PREFACE

This thesis is the final work for my research study, focusing on the journey of Jagoi Rāsa Līlā performance since 1779 A.D. i.e., 18th century up to the present date 21st century. There have been many changes and modification occurred along with the changes of the living life styles and belief system of the people. Inspite of the annual traditional performance of Jagoi Rāsa Līlā which is still observing in the temples and in other religious places by the Meitei/Meetei community in Manipur every year without fail, its philosophical understanding with classic quality observance and its importance for human values has become unfamiliar to the youths of present generation who doesn’t have any interest to know or learn about such beautiful culture that shows our identification to the world.

Even though, it is already much known concept and familiar with the idea that the Jagoi Rāsa Līlā is based on Srimad-Bhagavatam’s Rāsapanchadhyay and is a worship performance, analytical study about the sequences of the dance, songs, Tālas are still remain unknown to some extend in today’s modern world.

Despite of the difficulties and somewhat impossible in finding the datas with the reason behind the practical conduct of Jagoi Rāsa Līlā in such a specific manner, I choose this topic with the interest to study the hidden knowledge in depth about the performance of Jagoi Rāsa Līlā from logical perspective including the rules and regulations which are believed as laid down and designed by following the Vedic norms and Gauḍīya Vaishnava norms, interweaving with the aesthetics of the native land Manipur, that makes this religious ritual worship of Jagoi Rāsa Līla an Indian Classical Dance form.
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