The literature and society are related to each other. The knowledge of literature is required to understand the society as well as the knowledge of society is required to understand the literature. So the environment of contemporary period can not be ignored. Gandhiji influenced and inspired the Indian people by his thought and action, as a result, for the first time, during his era the entire India becomes an integrated and united nation. The Assamese and the Hindi speaking area unitedly marched towards the goal - independant - inspite of the cultural and regional (geographical) differences. Like the people of rest India the Assamese people followed the thoughts and programs of Gandhiji with trust. The great personality of Gandhiji not only influenced and inspired the dramatists of his period but also the dramatists of post independence era. There were a rapid change in post independence period in Indian political social and economic life of the people. Unfortunately, there were no trust and ideal like Gandhiji in the political successors of Gandhiji. The modern political leaders are interested to see the individual interest, not the interest of the people and the nation. In social life the increase in population and educated employed youth, psychological deformities, devoid of ideals and convictions and the tendency of individual pleasure of the new generation are creating more and more problems. A new trend can be seen in our traditional social life due to the impact of Wes-
tern education and culture. The outdated social customs, the ways of living and unscientific folk faith have not been totally changed although the number of educated people is increased in the post independence era. This period is economically independent for the people of India as well as the country as a whole. The wife and the money oriented outlook of the people of the present time has blowed to the social life which has created a artificial social life after the change of relationship of the members of the family and the society, morality, service etc. The politics also protecting and sheltering the capitalists, profitters, zamidars, businessman and the agents of the exploiting agencies. Thus the social, political and economic environment of both the regions were almost same except few local problems. So the influence and inspiration of these environments can be seen in our post independence Hindi and Assamese dramas clearly.

The Hindi and Assamese mythological dramas are mainly based on the stories of Ram, Krishna and other stories other than Ram and Krishna. The complete lives of Ram and Krishna are not depicted in the dramas; only the heart rending episodes of Ramayan and Mahabharat are presented in our dramas. Most of the Hindi dramatists have tried to analyse the mythological stories in the new pretext (modern reference), new explainable explanations have been advanced in this light. This tendency of mythological dramas are quite limited in our Assamese dramas. No attempts have been
made in Assamese dramas to solve the social and political problems of modern time due to religious aspect and religious sentiment of Assamese people. Hence the treatment of Ram and Krishna in Assamese plays are 'Avtar' of Vishnu (The Assamese plays 'Milan Tirth' and 'Vaidehi Viyog' are to some extent exceptional cases) whereas in most of the mythological plays of Hindi like 'Agastya', 'Vishwamitra', 'Shambuk Ki Hatya', 'Yaksh Prashna', 'Shantidut', 'Andha Yug' etc. the social and political problems of modern society and time are reflected and handled successfully. The social consciousness and the feeling of nationality can be observed in Hindi plays, but it is not found in Assamese dramas. Inspite of the differences in the selection of plots in the dramas of both the languages, it can be observed that the subordinate characters of both the spies are presented as hero and heroine. On the other hand, similarity can be seen in depicting the great personality of the characters of the dramas based on the stories of mythology other than Ram and Krishna. The good human qualities of lady viz. sacrifice, sympathy, tolerance, selfishness etc. are depicted successfully in the plays of both the languages. The characterisation in the plays is not the aim and object of Assamese dramas, therefore, there are characters but not characterisation. The Hindi dramatists successfully depicted the characters of mythology as it is one of the main aim and object of Hindi dramatists. From the point of view mythological drama the following
Hindi and Assamese dramas are remarkable achievements for both Hindi and Assamese literatures. Hindi plays - 'Bhumija', 'Shambuk Ki Hatya', 'Chitrakut', 'Urmila', 'Shantidut', 'Andha Yug', 'Satya Harishchandra', 'Meghnad' etc. Assamese plays - 'Raksha Kumar', 'Niryatita Sita', 'Niryatita Damayanti', 'Amarjiwan' etc.

At the post independence period the main problem of our country is to save our motherland from the internal and external forces, which is always trying to weaken it by any means. There is no lack of national consciousness among our Indian people, yet, to consolidate the feeling of nationality the dramatists of Hindi and Assamese have been trying by writing historical plays. For the awakening the national consciousness at the pre independence period the Hindi and Assamese dramatists tried to depict the stories of national heroes who at the cost of their lives save the prestige and soverinity of our motherland and thus they (the dramatists) tried to inspire the independent people of India by their ideals and morals. This idea or tendency can be seen in our post independence Hindi and Assamese dramas also. The dramatists of both the languages have faced the same problems - to save the country - at any cost. The famous dramatists of Hindi H.K. Premi have been trying to depict the main elements of national weakness viz quarrel among the brothers, Hindu-Muslim unity, communalism and castism and problems of disintegration in India etc. and for this he selected particular periods - The Mughal and
the British periods of Indian and Rajasthan histories. Because the heroes of Rajasthan history did not surrender to the enemy of the nation and thus they at the critical time of nation saved the prestige and sovereignty at the cost of their lives. The other historical dramatists of Hindi and Assamese selected mainly the stories of their dramas from the Mughal and British periods as well as British and Ahom (of Assam history) periods respectively. Because all types of characters (people) and tendencies of people can be seen in the characters of above mentioned periods. A number of dramas were written in Hindi regarding cultural aspect of India. Attempts have been made to trace out the special features of our Indian culture to inspire the people towards the national feeling. U.S. Bhatt, L.N. Mishra etc., who have tried to show the cultural heritage of dead past, are famous cultural historical play-writers in Hindi. The attempt of writing such type of play is quite limited in Assamese. The historical plays are not the only story of the dead past, but also it conveys the news to the people of modern time. The dramas of Hindi 'Nav Prabhat', 'An Ka Man' and of Assamese 'Sri Harsa' etc. convey such type of news to us. Many times India was attacked by our neighbouring countries in post independence era, where our soldiers got the chances to show the courage and patriotism. The courage, sacrifice and service to the nation of our Indian immortal soldiers are depicted in Hindi and Assamese dramas. The post independence dramas of both languages related to
the political history of India present the hollowness and money oriented service of the so-called political leaders satirically.

The social plays are the real mirror of the society. The changing problems of our society in the context of modern environment with the regional one have been reflected in our social dramas. Most of the problems depicted in the dramas are individual and related to the family life. The stress has been given in depicting the two aspects of ideals of the new generation. One of the new generation is living without morality, ideals and they are after pleasure. They want to establish a new society by breaking all old customs and conventions. After getting imaginary freedom and free society that they dreamt, they are unhappy and suffer from psychological deformities. The other class of the new generation, depicted in our plays, is that who fight against the evils of humanity and the nation. In the plays of U.N. Ashk and Dr. L.N. Lal and S.P. Barua to some extent, are more concerned with personal problems than social one. Attempt has been made to free the women from the clutches of man, but after getting economic and social freedom the women are unhappy and are feeling lonely. The suffocation and complexities of educated middle class women are clearly shown in Hindi plays. The picture of dowry, communalism, regionalism, generation gaps, changing of age old values and infusion of new values, treachery of leaders, corruption, is depicted. The corruption
of Hindi plays are generally collective whereas it is individual in Assamese plays. The backbone of our social or family life has been weakened by the economic problems, like corruption, exploitation etc. from one side and quarrel of members of the society or family of different generations, lack of good-will and unity among members, lack of domestic responsibility and duty of the members to the family and compulsion of living different members of different ideas, morality, custom, culture and education in a society or family from the other side. The idea regarding marriage has been changed. The problems related to marriage and sex have been depicted in Hindi and Assamese plays. The problems, depicted in the dramas of both languages, of divorce, re-marriage, illicit love affairs etc. are the results of unsuccessful love marriages, which are recognised by the present society.

Various types of dramas other than social have been written since a long time in Indian literature, viz satirical, folk tradition, symbolic, propaganda, lyrical etc. The traditional types and styles of Indian drama have been changed due to the influence of Western dramas in post independence era. The social and individual weaknesses were depicted in Hindi and Assamese plays satirically. The treachery and corruption of the political leaders, difference of words and works (deeds), tyranny, exploitation etc. were depicted in the dramas of both the languages. The social treachery, evil customs and traditions, outdated faiths and showingness were presented in Assamese dramas more clearly than Hindi.
whereas the treachery, corruption, difference of words and works, tyranny and exploitation of so-called political leaders were presented in Hindi dramas more clearly than Assamese. Keeping in view the folk interest the dramatists of Hindi and Assamese have adopted the folk-technique. Dr. L.N. Lal (Hindi) and A.C. Hazarika (Assamese) are the representatives of such type of dramatist who wrote folk drama. The themes of such type of dramas in Hindi are mainly based on social stories and folk-tale (except 'Andha Yug'). But the themes of Assamese plays are mainly based on mythology. The influence of theme and technique of Assamese Bhawana and Ankia plays which seems to be classical, can be seen in Assamese dramas, but the Hindi plays were influence by 'Nautanik' which is a folk-drama. More symbolic dramas were written in Hindi than Assamese. From the viewpoint of symbol and standard remarkable plays were written in Hindi. 'Nimati Kaina' in Assamese is the only successful symbolic and lyrical play. The lyrical plays of Assamese can not be compared with Hindi from the viewpoint of number and qualities. Hindi plays are successful in expressing the confessions and conflicts of man, but the Assamese dramas are free from these aspects and they are sentimental by nature. In true sense, the absurd plays are not Indian origin. It contrast to the flavour. As it is not popular to the mass people so it is limited to the intellectual class only. Yet the absurd plays are successful in depicting the absurdity of the social and individual lives. The propaganda plays of Assamese are limited
only to Gandhi - its publicity, its necessity and its contribution to the rural economics; whereas the themes of the Hindi plays are taken from the various fields of social life. Untouchability and castism are the common topics of propaganda plays of Hindi and Assamese. More children dramas have been written in Assamese than Hindi, but they are not up to the standard both from the theme and style except few. The Hindi playwrights of children plays have touched the practical and psychological aspects of life of children. On the other hand, the Assamese playwrights of children plays are poets first, and then playwrights, hence the poetic sentiments can be seen in it. It usually lacks in Hindi plays.

The style is a part and parcel of a drama like subject matter and objective. The various types of traditional and modern both Indian and Western styles are adopted in post independence Hindi and Assamese dramas. These are mainly Indian traditional, Western and experimental style. At both the periods - pre independence and post independence the style of Shakespeare inspired and influenced the dramatists of Hindi and Assamese. This Shakespearian style is limited only to mythological and historical plays of Hindi and Assamese. The social plays were mainly influenced by the realistic style of Ibsen and Shaw. From the view point of style, the post independence era in drama was the era of experiment. The experiments of style were done only in the
social plays. They are as follows:—folk dramatic style, union of more than one dramas, cinematic style, flashback and flash - future style, vocative style, style showing no hero etc. Of course, it can be said that such type of experimental style of drama were unable to influence permanently. The dramas of the dramatists of Hindi like U.N. Ashk, V. Prabhakar, Dr. R.K. Verma, J.C. Mathur, M. Rakesh, L. N. Mishra, L.N. Lal etc. and of Assamese like S.P. Barua, M. Barthakur, H. Barthakur, A. Sarma, B. Devi etc. are important achievements in the field of drama.

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