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CHAPTER 1

INTRODUCTION

1.1: Introduction

Communication is a process of sending and receiving information through a proper medium. It is the process through which we develop, maintain and improve human relationship. In other word, communication is transmission of information to elicit a response, coordinating a favourable response between a person and an audience, sharing information, an idea or an attitude, in short, an understanding. The word communication is derived from a Latin word *Communis* (Latin derivation) which means common, the idea of commonality that stressed in talking about communication. According to Denis McQuail, “Communication is a process which increases commonality, but also requires elements of commonality for it to occur at all”.

Depending on the number of person involved in a communication process, it is divided into various types like intra-personal communication; inter personal communication, group communication, public communication and mass communication. Of all this communication process, there are some unique characteristics of their own which differentiate each from others. But the common characteristics of all the communication process is the presence of a medium through which information is send from communicator to the receiver. Without a medium no communication can be made possible.

1.1.1: Meaning of Medium

Source, Destination, Message, Feedback and Medium are considered as most essential elements of any communication process. Here medium is the channel between the sender and receiver through which a message is send. The medium can also be regarded
a vehicle that takes the message to the audience. According to *Oxford English Dictionary*, medium is “A means by which something is communicated.” Marshall MacLuhan in his influential book *Understanding Media* describes that “Media is the message. Here he seemed to means that media technology itself transformed our lives more than the message the media carried.” Definition of medium at *dictionary.com* is that, “One of the means or channels of communication, information, or entertainment in society as Newspaper, Radio or Television.”

In greater sense different types of medium can be classified in four broad areas like Oral Communication, Traditional medium, the Print medium as well as Electronic medium. Some well known examples of medium are folk tales, myths, epic stories, etc. (oral communication); folk theatre, folk songs, puppet shows, ballads, *Nukkad Natak* or Street Plays, local fairs and festivals, *Jatra*, (traditional media); newspapers, magazines, books, posters, banner, hoardings, leaflets, etc., (print media); and radio as well as television, etc. (electronic media). Among these some medium can be termed as entertainment medium because it gives both entertainment as well as information to its audiences simultaneously. The important characteristic of entertainment medium is the involvement of its audiences in the process of information and amusement at a same time.

1.1.2: Meaning of Entertainment

Entertainment, in general is known as an act of amusement for entertaining people. Entertainment is a form of activity that holds the attention and interest of an audience, or gives pleasure and delight. It can be an idea or a task, but is more likely to be one of the activities or events that have developed over thousands of years specifically for the purpose of keeping an audience’s attention. Although people’s attention is held by
different things, because individuals have different preferences in entertainment, most forms are recognizable and familiar. Storytelling, Music, Drama, Dance and different kind of performances exist in all cultures are some well known examples of entertainment. As the time passes it developed into sophisticated forms and over time became available to all citizens. The process has been accelerated in modern times by an entertainment industry. Entertainment evolves and can be adapted to suit any scale, ranging from an individual to a large number of audiences like pre-recorded products; to a banquet; to any size or type of party, with appropriate music and dance; to performances intended for thousands; and even for a global audience.

The experience of being entertained has come to be strongly associated with amusement, so that one common understanding of the idea is fun and laughter. This may be the case in the various forms of ceremony, celebration, religious festival, or satire. An important aspect of entertainment is the audience, which turns a private recreation or leisure activity into entertainment.

Entertainment can be public or private, involving formal, scripted performance, as in the case of theatre or concerts; or unscripted and spontaneous, as in the case of children’s games. Most forms of entertainment have persisted over many centuries, evolving due to changes in culture, technology and fashion. Films and video games, for example, although they use newer media, continue to tell stories, present drama and play music.

Relatively changes to the form of an entertainment continue to come and go as they are affected by the period, fashion, culture, technology and economics. For example, a story told in dramatic form can be presented in an open-air theatre, a music hall, a movie theatre, a multiplex, or as technological possibilities advanced, via a personal
electronic device such as a tablet computer. Entertainment is provided for mass audiences in purpose-built structures with certain objectives to influence the mass.

1.1.3: Definition of Entertainment

According to Shorter Oxford English Dictionary, entertainment means “a thing which entertains or amuses someone, especially a public performance or exhibition designed to entertain people”.5

Longman Dictionary of Contemporary English says entertainment as “things such as films, television, and performances etc. that amuse or interest people”.6

The Chambers Dictionary says entertainment as “the act of entertaining; something that entertains or amuses; amusement; a performance or show intended to give pleasure; the reception of and provision for guests; hospitality at table; a banquet.”7

Oxford Advanced Learner’s Dictionary of Current English defines entertainment as “films/movies, music etc. use to entertain people”.8

“Entertainment a source of means of amusement; a diverting performance, especially a public performance, as a concert, drama or the like; pleasure afforded by an amusing act or spectacle; amusement”.9

The Pronouncing Anglo-Assamese Dictionary written by Buddhindranath Bhattacharyya defines entertainment as “a banquet or an amusement.”

Thus, from all of the above definitions it may be summarized that entertainment can be exhibited through various activities in different ways like films or movies, TV shows, peoples performances like, acting or drama etc. In communication process entertainment media are considered as most effective means for delivering information to the audience.
1.2: Different Forms of Entertainment

Banquets:
Banquets have been a venue for entertainment since ancient times, continuing until the 21st century, which are still being used for many of their original purposes; to impress visitors, especially important ones, to show hospitality, as an occasion to showcase supporting entertainments such as music or dancing, or both. It is also important components of celebrations such as coronations, weddings, birthdays, civic or political achievements, military engagements or victories as well as religious obligations. In modern times, banquets are commercially available, for example, in restaurants and combined with a performance in dinner theatres.

Music:
Music is a supporting component of many kinds of entertainment and most kinds of performance. It is used to enhance storytelling, it is indispensable in dance and opera, and is usually incorporated into dramatic film or theatre productions. Music is also a universal and popular type of entertainment on its own, constituting an entire performance such as when concerts are given. Depending on the rhythm, instrument, performance and style, music is divided into many genres, such as classical, jazz, folk, rock, pop music or traditional. This wide variety of musical performances, whether or not they are artificially amplified, all provides entertainment irrespective of whether the performance is from soloists, choral or orchestral groups, or ensemble.

Games:
Games are played for entertainment; sometimes purely for entertainment, sometimes for achievement or reward as well. The players may have an audience of non-players,
such as when people are entertained by watching a chess championship. On the other hand, players in a game may constitute their own audience as they take their turn to play. Often, part of the entertainment for children playing a game is deciding who will be part of their audience and who will be a player. One of the oldest known board games is Senet, a game played in Ancient Egypt, enjoyed by the pharaoh Tutankhamen. Card games, such as poker and bridge have long been played as evening entertainment among friends. In the second half of the 20th century and in the 21st century the number of such games increased enormously, providing a wide variety of entertainment to players around the world.

**Reading:**

Reading has been a source of entertainment for a very long time, especially when other forms, such as performance entertainments, was either unavailable or too costly. Even when the primary purpose of the writing is to inform or instruct, reading is well known for its capacity to distract from everyday worries. Both stories and information have been passed on through the tradition of orality and oral traditions survive in the form of performance poetry. The advent of printing, the reduction in costs of books and an increasing literacy all served to enhance the mass appeal of reading. By the 16th century in Europe, the appeal of reading for entertainment was well established. Among literature’s many genres are designed, in whole or in part, purely for entertainment. Limericks, for example, use verse in a strict, predictable rhyme and rhythm to create humor and to amuse an audience of listeners or readers.

**Comedy:**

Comedy is both a genre of entertainment and a component of it, providing laughter and amusement. It is a valued contributor to many forms of entertainment, including in
literature, theatre, opera, film and games. Shakespeare wrote seventeen comedies which use many of the techniques still called upon by performers and writers of comedy, such as jokes, puns, parody, wit, observational humor or the unexpected effect of irony.

**Performance:**
Live performances before an audience constitute a major form of entertainment, especially before the invention of audio and video recording. Performance takes a wide range of forms, including theatre, music and drama. In the 16th and 17th centuries, European royal courts presented masques that were complex theatrical entertainments involving dancing, singing and acting. Opera is a similarly demanding performance style that remains popular. It also encompasses all three forms, demanding a high level of musical and dramatic skill, collaboration and like the masque, production expertise as well. Audiences generally show their appreciation of an entertaining performance with applause.

**Storytelling:**
Storytelling is an ancient form of entertainment that has influenced almost all other forms. It is not only entertainment, it is also thinking through human conflicts and contradictions. Hence, although stories may be delivered directly to a small listening audience, they are also presented as entertainment and used as a component of any piece that relies on a narrative, such as film, drama, ballet, and opera. The power of stories to entertain is evident in one of the most famous ones; Scheherazade, a story in the Persian professional storytelling tradition, of a woman who saves her own life by telling stories. The connections between the different types of entertainment are shown by the way that stories inspire a retelling in another medium, such as music, film or
games. Epic narratives, poems, sagas and allegories from all cultures tell such gripping tales that they have inspired countless other stories in all forms of entertainment. Examples include the Hindu Ramayana and Mahabharata; Homer’s Odyssey and Iliad. This collection of folk stories had significant influence in modern popular culture which subsequently used its themes, images, symbols and structural elements to create new forms of entertainment.

**Cinema and Films:**

Film is a major form of entertainment, although not all films have entertainment as their primary purpose; documentary film, for example, aims to create a record or inform. By the World War I, films were meeting an enormous need for mass entertainment. Film therefore became a part of the entertainment industry from its early days. Increasingly sophisticated techniques have been used in the film medium to delight and entertain audiences. Animation, for example, which involves the display of rapid movement in an art work, is one of these techniques that particularly appeals to younger audiences. The advent of Computer-Generated Imagery (CGI) in the 21st century made it possible to do spectacle more cheaply. The convergence of computers and film has allowed entertainment to be presented in a new way and the technology has also allowed for those with the personal resources to screen films in a home theatre, recreating in a private venue the quality and experience of a public theatre. This is similar to the way that the nobility in earlier times could stage private musical performances or the use of domestic theatres in large homes to perform private plays in earlier centuries.
**Dance:**

Dance is a form of cultural representation that involves not just dancers, but choreographers, audience members, patrons and impresarios. The many forms of dance provide entertainment for all age groups and cultures. Dance can be serious in tone, such as when it is used to express a culture’s history or important stories; it may be provocative; or it may put in the service of comedy. Since it combines many forms of entertainment; music, movement, storytelling, theatre; it provides a good example of the various ways that these forms can be combined to create entertainment for different purposes and audiences. Dances can be performed solo; in groups, or by massed performers. Entertaining the audience is a normal part of dance but its physicality often also produces joy for the dancers themselves.

**Circus:**

A circus, described as one of the most brazen of entertainment forms, is a special type of theatrical performance, involving acrobatics and often performing animals. Philip Astley is regarded as the founder of the modern circus in the second half of the 18th century and Jules Leotard is the French performer credited with developing the art of it. Now a days, although circus is not performed as much, it s considered as one of the most popular entertainment media.

By the second half of the 20th century, developments in electronic media made possible the delivery of entertainment products to mass audiences across the globe. The technology enabled people to see, hear and participate in all the familiar forms; stories, theatre, music, dance etc. The rapid development of entertainment technology was assisted by improvements in data storage devices such as cassette, tapes or compact
discs, along with increasing miniaturization. Computerization and the development of barcodes also made it easier, faster and global.

In the 1940s, Radio was the electronic medium for family entertainment and information. In the 1950s, it was Television that was the new medium and it rapidly became global, bringing visual entertainment, first in black and white, then in colour, to the world. By the 1970s, games could be played electronically, then hand-held devices provided mobile entertainment, and by the last decade of the 20th century, via networked play. One of the most notable consequences of the rise of electronic entertainment has been the rapid obsolescence of the various recording and storage methods. As an example of speed of change driven by electronic media, over the course of one generation, television as a medium for receiving standardized entertainment products went from unknown, to novel, to ubiquitous and finally to superseded. By the second decade of the 21st century, analogue recording was being replaced by digital recording and all forms of electronic entertainment began to converge. While technology increases demand for entertainment products and offers increased speed of delivery, the forms that make up the content are in themselves, relatively stable. Storytelling, music, theatre, dance and games are recognizably the same as in earlier centuries.

1.3: Review of Literature

In the cultural field of Assam, Assamese Mobile Theatre had passed a long history of five decades from its inception. Achyut Lahkar and his brother Sada Lahkar started the journey of Mobile Theatre in Assam in the name of Nataraj Theatre in 1963 from Pathsala in Barpeta district of Assam. Since then more than one hundreds Mobile Theatre parties were formed in different parts of Assam time and again, but most of
them could not continue their journey for a long time and came to close within a short period of its inception due to various reasons like economic instability, lack of proper planning as well as inefficient leadership. Of course some Mobile Theatre parties of Assam have been running for more than forty years continuously since its very beginning by overcoming various difficulties time to time. In this literature study, a thorough study is made on different literary works already done on Assamese Mobile Theater from time to time.

Although Assamese Mobile Theatre had passed a long history of fifty three years, till a less effort had been made on this most enduring entertainment industry of the state to make it popular. The Mobile Theatre of Assam has undergone tremendous change from its initial days as per the themes; acting standard and production qualities are concerned. Throughout this period, it has contributed a lot to the socio-economic, educational and cultural upliftment of Assamese people. In its very beginning, various newspapers and magazines published from Assam given less importance to this medium as a subject of discussion which stands as an obstacle to become this medium popular among the people of Assam during that time. But after 1980s, with the entry of some well known persons from the field of Assamese literature and culture as playwright and actors as well as actresses from Assamese film industry to this field, Mobile Theatre of Assam became a subject of discussion in Radio, Newspapers and Television. With the passes of time, the popularity of this medium is expanding day by day and hence it occupied a very important position as a matter of discussion from different perspectives.

Monikuntala Bhattacharya, one of the most popular novelists in Assamese literature, in her novel, Moi Desdimona Hobo Khujo writes that, “Assamese Mobile Theatre itself is
the most popular medium of mass entertainment”. The author in this book gives more importance on how different persons from different socio cultural background work together as a group by overcoming various problems of their own life. The author also in her novel gives a clear description about the hard labour done by each and every individual both on stage and behind the stage in making a show successful before the audiences. Finally, Bhattacharya writes about the panic situation that occurs among all the workers including actors and actresses of a particular theatre group in the last show of a year after a ninth month journey of togetherness.

Sri Kishor Kumar Kalita in his book, Bhramyaman Theatarar Itihas, writes about the restless efforts made by Achyut Lahkar to start Mobile Theatre in Assam. The author in this book mentioned that, “Mobile Theatre of Assam has been playing a very important role in the formation of various socio-cultural organizations and educational institution of the state by their performances in different places throughout the year. Besides this, the Assamese Mobile Theatre industry as a medium of mass entertainment is doing a great job in enriching the cultural scenario of the state of Assam”. This book also clearly describe about the birth of various Mobile Theatre party of Assam from time to time.

In his research report, The Drama of Mobile Theatre: A Critical Study by Dr. Bhupen Talukdar writes about the role of dramas that are performed in various Mobile Theatres as social conversion of the society. Mobile Theatre of Assam performs three to four numbers of plays every year by moving different nook and corner of the state. In each of the play perform by Mobile Theatre has certain message which has a large influence upon the society. Dr. Talukdar in his research thesis also mentioned that Mobile
Theatre of Assam is playing an important role by performing various day to day social issues as well as through the dramatic performances on stage.

Dr. Kaushik Kumar Deka in his research thesis *Mobile Theatre of Assam and its impact on Socio-Cultural life; A study in North Kamrup Area* made a study on the origin and development of drama in Assam. In his research thesis, Dr. Deka describes about the various art and techniques that are used during the period of Sankardeva’s *Bhaona* 12 performance through the state of Assam. The researcher also made a study on the formation of various Mobile Theatre parties of Assam, but it is limited to the North Kamrup area only. The author also describes about the role of Assamese Mobile Theatre in bringing the spirit of unity in diversity through its cultural performances. At the last part of his study Dr. Deka describes about how Assamese Mobile Theatre is playing an important role in solving unemployment problem of the state.

Dr. Sitanath Lahkar, one of the familiar personality in the cultural field of Assam in his article 13 writes that Mobile Theatre of Assam are now-a-days mostly influenced by the concept of modernization which is a serious threat to this industry. He also mentioned that, in its very early stages Assamese Mobile Theatre was a very powerful and influential medium of communication among the mass but present Mobile Theatre groups of Assam are not successful in reflecting some serious issues of the society through their performances. Lastly, Dr. Lahkar stressed on the effective role of the audiences in making this medium more powerful which can help this industry in becoming one of the most popular entertainment medium of the world.

Lachit Barman in his article says that, “Mobile Theatre is only an entertainment industry of the state. It gives more importance on entertaining the people rather than its dramatic performances and publishing consumerism in the name of cultural industry of
the state. Again, the entry of ‘glamorous artists’ with insufficient acting skills and lack of serious playwright are the main reasons behind this declination of Assamese Mobile Theatre parties in Assam”.14

*Bhramyman Theatarar Basistha aru Gurutwa*, an article written by Salim Ali Ahmed says that, folk performances like *Ojapali*, *Dhulia Bhaona* and *Dhulia Oja* influenced a lot in the birth of drama movement in Assam. In the same way, Bengali *Jatra* and *Opera* played an important role in the formation of *Jatra* party in Assam in the early period of 19th century. He also mentioned about the role of Ambikagiri Roy Chaudhury, Umesh Chandra Chaudhury, Jyoti Prasad Agarwala and Parbati Prasad Baruah for enriching the Assamese drama movement. The author also writes about the significant role of Brajanath Sarma in forming the concept of Mobile Theatre through his *Jatra* parties in Assam in the middle part of 20th century.15

*Asomat Natya Charsa; Bhramyman aru Parikshamulak Natak*, an editorial written by Dr. Harekrishna Deka states that, “Assamese Mobile Theatre is now giving more importance on their business which decreases the cultural identity of this mass medium. He also said that entertainment is an essential part of dramatic performance but Mobile Theatre parties of Assam in present time gives more concentration on entreating their audiences which ultimately make this medium as movie or film and thus lost its dramatic characteristics. Again, Assamese Mobile Theatre as the biggest mass media of communication has a social responsibility and must work for the welfare of the society. It must have to reflect different social issues through dramatic performances and should not concentrate more on eclecticism. Otherwise it will lose its importance as the most popular cultural medium of the state.”16
Nabajyoti Sarma in his article, *Bhramyman Theatre aru Adhunik asomiya Natak* says that, now a days, Assamese Mobile Theatre is concentrating more on different new techniques in its plays for entertaining its audiences and put less efforts to focus real issues of the society which is affecting in the growing popularity of it as the biggest cultural medium of the state.¹⁷

*Asamor Natya Andolanar Ek Sonali Adhyai* written by Kaml Kumar Bhagawati says that, Assamese Mobile Theatre came to exists for some reasons like, to create a cultural environment in the state with dramatic performances, to make Assamese artists economically self independent, and to make socio-cultural side of the state economically strong. In here, the author also mentioned about the role played by Brajanath Sharma for introducing the concept of co-artists; both male and female for the first time in the drama movement of Assam through his ‘Kohinoor Opera Party.’ Further he added that, Mobile Theatre of Assam are now gives more importance on entertainment rather than serious dramatic performance which is a serious threat to this medium.¹⁸

Dr. Mrinal Kumar Gogoi in his article, *Asomar Bhramyman Theatre: Bhabendra Nath Saikia aru Kichu Natunatwa* says that, the audiences of Assamese Mobile Theatre upon which the popularity of a theatre party depend upon, are mainly classified into three types, namely; serious audience, general audience and light audience. In present day situation, Mobile Theatres have more general as well as light audiences and hence it put more concentration on entertaining its audience rather than performing serious drama on stage. But Dr. Bhabendra Nath Saikia wrote some serious drama for mobile theatre which gave a new look to this cultural industry of the state.
Thus from the above literature study it can be said that Assamese Mobile Theatre in its earlier period of evolution got less importance as a subject of discussion among the literate as well as general people of Assam. But with the passes of time, this medium has been evolving and technically developed for which it attracted all section of people in the society. Previously most of the plays performed by Mobile Theatre of Assam were based on historical as well as mythological stories but as the time passes it performed different plays based on day to day issues of the society because of the entry of some well known playwrights from the field of Assamese literature. Again, with the entry of some popular artists from the field of Assamese film industry made this medium a major source of entertainment among the theatre lovers of Assam and hence it became a subject of discussion in various mass media of Assam like Television and newspapers. The literature study also proves that, with the advent of different modern technologies in the last part of 20th century and in the beginning of 21st century, modern Assamese Mobile Theatres are fully influenced by these technologies which sometimes stand as serious obstacles in decreasing the cultural identity of this biggest entertainment industry of the state.

1.4: Relevance of the Study

Assamese entertainment mass media has a very long history. It has passed through various stages from time to time and reaches its presence existence by overcoming some serious obstacles and challenges. Bharatmuni in his Natyashastra mentioned about the presence of some folk performances as medium of entertainment in very early stage. Among these, Pootala-naach (Puppet shows), Oja-pali, Dhulia Gaan and Khuliya Gaan played an important role as a medium of entertainment or amusement among the people of Assam during 17th and 18th century. Besides these, various folk
cultures of different ethnic groups of Assam, especially Bhari-Gaan, Nagara-naam or Nagranaam, Dotara-gaan, Geetalu-gaan, Hanaghora, Dinthigay Gouban etc. were very popular source of entertainment. In the same way various ritualistic songs like Aai-naam, Biya-naam; festivals songs like Naokhelor-geet, Holi-geet and Garakhiya-geet etc. also played an important role as a means of entertainment among the people of Assam at early stage.

Although these folk performances were very popular medium of entertainment in very early period among the mass, but the birth of Mahapurush Srimanta Sankardeva (1449-1568) gave a new look in the entertainment scenario of Assam. After Sankardeva, his disciple Mahapurush Madhavdeva also played an important role for the development of drama movement in Assam through his plays.

After the death of Sankardeva and Madhabdeva, the development of Assamese drama movement stopped for some time and on August 25, 1888, ‘Asomiya Bhashar Unnati Sadhini Sabha’ (ABUSS), a cultural organization was formed and it played a very important role for development of drama in Assam. After this some prominent personalities like Hemchandra Goswami, Padmanath Gohain Baruah, Ramratan Choudhury etc. have done a lot for establishing a permanent theatre hall in Assam. As a result of this the famous ‘Ban Theatre’ of Tezpur, Assam was formed in 1907 and with the passage of time, various permanent stages were made in different places of Assam. In the same way, in 1923-24, ‘Kumar Bhaskar Natya Mandir’ was established in Guwahati and it had played a significant role for development of drama in the state.

In November, 1933, Brajanath Sarma, a prominent leader of drama movement in Assam took a bold step with the introduction of female as co-artist through his
'Assam Kohinoor Opera Party’ at Doomdooma in Sibsagar. Moran Jeeori was the play where female took part in acting for the first time in the history of drama movement in Assam.

In the meantime India became independent on August 15, 1947 and after this a revolutionary change came in every aspect of human life whether it is economic, political, social and cultural.

In 1963, a new era of Assamese drama began with the birth of Nataraj Theatre, the first full fledged Mobile Theatre party of Assam started by Achyaut Lahkar in Pathsala. Since its inception, Assamese Mobile Theatre has been playing an important role as a medium of communication and entertainment in the society. In here it is important to mention that the term ‘mobile’ to this popular medium of the state was first given by Radha Govinda Baruah. In present time Assamese Mobile Theatre is known as the biggest mobile entertainment industry of the world. Hence, a systematic and detailed study on Assamese Mobile Theatre is need at this time and in this research work an in-depth study on different aspects of Assamese Mobile Theatre as a medium of entertainment and communication is done, which will boost this industry a lot for its future growth and development.

In the literature study it is also found that, Dr. Kaushik Kumar Deka has done a research work on Mobile Theatre of Assam and its impact on Socio-Cultural life; A study in North Kamrup Area. In his research, Dr. Deka made a study on the formation of various Mobile Theatres, which is limited especially to the North Kamrup area of Assam. But in this research work a detailed study is done on the growth and evolution of Assamese Mobile Theatre since it inception with special focus on the role of Assamese Mobile Theatre as a medium of entertainment as well as communication
among the people of Assam. At the same time, a thorough study is also done on various modern techniques used by Mobile Theatre of Assam in present time.

1.5: Objectives

The objectives of this research study are;

- To study the origin and growth of Assamese Mobile Theatre.
- To study the role of Assamese Mobile Theatre as medium of communication.
- To study Assamese Mobile Theatre as a medium of entertainment.
- To make a study on various new trends used in Assamese Mobile Theatre.

1.6: Methodology

It is an analytical study based on both primary and secondary data and hence for collecting necessary data, both Secondary as well as Primary sources is used. In this research work, a thorough study is done on the evolution of Assamese drama from its very beginning from *Jatra* to Assamese Mobile Theatre as a means of entertainment as well communication. In order to collect necessary data libraries of some Universities namely Gauhati University, Dibrugarh University, Tezpur University, Omeo Kumar Das Institute of Social Change and Development (OKDISCD) are visited for studying books and other related literature work during the review study. Newspapers, Journals, PhD. Thesis related to the area of my research study are also used for collecting secondary data. In the same way several visit is also made to Pathsala, the birth place of modern Assamese Mobile Theatre for collecting primary information. Again, peoples related with Assamese drama as well as literature are interviewed during the time of data collection. Own observation is also made to collect some firsthand primary data. Internet is another important source which occasionally used to collect necessary information.
1.7: **Hypothesis**

The hypothesis of this research study is that, “Modern Assamese Mobile Theatre gives more importance on entertaining their audiences rather than its dramatic performances which is a serious threat to this biggest cultural medium of the state.”

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**Notes and References:**


2. Ibid. p 3.

3. Ibid. p 4.

4. Ibid. p 7.


11. Ibid. Preface.

12. *Bhaona* is a traditional form of entertainment, always with religious messages, prevalent is Assam, India. It is a creation of Mahapurusha Srimanta Sankardeva, written in the early sixteenth century. He created the form to convey religious messages to villagers through entertainment.


