



# Miranda House UNIVERSITY OF DELHI

## Departmental Annual Report - 3

**Department: Sociology**

**Academic Year: 2019-2020**

### Part A.1


**Students undertaking project work/field work/internship as part of experiential learning component of coursework**









**Programme: BA (H) Sociology Semester: V**

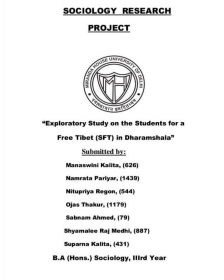
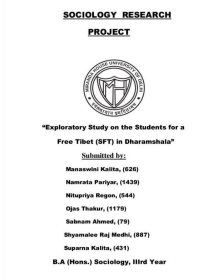


**Course: Sociology of Work, Sociology of Environment and Urban Sociology**

**Course Code: DSE 04, DSE 03, DSE 01**

**Unique Paper code: 12307904, 12307903, 12307901**



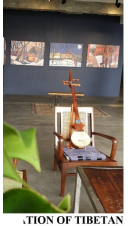

S.no	Name of the student	Project Title	Supervised by	Relevant Documentation
1	Manaswini Kalita	Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala	M. Kamminthang	<div><p><b>SOCIOLOGY RESEARCH PROJECT</b></p><p>"Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala"</p><p>Submitted by:</p><p>Manaswini Kalita, (626)</p><p>Harvrat Parjap, (1439)</p><p>Nitupriya Hegde, (1644)</p><p>Opas Thakur, (1179)</p><p>Saham Ahmed, (79)</p><p>Bhyanatra Raj Modhi, (887)</p><p>Rupama Khatu, (431)</p><p>B.A (Hons.) Sociology, Third Year</p></div> <div><p><b>ACKNOWLEDGEMENT</b></p><p>The completion of this project report could not have been possible without the guidance and assistance from many extremely privileged to have got this all and th</p></div>




2	Namrata Pariyar	Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala	M. Kamminthang	<p><b>SOCIOLOGY RESEARCH PROJECT</b></p>  <p>"Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala"</p> <p><u>Submitted by:</u>  Mansoori Kalita, (626)  Namrata Pariyar, (1438)  Nitupriya Regon, (644)  Ojas Thakur, (1178)  Sabnam Ahmed, (79)  Shyamal Raj Modhi, (887)  Suparna Kalita, (421)  B.A (Hons.) Sociology, IIIrd Year</p> <hr/> <p><b>ACKNOWLEDGEMENT</b></p> <p>The completion of this project report could not have been possible without the guidance and assistance from many and extremely privileged to have got this all and th</p> 
3	Nitupriya Regon	Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala	M. Kamminthang	<p><b>SOCIOLOGY RESEARCH PROJECT</b></p>  <p>"Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala"</p> <p><u>Submitted by:</u>  Mansoori Kalita, (626)  Namrata Pariyar, (1438)  Nitupriya Regon, (644)  Ojas Thakur, (1178)  Sabnam Ahmed, (79)  Shyamal Raj Modhi, (887)  Suparna Kalita, (421)  B.A (Hons.) Sociology, IIIrd Year</p> <hr/> <p><b>ACKNOWLEDGEMENT</b></p> <p>The completion of this project report could not have been possible without the guidance and assistance from many and extremely privileged to have got this all and th</p> 
4	Ojas Thakur	Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala	M. Kamminthang	<p><b>SOCIOLOGY RESEARCH PROJECT</b></p>  <p>"Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala"</p> <p><u>Submitted by:</u>  Mansoori Kalita, (626)  Namrata Pariyar, (1438)  Nitupriya Regon, (644)  Ojas Thakur, (1178)  Sabnam Ahmed, (79)  Shyamal Raj Modhi, (887)  Suparna Kalita, (421)  B.A (Hons.) Sociology, IIIrd Year</p> <hr/> <p><b>ACKNOWLEDGEMENT</b></p> <p>The completion of this project report could not have been possible without the guidance and assistance from many and extremely privileged to have got this all and th</p> 
5	Sabnam Ahmed	Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala	Srirupa Battacharya	<p><b>SOCIOLOGY RESEARCH PROJECT</b></p>  <p>"Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala"</p> <p><u>Submitted by:</u>  Mansoori Kalita, (626)  Namrata Pariyar, (1438)  Nitupriya Regon, (644)  Ojas Thakur, (1178)  Sabnam Ahmed, (79)  Shyamal Raj Modhi, (887)  Suparna Kalita, (421)  B.A (Hons.) Sociology, IIIrd Year</p> <hr/> <p><b>ACKNOWLEDGEMENT</b></p> <p>The completion of this project report could not have been possible without the guidance and assistance from many and extremely privileged to have got this all and th</p> 



6	Shyamalee Raj Medhi	Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala	Srirupa Battacharya	 <p><b>ACKNOWLEDGEMENT</b></p> <p>The completion of this project report could not have been possible without the guidance and assistance from many extremely privileged to have got this all and th...</p>
7	Suparna Kalita	Exploratory Study on the Students for a Free Tibet (SFT) in Dharamshala	Srirupa Battacharya	 <p><b>ACKNOWLEDGEMENT</b></p> <p>The completion of this project report could not have been possible without the guidance and assistance from many extremely privileged to have got this all and th...</p>
8	Arundhati Nath	Individual memories and shared histories: A study on Tibetan Refugees in Majnu ka Tilla	Srirupa Battacharya	 <p><b>ACKNOWLEDGEMENT</b></p> <p>The completion of this project report could not have been possible without the guidance and assistance from many extremely privileged to have got this all and th...</p>
9	Abhija Chatterjee	Individual memories and shared histories: A study on Tibetan Refugees in Majnu ka Tilla	Srirupa Battacharya	 <p><b>ACKNOWLEDGEMENT</b></p> <p>The completion of this project report could not have been possible without the guidance and assistance from many extremely privileged to have got this all and th...</p>

10	Shefali Bhatia	Individual memories and shared histories: A study on Tibetan Refugees in Majnu ka Tilla	Srirupa Battacharya	 <p>A SOCIOLOGICAL RESEARCH PROJECT BY: Shefali Bhatia PhD, Delhi Chapters (175) Sanskrit (175) Hindi (175) Sanskrit (175)</p> <p>INDIVIDUAL MEMORIES AND SHARED HISTORIES: A STUDY ON TIBETAN REFUGEES IN MAJNU-KA-TILLA</p>
11	Sarangthem Sharmiza Annolly	Individual memories and shared histories: A study on Tibetan Refugees in Majnu ka Tilla	Srirupa Battacharya	 <p>A SOCIOLOGICAL RESEARCH PROJECT BY: Shefali Bhatia PhD, Delhi Chapters (175) Sanskrit (175) Hindi (175) Sanskrit (175)</p> <p>INDIVIDUAL MEMORIES AND SHARED HISTORIES: A STUDY ON TIBETAN REFUGEES IN MAJNU-KA-TILLA</p>
12	Nikita Choudhary	The Kashmiri Pandits: Life in Delhi since exodus	M. Kamminthang	<p>THE KASHMIRI PANDITS: LIFE IN DELHI SINCE THE EXODUS</p> <p>Research by: Nikita Choudhary Tharuni Harsha</p> <p>ACKNOWLEDGEMENT</p> <p>This research was supported by Munda House. We thank the Kashmiri Hindu Foundation, that provided insight and expertise that greatly assisted the research, although they might not agree with all the conclusions of the research. We thank Dr. Srirupa Battacharya for her assistance throughout the research and Ms. Tabbu Khan for her comments that greatly improved the manuscript of our research.</p> <p>We would like to thank, most importantly, the respondents for sharing their views and points of wisdom with us during the course of this research. We thank all "anonymous" reviewers for their criticism and insights.</p>
13	Muchukota Tharani	The Kashmiri Pandits: Life in Delhi since exodus	Srirupa Battacharya	<p>THE KASHMIRI PANDITS: LIFE IN DELHI SINCE THE EXODUS</p> <p>Research by: Nikita Choudhary Tharuni Harsha</p> <p>ACKNOWLEDGEMENT</p> <p>This research was supported by Munda House. We thank the Kashmiri Hindu Foundation, that provided insight and expertise that greatly assisted the research, although they might not agree with all the conclusions of the research. We thank Dr. Srirupa Battacharya for her assistance throughout the research and Ms. Tabbu Khan for her comments that greatly improved the manuscript of our research.</p> <p>We would like to thank, most importantly, the respondents for sharing their views and points of wisdom with us during the course of this research. We thank all "anonymous" reviewers for their criticism and insights.</p>

14	Kavadi Harsha	The Kashmiri Pandits: Life in Delhi since exodus	Srirupa Battacharya	<div><div>THE KASHMIRI PANDITS LIFE IN DELHI SINCE THE EXODUS</div><div><div>Research By: Nikita Choudhary Tharini Harsha</div></div><div><div>ACKNOWLEDGEMENT</div><div><p>This research was supported by Mirashi House. We thank the Kashmiri Hindu Foundation, that provided insight and expertise that greatly assisted the research, although they might not agree with all the conclusions of the research.</p><p>We thank Dr. Sripada Battacharya for her assistance throughout the research and Mr. Tahir Khan for her comments that greatly improved the manuscript of our research.</p><p>We would like to thank, more importantly, the respondents for sharing their views and points of wisdom with us during the course of this research. We thank all "respondents" continuously for their patience and insight.</p></div></div></div>
15	Akansha Priya	Preservation of Tibetan Culture through Music in Dharamshala	Srirupa Battacharya	<div><div></div><div><div>GROUP MEMBERS</div><div>Akansha Priya Kananda Dharmashila Indira Kananda Indira Kananda Lopika Kananda Indira Kananda</div></div><div><div>ATION OF TIBETAN ROUGH MUSIC IN DHARAMSHALA</div><div>Research Project</div></div></div>
16	Annesha Duarah	Preservation of Tibetan Culture through Music in Dharamshala	Srirupa Battacharya	<div><div></div><div><div>GROUP MEMBERS</div><div>Akansha Priya Kananda Dharmashila Indira Kananda Indira Kananda Lopika Kananda Indira Kananda</div></div><div><div>ATION OF TIBETAN ROUGH MUSIC IN DHARAMSHALA</div><div>Research Project</div></div></div>
17	Koushikee Mukherjee	Preservation of Tibetan Culture through Music in Dharamshala	Srirupa Battacharya	<div><div></div><div><div>GROUP MEMBERS</div><div>Akansha Priya Kananda Dharmashila Indira Kananda Indira Kananda Lopika Kananda Indira Kananda</div></div><div><div>ATION OF TIBETAN ROUGH MUSIC IN DHARAMSHALA</div><div>Research Project</div></div></div>

18	Bidisha Saikia	Preservation of Tibetan Culture through Music in Dharamshala	Srirupa Battacharya	 <p>GROUP MEMBERS</p> <p>Akanka Pritya Saandha Dharmashila Indira Kumbhar Indira Gurukul Lopika Siddhanta</p> <p>ATION OF TIBETAN ROUGH MUSIC IN DHARAMSHALA</p> <p>Research Project</p>
19	Nehal Gupta	Preservation of Tibetan Culture through Music in Dharamshala	Srirupa Battacharya	 <p>GROUP MEMBERS</p> <p>Akanka Pritya Saandha Dharmashila Indira Kumbhar Indira Gurukul Lopika Siddhanta</p> <p>ATION OF TIBETAN ROUGH MUSIC IN DHARAMSHALA</p> <p>Research Project</p>
20	Sohini Majumdar	Preservation of Tibetan Culture through Music in Dharamshala	Srirupa Battacharya	 <p>GROUP MEMBERS</p> <p>Akanka Pritya Saandha Dharmashila Indira Kumbhar Indira Gurukul Lopika Siddhanta</p> <p>ATION OF TIBETAN ROUGH MUSIC IN DHARAMSHALA</p> <p>Research Project</p>
21	Arshia Ningthoujam	Nuns of Tibetan Buddhism: An analysis on the lives of 'Bhikkhunis' in Dharamshala	Srirupa Battacharya	<p><i>Nuns of Tibetan Buddhism: An Analysis on the lives of 'Bhikkhunis' in Dharamshala</i></p>  <p>Submitted to Arshia Ningthoujam Bhikkhuni Bhikkhuni Bhikkhuni Bhikkhuni</p> <p><i>Table of Contents</i></p> <p>Acknowledgements ..... 2</p> <p>Introduction ..... 3</p> <p>Rationale ..... 4</p> <p>Research Questions ..... 5</p>

22	Dimzokim Bawmkhai	Nuns of Tibetan Buddhism: An analysis on the lives of 'Bhikkhunis' in Dharamshala	Srirupa Battacharya	<p><u><i>Nuns of Tibetan Buddhism: An Analysis on the lives of 'Bhikkhunis' in Dharamshala</i></u></p>  <p>Submitted by Arushi Nageshwar Dimzokim Bhikhi Prasad Sheenu Sharma Srivasthi Menon</p> <p><i>Table of Contents</i> Acknowledgements ..... 2 Introduction ..... 3 Rationale ..... 4 Research Questions ..... 5</p>
23	Rishta Prasad	Nuns of Tibetan Buddhism: An analysis on the lives of 'Bhikkhunis' in Dharamshala	Srirupa Battacharya	<p><u><i>Nuns of Tibetan Buddhism: An Analysis on the lives of 'Bhikkhunis' in Dharamshala</i></u></p>  <p>Submitted by Arushi Nageshwar Dimzokim Bhikhi Prasad Sheenu Sharma Srivasthi Menon</p> <p><i>Table of Contents</i> Acknowledgements ..... 2 Introduction ..... 3 Rationale ..... 4 Research Questions ..... 5</p>
24	Sheenu Sharma	Nuns of Tibetan Buddhism: An analysis on the lives of 'Bhikkhunis' in Dharamshala	Srirupa Battacharya	<p><u><i>Nuns of Tibetan Buddhism: An Analysis on the lives of 'Bhikkhunis' in Dharamshala</i></u></p>  <p>Submitted by Arushi Nageshwar Dimzokim Bhikhi Prasad Sheenu Sharma Srivasthi Menon</p> <p><i>Table of Contents</i> Acknowledgements ..... 2 Introduction ..... 3 Rationale ..... 4 Research Questions ..... 5</p>




25	Sreenidhi V	Nuns of Tibetan Buddhism: An analysis on the lives of 'Bhikkhunis' in Dharamshala	Srirupa Battacharya	<p><u><i>Nuns of Tibetan Buddhism: An Analysis on the lives of 'Bhikkhunis' in Dharamshala</i></u></p>  <p>Submitted by Arushi Nigam Bhiksha Prasad Srinivasan Srinivasan</p> <p><b>Table of Contents</b></p> <p>Acknowledgements ..... 2</p> <p>Introduction ..... 3</p> <p>Rationale ..... 4</p> <p>Research Questions ..... 5</p>
26	Supriya Baruja	Nuns of Tibetan Buddhism: An analysis on the lives of 'Bhikkhunis' in Dharamshala	Srirupa Battacharya	<p><u><i>Nuns of Tibetan Buddhism: An Analysis on the lives of 'Bhikkhunis' in Dharamshala</i></u></p>  <p>Submitted by Arushi Nigam Bhiksha Prasad Srinivasan Srinivasan</p> <p><b>Table of Contents</b></p> <p>Acknowledgements ..... 2</p> <p>Introduction ..... 3</p> <p>Rationale ..... 4</p> <p>Research Questions ..... 5</p>
27	Albright Koavala Shagne	The Tibetan tradition of theatre and social significance of Lhamo	Srirupa Battacharya	<p><b>The Tibetan Tradition of Theatre and Social Significance of Lhamo</b></p> <p><b>Introduction</b></p> <p>Tibetan opera is known as Lhamo or Ache Lhamo in Tibetan. The cultural wisdom of Tibetan for thousands of year and clearly reflected in the Tibetan opera. Many Tibetologist consider Tibetan opera as the living fossil of Tibetan culture. Legend has it that in 14th mystic Thangtong Gyalpo found the culture of Tibetan opera to raise the fund for building the iron bridge throughout the Tibetan Plateau. He received the help from 12 sisters to perform in the Opera. Which are the first Ache Lhamo (Meaning sister goddess).</p> <p>All the performance of the Tibetan Opera is base on some ancient Indian Buddhist folk tales. The Opera of Princess Wencheng is also base on the historical. Another reason for his troupe to travel far and wide is to spread the teaching of Lord Buddha in the form of entertainment. Most of the stories of the performance are hard work and struggle of the good people and ultimate triumph of the good over the evil. Right now there are nine major traditional Tibetan Opera.</p> <p>The procedure and the performance style has not changed much since the 14th century. Nowadays, they follow the same opening rituals are enacted before the commencement of every performance, authentic costumes are worn, singing, dance and musical tradition are strictly adhered to. Traditionally Tibetan Opera or Ache Lhamo is usually performed outdoors on a circular stage where all the audience would sit around the circular stage to enjoy the show. The stage may or may not have a tent above it.</p> <p>Initially, all the members of the troupe would come to the stage to pay homage to the image or statue of Thangtong Gyalpo followed by the dance of the Hunters (Ngomo), while the</p>







28	Mridula Lathan	The Tibetan tradition of theatre and social significance of Lhamo	Srirupa Battacharya	<div><div>The Tibetan Tradition of Theatre and Social Significance of Lhamo</div><div><div>Introduction</div><p>Tibetan opera is known as Lhamo or Ache Lhamo in Tibetan. The cultural wisdom of Tibetan for thousands of year and clearly reflected in the Tibetan opera. Many Tibetologist consider Tibetan opera as the living fossil of Tibetan culture. Legend has it that in 14th mystic Thangtong Gyalpo found the culture of Tibetan opera to raise the fund for building the iron bridge throughout the Tibetan Plateau. He received the help from 12 sisters to perform in the Opera. Which are the first Ache Lhamo (Meaning sister goddess).</p><p>All the performance of the Tibetan Opera is base on some ancient Indian Buddhist folk tales. The Opera of Princess Wencheng is also base on the historical. Another reason for his troupe to travel far and wide is to spread the teaching of Lord Buddha in the form of entertainment. Most of the stories of the performance are hard work and struggle of the good people and ultimate triumph of the good over the evil. Right now there are nine major traditional Tibetan Opera.</p><p>The procedure and the performance style has not changed much since the 14th century. Nowadays, they follow the same opening rituals are enacted before the commencement of every performance, authentic costumes are worn, singing, dance and musical tradition are strictly adhered to. Traditionally Tibetan Opera or Ache Lhamo is usually performed outdoors on a circular stage where all the audience would sit around the circular stage to enjoy the show. The stage may or may not have a tent above it.</p><p>Initially, all the members of the troupe would come to the stage to pay homage to the image or statue of Thangtong Gyalpo followed by the dance of the Hunters (Ngampa), while the</p></div></div>
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33	Kamalpreet Kaur	Marriage systems among Tibetan: Changed or continuing	Srirupa Battacharya	<p>MARRIAGE SYSTEM AMONG TIBETANS: CHANGED OR CONTINUING</p> <p>Group:</p> <p>Kamalpreet Kaur</p> <p>Lopamudra Gogoi</p> <p>Madiha Haseen</p> <p>Pooja Kumari</p> <p>Sadhana</p> <p>Sarla Choudhary</p>
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35	Madiha Haseen	Marriage systems among Tibetan: Changed or continuing	Srirupa Battacharya	<p>MARRIAGE SYSTEM AMONG TIBETANS: CHANGED OR CONTINUING</p> <p>Group:</p> <p>Kamalpreet Kaur</p> <p>Lopamudra Gogoi</p> <p>Madiha Haseen</p> <p>Pooja Kumari</p> <p>Sadhana</p> <p>Sarla Choudhary</p>

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39	Aasia Mirza	Exploring the impacts of commodification on Thangka Painting	Srirupa Battacharya	<p>Exploring The Impacts of Commodification On Thangka Painting</p>  <p>Submitted By: Aasia Mirza Anjali Saini Somya Katiyar Tanya Dhyani B.A.(Hons.) Sociology (3<sup>rd</sup> Year)</p> <p>Contents</p> <p>I. Introduction</p>
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