Both Bankim Chandra and Lakshminath Bezbaruah were born in renowned Brahmin families of Bengal and Assam respectively. The fathers of both served in the British administration and they were intimately acquainted with the highly placed English Officers. Needless to say that as they served under the British, they were economically well off and also were respected people in the society. As Jadab Chandra Chattopadhyay, father of Bankim Chandra and Dinanath Bezbaruah, father of Lakshminath, had close mixing with the English, they realised the importance of Western education and decided to educate their sons in English medium. Though in his public life Jadab Chandra maintain a good relation with the English and the western-minded people, but in his personal life he was a devout brahmin. He observed the rituals of his religion in accordance with the scriptures very sincerely and loved his language and literature from the core of his heart. The life and teachings of his father and the strict discipline of the family had a profound influence on Bankim Chanda in his later life.

Dinanath Bezbaruah was also a devout Vaisnava. Though he had a close relation with the English in connection with his services, he observed the rituals of the Vaisnava
religion with great sincerity in his day to day life. The Vaisnabic atmosphere at home and the strict discipline and the broad-mindedness of his father, helped Lakshminarayan greatly in shaping and moulding his character.

Having come in contact with English literature in the 19th century there came a wave of a new awakening in Bengali literature and culture. The Bengalis became aware of the shortcomings of their own literature when they judged it against the high standard of English literature. With the coming of new values derived from English education the path of modernism in literature began to be paved. The study of English literature awakened self-respect and national feeling in the minds of the Bengalis and this may be considered as the need of modern Bengali literature.

After the Sepoy Rising, when the British rule had firmly taken root in the Indian soil, and a network of railways and telegraph had destroyed distance, then Bankim Chandra appeared like an ambidexter in the world of Bengali language, literature and culture. On the other side, a group of young men in Assam educated in western education, came forward to develop the language and literature of the country in the 19th century. All these young men were educated in Calcutta Colleges. In their later life these young men brought about a revolutionary change in Assamese language and
literature. Of this epoch-making new generation of writers, Lakshminath Bezbaruah was the foremost person. He was the ambidexter of Assamese literature.

The newly awakened national consciousness of the 19th century achieved an enduring maturity and success through the development of Bengali literature made possible by the touch of Bankim Chandra's genius. What Bankim Chandra has done for the progress and development of Bengali language and literature has hardly any equal. His great achievement lies in the fact that he created an easy, simple and lucid prose literature in Bengali, wrote successful historical and Romantic novels, wrote thought-provoking essays and introduced chaste and polished humour in Bengali literature. He was the first who made the beginning of literary criticism by Western standards. He also succeeded in arousing a taste for literature among the readers by assessing the values of Hindu religion and scriptures with the help of an educated mind and independent thinking. He had a healthy abhorrence for whatever is indecent and unchaste. He was a worshipper of beauty in all its manifestations. He was a many-sided genius with varied interests. In fact, Bankim Chandra is the successful creator of the Bengali language and literature in its fully matured form. His time, is now called the 'Bankim Age', because in his character and all his literary endeavours, the idealistic vitality and self respect of the Bengalis of the time, have been revealed.
Bezbaruah, on the other side, was also a literateur with a many sided genius. With his tireless efforts he nourished and developed all the branches of Assamese literature. His literary endeavours started in a Calcutta environment. His inspiration was the influence of Western literature and the characteristic qualities of Bengali literature. He was a novelist, a story writer, an essayist, a journalist, a poet, a critic, a playwright, a humourist and a prose artists all rolled in one. There is no branch of literature where he had not left his mark. For this reason some critics have marked the Romantic period of two score and a half years, as the "Age of Bezbaruah", and this epoch making literature has been given the title "Sāhityarathī Bezbaruāh" in Assamese literature.

One of the great achievements of Bankim Chandra was the introduction of decent and clean jesting and humour in literature. An under current of fun and humour in his novels and other literary works has enlivened them. For everything ugly, obscene and vulgar, he had a whole hearted detestation. For this reason there is no crude vulgarity in his humour and no personal attack in his satire. He had an inherent attraction for whatever is beautiful, whatever is enduring truth.
A major portion of Bezbaruah's literary works was also humourous. In fact, many people know him as 'the humourist Bezbaruah'. The chief characteristics of Bezbaruah's literary compositions are, the ironic portrayal of social corruption and superstitions, creation of a funny atmosphere by exaggeration or by the juxtaposition of contradictory situations, witty remarks, harmless humour, and in particular situations, hitting with pungent satire.

Bankim Chandra is chiefly regarded as a successful novelist in Bengali literature. Bengali novel achieved youthful vigour and maturity in the hands of Bankim Chandra. He wrote fifteen novels, big and small, of which the first one was written in English which he could not see in its published form. Of the remaining fourteen, four can be said to be just big stories. As a result of the introduction of Western education, Bengali novels, were greatly influenced by English novels. All the novels of Bankim Chandra fall in the category of romance, be they historical novels or social novels. The plots of his novels mainly hang on the peg of conflict in love. There can be little doubt that Bankim Chandra started to write novels with the English novel as his ideal. But at the same time he did not ignore the ideals of indigenous stories and events. He fused English novels with native fairy tales or stories of the type of the Arabian
Nights and with the alchemy of his genius he made novels his own and distinctly native in character.

"Rājsingha" is Bankim Chandra's only historical novel and the only novel of Bezbaruah has also a historical background. The chief objective of Bankim Chandra was to show the physical prowess of the Hindus and the aim of Bezbaruah was to give a manifest proof of one's love for one's country. With a definite aim in view Bankim Chandra wrote his novel "Rājsingha". He himself has said that "Rājsingha" is his only historical novel. Written with a definite purpose does not demean a literary work, "Rājsingha" is a concrete proof of this. The story ends with the defeat of the Mughal army and the rescue of Chanchal Kumari. The fusion of history with a love-story is perfect. History has been presented undistorted and hence more appealing. Inspite of the weakness in character portrayal, the story is attractive.

The name of the only historical novel of Bezbaruah written against the background of the "Danduā Rebellion" is "Padum Kunwarī". The novel was written with the last phase of the rebellion as its plot when the two patriots, Haradutta and Biradutta, made a heroic attempt to liberate their motherland, Kamrup, from the autocratic rule of the Ahoms. With the love affairs of Padum Kunwarī, the daughter of the rebel leader Haradutta, and Suryakumar, at its centre, the
story has progressed and culminated. Here love affairs have been given more importance than the events of history. Weak characterisation, unreal happenings, surprise endings, unnecessary descriptions, have lessened the weight of the novel. But the success of the writer lies in this that he has been able to perfectly fuse events of history with a story of love. Bezbaruah's "Pađum KunwarI" is the first historical novel in Assamese literature.

Bankim Chandra did not write any short story in the true sense of the term. He wrote four long stories, two of which were later enlarged and were given the shape of novels. "Indirā" is one of the long stories of Bankim Chandra. In the matter of presentation and construction of the plot the story is quite unique. The book is written in the form of a daily or talk of the self. Bankim adopted this form from English literature. The character of the heroine, Indira, is well developed and mature and yet it has a real taste and beauty. "JugalāngurIya" is Bankim's shortest story. The central theme is the calf-love of the protagonists who belong to wealthy families and the culmination of the affair in union through many ups and downs. We get in it the artistic maturity of a well planned long story. "RādhārānI" is another of Bankim's simple, beautiful and pleasant, long love story. It may be a pleasant - reading story but some artistic maturity is lacking in it.
The name of Lakshminath Bezbaruah will remain deathless in the history of Assamese literature for this reason alone that he is the pioneer in this branch of Assamese literature. He is the first short story writer in Assamese literature. Of all the branches of literature short story is the youngest, for it appeared only in the beginning of the 19th century. He has written more than fifty short stories. But though they are treated as short stories but they do not meet the demands of a short story as a distinctive art fully, particularly the stories - "Ghar Pata Kakā", "Mūlā Khoā Burā", "Jene Chor Tene Tangon", Bhum Korolā" etc. These stories, though they have been taken the guise of short stories, yet they are, in fact, fairy tales "Swargāroh-ṇ", "Mor Haite Manair Dwanda", "Lov", these three stories are, in reality personal essays. His "Milaramār AtmajībanI", "Cheni Champā", "Keko Kakā", "Aarjee", "Kanī Sabhar Adhibeshan", and "Pado aru Bhado" are not real short stories but compositions with a mixture of fun and humour with some sprinkling of satire. His mental make up did not allow him to become a creative artist in literature. He was in reality, a critic. Most of his stories are social criticisms in the guise of a short story. Yet in about five or six short stories of Bezbaruah we get the sure signs of his genius. These stories are, "Dhowā Khowā", "Bhadari" "Bāpirām", "Bhuruki Bou", and "Madhāi Mālatī". The chief characteristics of these stories are, a pleasant artisti
creation, serious subject matter and the incomprehensible mind of man. The use of language is also touching. In the character of Rameswar in the story "Dhowā Khowā", we discern a symbolic meaning. "In the story "Bhuruki Bou" the weak character of a person has been portrayed with deep sympathy and insight which can never fade. It is a wonderfull short story, judged by any standard at any time or place. "Bhadari" and "Bāpirām" are the two stories where the author has successfully and also artistically revealed the working of the human mind and the human nature. Not only as the pioneer of short story writing but as a successful writer of a few short stories also, Bezbaruah will be remembered in the history of Assamese short story.

Bankim Chandra was the uncrowned king of modern Bengali literature. This great fame of Bankim Chandra rests on his unique success in novel and essay writing. On the other hand Lakshminath was also given the title "Sāhityarathī" by his people. Throughout his life Bankim Chandra continued his tireless efforts for the progress and development of Bengali language, literature, culture and his country and countrymen, through his literary pursuits. And the life long struggle of Lakshminath to preserve the chastity and purity of Assamese language, is a memorable episode in the history of Assamese literature. With the magic touch of Bankim's genius Bengali language made an astonishing
progress and he was able to start a new epoch in it by his literary genius. Lakshminath also was an epoch-making genius in Assamese literature. Bengal and the Bengalees were the dearest to Bankim Chandra and nearest to his heart. A person so devoted to his country and his people was a rare find in the then Bengal. Lakshminath also did not write anything where his sole aim was not the allround development of his country and his people. In reality, Bankim Chandra was the successful creator of a fully developed and mature Bengali language and literature in its totality. In the same way Lakshminath shaped and moulded the modern Assamese language and literature and placed it on the throne of honour - so he is the "Sāhityarathī".

In 1872 Bankim Chandra started publishing a monthly magazine named "Bangadarshan" edited by himself. Its objective was bring good to the country and the people and make close contact with them. Most of his literary works came out in the pages of "Bangadarshan". Lakshminath Bezbarua also published a monthly magazine called "Bānhī" in 1909. Many of his literary works were published in "Bānhī". Both Bankim Chandra and Lakshminath showed their talents in editing magazines and periodicals. In the matter of the spread of knowledge and civilization, magazines and periodicals play a key role. To make close contact with the masses and to bind people together, newspapers and periodicals are the best media.
At this time Bankim Chandra devoted himself wholeheartedly to the good of the society with the help of the cultivation of literature and put his best foot forward in the service of the country and people through the medium of his mother tongue. With his great erudition, intellect and insight, he took up the laborious and responsible task of editing "Bangadarshan" for the interest of Bengal and the Bengalees. There was no subject like science, philosophy, literature, Sanskrit literature and poetice, sociolog, Religion, History, archeology, economics, Music, Linguistics, Book reviews etc. which did not get its due place in the pages of "Bangadarshan". He was also a pioneer in another matter. He introduced a new section in "Bangadarshan" where reviews of new books sent to it were published. He criticised the contemporary literature in "Bangadarshan" for months on end, hitting hard harshly but not without sympathy. Even in those distant days he showed what is called literary criticism. He was not only the father of Bangali novel literature, he was also the pathfinder of a modern, well developed and creative Bengali literature. In the field of journalism and editing periodicals he was also the forerunner of modernism.

Lakshminath published his "Bānhī" from Calcutta in 1909. Short story, discussions of old Assamese literature, essays on different topics, poems, and discussions in
contemporary language, literature and social problems, yet their places in the pages of "Bānhī". "Bānhī" was fearless in its point of view and a little different from the others. He edited "Bānhī" from 1909 to 1929 and established Assamese literature on a solid foundation and raised a group of young new writers. In his work as a journalist also his first and chief objective was the all round development of his country. In the pages of "Bānhī" he raised his trenchant voice against the injustice and inconsistencies of the society. He resuscitated the ancient glory of Assam and awakened the people sunk in deep slumber and wrote essays to preserve the purity of the language. His name will remain deathless as a successful and patriotic journalist of the early age.

"Kamalā Kānter Daptar" is a novel creation of Bankim Chandra among the corpus of his literary works. It is a valuable and significant example of light and yet educative literature. The plan of "Kamalā Kānter Daptar" has been borrowed from "The Confessions of an Opinion Eater", by De Quincy. In 1904 Bezbaruah published his humourous and satirical work "Kripābar Baruahr Kākatar Topolā". It has an inimitable style and though satirical yet there is humour with sympathy in it, and it unmistakeably carries the author's own point of view. Kripabar Baruah of Lakshminath and Kamala Kanta of Bankim Chandra are brothers in arms. Kamala Kanata is not simply a character created by Bankim
Chandra, he is the mouth piece of the author himself, his voice is the voice of the author, in his speech we hear the voice of Bankim Chandra. What made him uneasy and hesitant to say frankly and openly, he could say it through Kamala Kanta without batting an eyelid.

The character of Kripabar Baruah is, as it were, the spiritual son of Lakshminath. What could not possibly be said before everybody, the unkind and harsh criticism, was said by the author in the voice of Kripabar in ridicule and irony.

In the beauty of language and thought, uncontrolled and polished humour and in deep patriotism "Kamala Kánter Deptar" has hardly any equal. Kamala Kanta is a poet, a philosopher, a social reformer and educator, a politician and also a great patriot. Bankim's love of country first manifested itself through Kamala Kanta clearly. Bankim Chandra took up his pen with the sole aim of bringing about an all round development of his country and his people. In the character of Kamala Kanta, the hopes and aspirations of Bankim Chandra, his thoughts and ideas and his life's philosophy, have been wonderfully revealed. Kamala Kanta is a wanderer, an incorrigible opium eater, and an eccentric in the eyes of the society. But in a deeper sense he is a visionary, his philosophy of life, enduring. According to Kamala Kanta without love for humanity, without making other
people happy, one's personal happiness is of little value and importance. This optimistic and positive attitude to life, this hopefulness is the philosophy of life of Bankim Chandra. There is darkness of greed and self interest, of jealousy and envy, in the worldly life, but Kamalakanta firmly believes that a spontaneous benevolent attitude will be an integral part of human nature in the days to come.

On the other hand Bazbaruah tried to awaken the self consciousness of the Assamese people to find their own identity with satire and irony through the character of Kripabar. Bazbaruah knew that there was no better means for social reform than what can be achieved by literature. In his Kripabar essays of the entertaining kind we see Lakshminath Bezbaruah as an omniscient writer who could see deep into the Assamese life and society. In his prose writings a distinct and clear image of the Assamese society and people have been revealed.

In his mature age Bankim Chandra wrote two great books on religion, "Krishna Charitra" and "Dharmatatwa". The novel interpretation of the different aspects of Hindu religion done in these books, created a sensation in the field of religious studies in India. Bezbaruah also wrote two importance books in the last period of his life, "Srikrishna Kathā" and "Tatwakathā" which may be considered to be
the mature fruits of all the literary endeavours of his life. For these two books Lakshminath is called "Tatwadarśāni Bezbaruāh".

In the opinion of Bankim Chandra, customs, traditions or just local culture should not be the inspiration behind any religious observances or performance of rituals. The dictates of the scriptures should only be accepted after testing them against the touch-stone of science. According to him scriptures are not to be believed blindly, on the contrary, proven facts should be accepted as truth and are to be respected as scriptures. As a writer Bankim Chandra never deviated from logic and reason. On the other hand, the objective, religious interpretations and points of view of "Śrīkrishna Kathā" and "Tatwakathā" of Bezbaruah are totally different from that of Bankim Chandra's "Krishna Charitra" and "Dharmatatwa". Bezbaruah has discussed at length different aspects of the Mahapurusia sect with the help of the Upanishads and the Bhagabat Geeta in his essays included in "Śrīkrishna Kathā" and "Tatwakathā". But the objective of Bankim Chandra in discussing the character and personality of Lord Krishna was to resist the attack on the Lord by the missionaries and their followers. He firmly believed that Lord Krishna was the true incarnation of God Himself on earth and hence His life and activities were absolutely faultless. He was the true symbol of mature and
real manhood. He took the message of Krishna propounded in the Geeta,— "Work without any expectation of reward and Benevolence", as the supreme ideal of his life. He has given indisputable proof that Krishna was the greatest of all men in his humane virtues by quoting copiously from "Mahābhārata", "Haribangsa", "Aṣṭādah Purāṇ", etc. But in his essays included in "Śrīkrishna Kathā" and "Tatwakathā", Lakshminath has discussed and analysed the broad-minded principles of the Varisnaba religion practised in Assam. Following the age old Indian tradition and taking the dictates of the Vedas, the Upanishads, for granted, he has discussed the tenets of Theism. The chief aim of this discussion was to show the supremacy of the devotional method of attaining salvation. The merciful Lord Krishna is the true incarnation of Brahma Himself. Only through devotion the mercy of Lord Krishna can be achieved. The conclusion of the discussion as done by Bezbaruah in his "Tatwakathā", is to show the greatness and magnificence of Lord Krishna and to establish the supremacy of the Nam Dharma. His interpretation of the Vaisnaba religion springs from the absolute faith of a devoted person. Not logic and reason but absolute devotion is his last word. The chief objective of his essays in "Tatwakathā", was to show the greatness of Nam Dharma and to reveal the ideals of the Vaisnaba religion as practised in Assam, particularly the ideals of the Mahapurusia Sect.
But Bankim Chandra never accepted anything in his life which was not a proven fact judged by the rules of science. He studied the science, philosophy, literature, religious studies of the East and the West deeply, which developed in him a logical and analytical mind. "Krishnacaritra" and "Dharmtatwa" authored by Bankim Chandra are complementary to each other. In his book "Dharmtatwa" Bankim Chandra has recognised the cultivation of the ideals of Truth to be the true religion. In this book he has enumerated very explicitly the duties and obligations of the ordinary man in his day to day life. Chiefly the religious thoughts expounded in the Srimadbhagbad Geeta is the main theme of discussion in "Dharmatatwa". A complicated religious matter has been made wonderfully enjoyable being presented in a unique and novel form—a conversation between a preceptor and his disciple.

The creator of the song of salutation "Bandemataram" was Bankim Chandra Chattopadhyay. The song of salutation in "Ānandamaṭh" is "Bandemataram". Almost immediately after the publication of "Ānandamaṭh" in the book form, the song first spread all through Bengal and eventually all over India and ultimately it was accepted as the national song of India. As a source of inspiration for patriotic and national feelings, "Ānandamaṭh" became extremely popular. Two different themes have been joined in the song "Bandemataram"
in the first part there is the salutation to motherland, and in the second part the author expresses the agony of his soul, why we are reduced to slavery though we have the strength. But the term of salutation "Bandemataram" was much more expressive, much more popular, than the whole song and it spread like wild fire all over India in no time. In this term of salutation there was the call for love and devotion and reverence to our country, an expression of the strength of unity, the joy and agony and the hope for a bright future. "Bandemataram", as a slogan, cast such a spell in the hearts of the listeners that they were ever ready to make any sacrifice for the sake of the country. Hundreds of patriots laid down their lives with "Bandemataram" on their lips. The term of salutation "Bandemataram", which was on every lip in Bengal after the partition of Bengal in 1905, spread very quickly all over India and eventually in every nook and corner of the world wherever there were Indians. In this term of salutation there was a great charm and spell of patriotic and nationalistic feelings and this was the reason why it spread with such lighting speed.

The sole objective of Lakshminath Bezbaruah in the whole corpus of his literary works was the all round development of his country, end to inspire the Assamese people with a deep patriotic and nationalistic feelings. He wrote the poem, "O' Mor Aponār Desh" inspired by this
patriotic feeling. Later it was accepted as the national song of Assam. The sole intention of Bezbaruah in composing the song was to awaken a people's self consciousness sunk in long slumber. The dream of "O' Mor Aponār Desh" roused the patriotic feelings and self consciousness of the people. There is little doubt that the noble objective with which the song was composed has been achieved to a considerable extent.

Hem Baruah, the great literateur of Assam, has said,

"The objective which was kept in view when the song "Bandemataram" was composed, was the same with which the song "O' Mor Aponār Desh" was composed later. According to the scholar psychologist, Miller, in the subconscious of every individual there always remains the bright image of a mother. All Indians have always looked upon their motherland as the mother herself. This image of mother in "O' Mor Aponār Desh" and "Bandemataram" are the "resonances of the Veena of the heart". 

There are two classes of writers. There is the one who meets his responsibilities by creating a new literature with their varied and many-sided genius; and there is the other who not only creates and rests on their laurels, but also inspires and enthuses others to create. Both Bankim Chandra and Lakshminath Bezbaruah belong to the latter class. Making their own significant contributions and by inspiring other writers to follow their steps, they have secured for themselves an enduring place in the history of literature. Both Bankim Chandra and Lakshminath are immortal names to the Banegalis and the Assamese respectively.