



Social Issues In The Novels Of Syed Abdul Malik

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Abstract:

The primary theme in Malik's novels is love and the lives represented in his novels is mostly romantic. It manifests itself in various colorful ways in his novels. Besides, social consciousness, the impact of the spirit of the age, variegated expressions of urban life and, in certain novels, the perfect picture of rural society are some of the major elements of his artistic composition. Other predominant features which reveal his intimacy with emotional and feelings of man and women of various social status, are humanity, natural sympathy for the neglected, intolerance of snobbishness, ironical references to social evils and easy acceptance of various modes of sexual expression. While describing rural life, he normally keeps himself confident to the familiar Muslim society, but in his depiction of the mixed urban society he has exceeded all communal limitations.

Keywords: Social Novels, Abdul Malik, Social Aspects, Assamese Society etc.

Introduction:

Malik was prominent as Assamese literary writer. For about twenty years, he was famous as a gifted storyteller. Afterwards, he enters into the world of fiction and exposes the evils like class-hatred and exploitation of the less privileged section. Throughout his career as a novelist, the prime concern is love, romantic love. Love takes its multifarious forms in his novels. Class-consciousness, dynamism, artificiality of urban life and a vivid picture of a rural life mark his novels. Some other qualities of Malik's novels are –his close affinity with the love of man and woman of different classes, humanism, sympathy for the marginalized and the neglected, relation with the aesthetic beauty of nature, criticism of the social evils and sexual urge of human beings. While depicting the rural life of Assam. Malik confines himself within the Familiar Muslim society. But in case of the urban society, he is above community: "Malik, who declare as "Assamese language is mine, speech mine, song mine" was associated with progressive writer's conference and with I.P.T.A. movement and was a supporter of communist party of India. The trace of his relation is found in his La. Sa. Gu (1939) and the following novels like "Rathar Cakari Ghure". But mainly malik was a humanist. Therefore, the inner man comes out of the theory in his novels. He comes out as Azad in La.Sa.Gu. The human consciousness is always alert and active in Malik. This consciousness and alertness is

active not only in his writing but also equally active in his day-to-day life. We meet that man always in his activities like visiting the man in distress, congratulating someone in his achievement, inquiring of the what about of the familiar people during his travel, inquiring of whether the laborer has taken meal or not etc.

Discussion:

The first and most successful novel of Malik is his "Surujmukhir Swapna(1960)". The plot and characters of the novel are somewhat different from those of his earlier novels. The background of the story is village Dalim Gaon on the bank of Danshri, subjected to the erosion of the river and is far away from the complexities of modern life. The well and woes of the village are interrelated with the river. As if the river is the goddess of the village when it is cruel, the river brings in calamities to the village, and when kind, it makes the field of crops fertile. The youths of this village are-Gulach, Tora, Kapahi and Chenimai, the complexities of whose love and affections are depicted in the novel. The central character of the novel is Gulach,a self dependent,simple and self-respectful youth. The establishment of this Muslim youth is the subject matter of of this novel. The story of of the establishment of Gulach starts right from his meeting of Chenimai. She is the first beloved of Gulach. Gulach eloped with her against the consent of her parents and lived together a hiding life for a few days. But their conjugal dream against the will of their parents has been shattered by the vanity of the parents. Gulach leaves home with her mother. Chenimai is married to Kalai, a man suffering from tuberculosis. Though they are submissive to the pressure of the time, their love remains unhampered. Chenimai has accepted kalai as her husband but not as the owner of heart and love. She is dutiful and looks after her ailing husband but her mind agitates unknowingly to go and have the love Gulach. But Gulach love towards Chenimai was physical love. He elopes with Chenimai but cannot live with her against the will of the parents. He lacks that much courage. The relation between Gulach and Chenimai is only a bitter experience of their life, just a bad dream. Kapahi , another woman leaves her husband and is a snob. There comes a remarkable change in the life of Gulach when he comes to the touch of Kapahi. Kapahi is a snob as well as an epitome of carnal desire. Whoever comes to her closeness is bound to fall a prey of her sexual design. And so also Gulach. Gulach goes to her house to attracted by her adopted daughter Tora. He thinks to build a new life with her but it has taken an opposite turn. He is deceived by clever Kapahi. She marries Gulach in the guise of Tora as Gulach's love towards Tora is firm. After marriage, Gulach understand the trick of kapahi and becomes upset but has to accept the marriage as a social obligation. He realizes his fault of evoking the youthful love of Tora and leaving it to decay afterwards. He sympathizes her condition, becomes remorseful, and wants to amend his fault. But there is no way out to come out of the grip of kapahi rather than to wait and see. Tora takes shelter in the house of Kapahi after saving herself from her forced marriage with the son of Safiat, the old man. Kapahi, the clever

woman has been looking for the opportunity of taking her advantage for material gain. After her marriage with Gulach, she has been trying to send Tora from her house. At no cost can she let Gulach to come to the closeness of Tora. This would be her own ruin. She gives Tikhar indulgence in spite of Gulach's protest so that she can use her to mislead the mind of poor Tora. Gulach has to go to the town with Chenimai for the treatment of Kalai. Taking this leave of Gulach, Tikhar frequently visits his house but does not get the mind of Tora. She does not like Tikhar. Basirat, the former lover of Kapahi, avails of the same opportunity. At his return from the town, Gulach knows all these, turns Kapahi out of his house, and accepts Tora as his companion. Kapahi, on the other hand, has to take shelter in the house of her former lover, Basirat.

The plot of the novel runs through a three-tier course of events, the relation between Gulach and Kapahi, between Gulach and Chenimai and Gulach's struggle for establishment. The relation between Gulach and Chenimai cannot be segregated by her marriage with Kalai. Kalai is suffering from disease, a poor man of ill health and cannot take the place of Gulach. He is the husband of Chenimai in name. He cannot support her. Rather, he himself is a burden upon her. Chenimai cannot forget Gulach. She taken him with her to the town while taking Kalai for treatment and surrenders her person to him during those few days of their stay at the town. Leaving the husband in the hospital and sleeping with Gulach is against the moral code of our society. But there is nothing unnatural and amoral in their relation. They were united earlier, lived together as husband and wife for a few days. Kalai is Chenimai's husband unable to carry out her responsibility. He has neither economic capacity nor physical fitness. She is deprived of the maternal love. There is a desire for children in her heart for which she has her illicit relation with Gulach. This relation of Gulach and Chenimai is also a need for completeness of the plot. This relation of Chenimai has created the conflict between Gulach and Kapahi. Gulach's conjugal life with Kapahi for about three years is purely mechanical. There been no union of hearts. Kapahi deceived him and made and made him compelled to marry her. The conspiracy of Kapahi against Tora has a permanent mark in the mind of Gulach. Gulach wanted to have Tora as his life partner. Gulach did not know the illicit relation of Kapahi with Basirat. Moreover, Kapahi's impotency made Gulach unhappy. Kapahi's conspiracy for giving Tora to Tikhar has made Gulach uncontrollable. As a result, he has Kapahi out of his house. Above all, it is to note that Gulach, the hero of the novel is not a traditional hero but a common man with all the manly limitations. He is weak towards the female sex and is polygamous.

The struggle of Gulach for establishment is also an integral part of the story. He leaves the house with his mother and starts living on his own. Though the mother goes back to his father, he starts living with Kapahi ploughing the newly planned land. He quarrels with his mother. After his father's death his mother lives alone in that house. The land and property

are separated between the son and mother. Gulach has sold his share and has started living on cultivation on the bank of Danshiri. His relation with his family has an important role in the plot and has brought out the living picture of the life of Dalim Gaon , its socio-economic life and the cross-cultural and communal life of Hindu, Muslim and the Nepalis of the village.

The language of the novel is poetic. The zig-zag course of Danshiri and the natural beauty on its banks and the village life on both the sides have been drawn with a vivid description. The opening of the novel describes the background in a poignant and poetic language and urge. The narration has made the novel highly readable though it sometimes appears that the poetic urge is not essential for the development of the story. But this is a marked feature of Malik' writing . There are four major characters in the novel-Gulach, Tora, Kapahi and Chenimai. Gulach is a simple, hard-working and an up-coming youth. Love and weakness towards woman is one of the main features of his character. He elopes with Chenimai , accepts Kapahi, older than him, as his wife. After marriage With kapahi, he loves and attraction towards Tora remains unaltered. He cannot consider the sexual matters in accordance with the code of morality. He has taken life and sex simply without moralities or idealism. He helps Chenimai at the time of her distress and continues the sexual relation even after her marriage with kalai and his own marriage with kapahi on the ground that once they loved each other. The mentionable aspect of such illicit relation is that Gulach never takes the initiative. What he does is that he aspects the offer and urge because he is helpless to help it.

Kapahi is another important character of the novel. She is aged but a hypocrite and the living example of sexual urge in woman. For sexual gratification, she deceives Tora and takes Gulach as her paramour first and the husband next. She is a polygamous and that is why her first husband Nahar divorces her. She also has illicit relation with Basirat. Which she continues after her marriage with Gulach. She tries her best for her establishment at any cost . she is very indifferent to moral codes and social obligation. She is self-fish and self centred in her design. Tora, on the other hand is the symbol and personification of patience , sincere love and the sense of duty. She is at the opposite angle of Chenimai and kapahi. this is novel of social reality . it gives the picture of the Muslim people living on the bank of Danshiri. Critics and scholars are of the one opinion that this is the best of all the novels of Malik.

Matir Caki (1959) is the romantic novel of Malik where the novelist tries to bring out the life-view of an artist. The artist is a selfless man, centering round that there runs the love story of four female characters. The artist's attachment of these four women characters make him compelled to come back to the earthly touch despite his highly imaginative nature. He can not escape the human appeal in everything. He likes the claims and demands of Pari,

the vanity and anger of Joba. He likes the fearless submission of Namita, the invisible love and reverence of the whore-Radha. He is not a beggar of love but he cannot reject the love offered by these women. Inspired by the deeper sense of humanism, he has taken the responsibility of treatment of Joba who has been suffering from tuberculosis. The humble request of Radha, Pari's sisterly claims and demands, Namita's beloved faith, all are his source of inspiration of his artistic life. The plot of the novel is complex. The novel describes how the artist has come in touch with these four women characters. Among these four female characters, none cannot given the front position. It is very difficult to decide who is central to the development of the story. All are equally important, But it can be said that Namita and Joba have played the larger part in the development of the story. Both are beloved of Hirannya, the artist. Namita has been writing for Hirannya's return after were rejecting the love of the handsome, educated youth, Paban Dutta, belonging to privileged class. The wealth and position of Paban Dutta attracts her. But the attraction of worldly possession has nothing to do with the cordial attraction of Hirannya's heartfelt love and all embracing humanity. Pari and Radha's love towards Hirannya are sexual love in appearance but it can be said that their love is another manifestation of that. Radha knows that her love is not worth offering to Hirannya because she is a whore. She simply loves the artistic and soft heart of Hirannya. This love of her has turned into respect towards him. She has a man in him who sympathises for her troubles and unhappiness. Pari's sisterly claims and rights have the same sort of love mixed with. The lives of this four female characters make the artist highly influenced because the creative power works in its deep feeling for the humanity and its well woes. Hirannya, the artist has been influenced by the distress and unhappiness of Joba and Radha. But as an artist, he has more been influenced by the attraction for beauty in life and creation.

Conclusion:

This it is seen that almost every novel by Malik deals, mainly with romantic love. Most of the heroes of his novels are basically of the same type. These romantic heroes possess in commend a certain kind-heartedness, sobriety of character, a passion for Arts and general weakness for the fairer sex. The sympathetic view about woman is also noteworthy. Many of his characters which belong to the lower classes are, however, rich in human qualities. But the novels lack depth and a clear vision of life. Although they are extremely readable because of their fine expressions of human emotions and feelings and the sweetness of the language, yet they cannot be said to have thrown a new light upon the hidden aspects of life.

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