arts and Communication for their encouragement and support.

My thanks to the staff of G.T library, especially to Posetti, my spiritual friend, various members of the non-teaching staff of University of Hyderabad like Mr. Rajender Singh, section officer, Dean's office, S. N. School, Mr. Vijay, Mr. Prakash, Mr. Murthy, Mr. Paturi Venkateshwara Rao, Mr Parameshwar for their help and to Mr. Rajeshwar Rao for his discussions of the topic.

Thanks to Libraries at S. N. School, Universtiy of Hyderabad, ASRC, CIEFL, Sanskrit Vidya Peeth at Jammu, Telugu University, Tulasi Bhavan, Osmania University for permitting me to consult the books. Thanks to University grants commision for granting me fellowship for my research.