Drama is the subject of my study. It is the powerful medium of communication to the audience, because it combines within itself the audiovisual properties. This has influenced and inspired me to study the dramas of Hindi and Assamese. We have a rich tradition of drama. For a long time the dramas of Shakespeare influenced and enlightened our dramas although we had the tradition of dramas of Kalidas, Bhas, Bhavabhuti and perhaps still earlier. The students of Colleges and Universities had to study the dramas of Shakespeare as compulsory during the British-period. It is because of that fact that Shakespeare became well known to our Indian people. In all kinds of Indian literature viz- drama, novel, poem, short-story etc. of post independence period a remarkable change can be noticed if we try to compare it with pre-independence Indian literature. It is mainly due to the change of environment prevailing in the post independence period. This change can be marked in the fields of subject-matter, objective and style (crafts or technique). The Independence of India is generally taken as dividing line for marking the tendencies of Indian literature. After the long waited independence there have been many changes in thinking of the Indian people. Before independence our modes of thinking were, to a greater extent highly coloured by the western ways. There were hardly any
Independent reflection except interpretation of the ancient wisdom, that too, from the point of view of the West. The dawn of independence brought with it the new light in which the Indians started visualising their past traditions independently through their own free eyes.

Attempts have been made to study the post independence literature in Hindi and Assamese, but no attempt has been made to compare the post independence dramas in Hindi and in Assamese. So it appears quite a new subject of study. A few comparative studies have been made in the field of mythological dramas of Hindi and Assamese, but few exist in this area of post independence era. I have tried to study only the dramas of post independence period particularly up to 1980. I have not included the unpublished dramas, one act plays, Radio plays and translated plays in my study. On the otherhand, I have analysed few dramas which were either written earlier but were published at the post independence era after modification or published earlier in a separate form and later published in a new or a separate form. It was neither possible for me to collect all the dramas of Hindi and Assamese published during this period nor it seems necessary. Yet, I have attempted to collect the representative dramas of better known dramatists of Hindi and Assamese.
Inspite of the political independence we are not yet fully integrated at all, whereas it is most essential for the national development. For national integration, the emotional integration among the people of different groups, religions, communities, castes, languages, states etc. is desirable. In the present circumstances I have realised the necessity of national integration among the people of India.

Assam is a land of mixed culture of the people of various parts of India, particularly a large number of people of Hindi speaking states are either settled here or serving Assam for their livelihood. Therefore, emotional integration is important for national integration.

India is a vast country with many spoken languages. Hindi and Assamese are sister-languages, therefore, there is much common in them. However, the regional peculiarities can not be denied. Every region of India is characterised by its own peculiarities in their culture which is reflected in the literatures of those regions. After the independence, when the constraints of foreign dominance vanished, Indians became more independent in their thinking and feelings and so the regional identities became more crystallized.
Out of all other forms of literature drama being the most effective and intimate to the people took different lines of developments in various regional languages. As such it becomes relevant to look into the lines of developments that Assamese and Hindi took, as these languages have much in common.

The present thesis, which comprises seven chapters, is a comparative study of post independence Hindi and Assamese dramas. Here, I have not tried to point out the special qualities or weaknesses of the dramas of both the languages. More stress has been given in comparative study only. I have studied dramas from various angles. Secondly, I have also tried my best to point out the main causes of similarities and dissimilarities in the tendencies, styles and influences etc.

In the first Chapter I have tried to analyse the environment prevailing in the pre and post independence era, which is reflected in our post independence literature (dramas). More stress has been given in depicting the political, social and economic environment separately. Because, this has influenced and inspired our dramatists. Hindi and Assamese dramas have been classified into four divisions for our study.
In the Second Chapter, I have tried to classify the mythological plays on the basis of their sources of plots. Here, I have felt that due to the variations of local environment, the outlook and objectives of dramatists, the aim and style of expression vary in each drama, in spite of the plots having the same origin. Mainly the dramas are divided into four sub-divisions — viz dramas based on the stories of the Ramayan, the Mahabharat, other than the Ramayan and the Mahabharat and dramas based on modern sensibility of the people. A few dramas have been found which have no direct relation with these mythological stories. Actually these dramas mainly deal with the modern political and socio-economic problems in the context of mythology. For the sake of doing justice to these dramas they are treated separately in a different section.

In the Third Chapter, historical plays, dramas have been classified to study the dramas mainly on the basis of their aims and objects, such as — dramas showing national consciousness, dramas conveying messages, dramas depicting cultural aspect and pure historical plays. Here, I have come to conclusion that most of the historical plays reflect national consciousness and patriotism.

The Fourth Chapter is of social plays. In most of the social plays the similar problems have been dealt in
both the languages excepting a few regional and social problems. Attempts have been made to point out the main causes behind the similarities or dissimilarities. They are grouped into four sub-divisions, viz - plays concerning problems of sex and married life, economic problems, social and domestic problems and political problems. The problems of sex and married life, which are the major problems of the present society could have been studied with the dramas concerning social and domestic problems, but a large number of dramas has been published during this period, which indicate the gravity of the sex problems. Hence, it is done separately. Secondly, the domestic life is not aloof from the society, yet to stress on the problems of individual and domestic lives the word 'domestic' has been used with social.

The Fifth Chapter is of the dramas of various other kinds, other than social. In one sense these are not aloof from the social plays, but yet there are vast differences in between the social and these plays from the viewpoints of subject-matter, objective and style. So separate section is provided for them. Also, as the subject-matter, objective and the style of expression have been changed in this period due to the changed environment and impact of western dramas, so, I think, it is justifiable to study these plays in a separate chapter.
In the Sixth Chapter, attempts have been made to study the different styles adopted by the Hindi and Assamese dramatists in their dramas. This study is done into three sub-divisions namely - traditional style, Western style and new experimental style. More similarities can be seen in adopting the these in the dramas of Hindi and Assamese.

The Seventh and the last chapter deals with the conclusion.

I have tried to express my ideas regarding Hindi and Assamese dramas of post independence era as clearly as possible. However, I am conscious of the constraints and limitations. The ideas which can be expressed in one language cannot be faithfully reproduced in the other, since the forms and the styles of expression in a language are particular to each language. It is unfortunate that I might not have been able to give the free expression to my ideas in English as I could have done if I were to express in Assamese or Hindi. This shows the continuance of the mental slavery which still exists in our minds inspite of our being politically free. Inspite of all precautions, it has not been possible to transcribe the Hindi and Assamese words in English correctly since the sound-pattern of the three languages are different eg- for example, there is generally, no 'v' in Assamese phonetic for which 'b' is pronounced; and no common system of expressing them is available.