Malik emerged as a novelist in Assam during its transitional period when ideas and values have been changing, old order yielding place to the new one. As a novelist, he won fame in his life time and was admired by the old as well as the new school alike. He is undoubtedly, one of the most distinguished novelists. His novels and stories are of the men who are in daily contact with the elemental realities of earth. He describes incidents and co-incidents of his novels and stories in a way that makes the readers to see what he sees. He sees more and feels more where an ordinary man will see only the under-privileged, the poor, the exploited, the outcast and the illegitimate. No attempt to sum up such a varied and versatile creative achievement like that of Malik; nor can one arrive at conclusions about his novels and short stories perfectly. The foregoing study of Malik’s novels and short stories with his special attention to his social concerns and their implications for his art has brought us to certain conclusions. This chapter contains a brief summery of the major findings and conclusions of the study.

Malik has written on almost every subject both common and uncommon. But his central concern is humanity. His novels and short stories living with a
particular aliveness, because they express living people. His characters work and walk about; converse and tell their stories with the freedom of common speech. Malik’s sphere of writing is Assam and its inhabitants. He decides to present and explore only what he is familiar with. He deals with both the rural and the urban folk, but his skill of characterization excels when he deals with poor, marginalized, oppressed, the underprivileged, the farmers, the factory - workers, the driver, the mechanics, the poor school teachers, the social outcasts and so on:

“One of the characteristic features of Malik’s novel is the aesthetic presentation of the real men and women he saw in his day – to – day life (Bora Mahendra Nath, 1991, 23)”. His novels and short stories bring out the simplicity of these rural people, humble joys and sorrows of their lives. He identifies himself with these simple Assamese people. He is so well – versed in their traditions and manners that he is able to present the peculiarities of Assamese speech sans its vulgarity and coarseness. But he never idealizes them. He presents them in all their matter of fact reality: “Malik has an unparalleled mastery over Assamese language. He knows not only the history and culture of Assam perfectly, his knowledge of all these creates a meaningful taste in his novels and short stories. The Natural world of Assam is depicted colourfully with its seasonal changes in his novels and short stories. Only a few novelists and prose – writers can express the relation between man and nature in his imaginative language like Malik (translation, mine, Dutta, Hirendra Nath, ed., Rahman, L,2001,Pa’tani).”
Malik's depiction of humanity is stripped of all exaggeration, yet it is not dull. He presents his characters endowed with lyrical reality. He knows his subjects well, knows the people and the places thoroughly without any catalogue of mean trifles or piling up of bald or brutal details. He pictures the humanity emphatically, clearly and vividly: "Malik's novels lack artistic unity which is necessary for portraying a character within the frame of the plot. There are some characters and events in his novels which are irrelevant to the subject – matter of the novel. Despite all these limitations in regard of plot – construction, Malik's novels are, generally readable, and at the root of this readability there lies the writer's humanitarian feelings and consideration (trans. mine, Katak, P, 1979, 2)." The characters in his novels and short stories are very outstanding individuals. Through Assamese people or Indian people he is able to move towards universality. With their peculiar regional characteristics, he also brings out their basic humanity. His Assamese rural people are a study in miniature of the fundamental traits of human nature, which is basically the same everywhere. Herein lies the greatness of Malik as a novelist and a story writer. He defends and asserts the worth of an individual. His humanism is related to the natural order of the world. His fiction is inseparable from his humanism. His view of man and society has two main aspects – loneliness and communion. On the one hand, man feels himself a part of society, with responsibilities towards fellow – human beings; on the other hand, there are moments he feels himself to be at a distance from his fellow beings, senses gap, walls and barriers, segregation and alienation.
His concept of modern man is that he is in the grip of alienation, despair and disillusionment. But he never doubts in their potentiality and nobility: "Malik wants to keep some human feelings and values alive in the materialistic word of today because these are the mooring places for over uprooted age. This careful endeavour is present in the story of Raihan (Anja Akas Anja Tara) also. This sort of endeavour may be compared with the endeavour to bring rains to the deserts (transl. mine, Ibid, 6)."

As an observer of human life, Malik is knowledgeable and wise, who has created his own myth about human existence by interpreting man's position in the universe. The crux of Malik's humanism is that man must exist in the world, struggle for his survival and attainment of moral perfectibility. Man must maintain his humanity, for earth is the best place for love, charity and compassion. As an artist of portraying human soul, Malik may be called a unique one who brings to his portrayal of humour, wit and sympathy even when he is ironic. He delves into the feeling, fear, loneliness and passion of a soul and records the experience most dramatically: "Surjimukhīr Svapna" is based on the folk – culture and social customs of the Muslim community of 'Dalim Gaon' on the bank of Dhanashiri. River Dhanashiri plays a role in the novel quite similar to the role of river Showanshiri in "Miri Jīyārī". Another novel of Malik, "Aḍhā rs’ilā" describes the rural life of Assam parallel to the urban life of the land. "BanJui" is also a portrait of a rural life in Assam. The novel gives us a vivid
picture of the ways of life, the dwellings and crops, festivals and occasions, songs
and dances, the well and woes of village 'Padumani'. The names of the
characters are also the common names of the rural people – Gulach, Tora,
kapahi, Chenimai, Sonpahi, Juti, Pava, Jonak, Safiat, Samir etc. (trans. mine,
Sarma Nabinchandra, ed., Thakur, N, 2000, 193).” His humanitarianism involves
love that encompasses all earthly things. Malik’s love for the countryside cannot
be called a bucolic retreat of idyllic nature but an enabling factor for judging the
characters and evaluating their humanity all the better. Man comes to understand
his isolation from nature, man and God, and also realizes that the differences can
be overcome only through love and fellow – feeling, self – sacrifice and tolerance.

Malik is highly imaginative and extremely delicate in his use of words and
phrases which heightens the perception of ideas effectively and makes the readers
experience the novelist’s view of the world with adequate force. The rustic simplicity
and idyllic fascination in his novels are only thin veils covering remarkable
subtleties and disturbing elements in his novels and short stories. It cannot be
denied that Malik’s novels have been enjoying great popularity not only in Assam
but also in India as a whole. The main reason for the popularity is the simplicity
and the matter of fact, person to person communication of ideas in a style that is
never pedantic. The tone of his novels and short stories has a similarity to the
ordinary conversation; easy and off hand, and is really full of artistry: “Malik
says: “In broader sense, the independence movement of India was a sort of class
struggle. The picture of the life of poor people I saw in ‘Les Miserables’, the novels of Dickens and Thackeray, the novels and stories of Tolstoy and Gorky are not different from the life of the poor people of village Naharani. The oppressed and innocent labourers have been attracting the interest of the sympathetic writers of the ages. The life of these people have been inspiring me to write literature on their lives but I lack the humanism and insight of Tolstoy, of Hugo, Of Emile Jola, Dostoevsky or of Premchand that make the development of genius possible. Therefore, the hope I have in my heart to do with the familiar materials of the familiar world of mine, to make something significant out of the insignificant has remained unfulfilled because of my own limitations (transl. mine, Malík, Mor Ji'banar A'ge – Pîche, Sow'e Baw'e, ed., Hussain Nikumani, 2008, 31 – 3 – 96, 205).” Of all the novelists and short story writers in Assamese literature, Malik gives us the most satisfaction, the strongest sense of a man committed absolutely to his vocation, at home in his medium and saying things well which are better for reading. His direct manner, calm tone and the simplicity of his language, naturalness of character portrayal are great contributing factors concerning his popularity. The readers do not lose the sight of the subtlety and the contemplative for feeling. In his novels and short stories, Malik has commented upon popular ideas directly or indirectly, national affairs as well as the state of the world in general. When he comments on the rural atmosphere and familiar things of countryside and begins to brood upon them, he gets a novel or a short story in the proper shape and no wonder it is listed among his best novels and short stories. He gives significance to an insignificant incident of his stories, infuses the
scenes he describes vividly and gives significance to places and people he describes. Malik develops the ideas of man's limitations and the necessity of doing his spirit of love. In his view, man's mundane existence is rather bleak and gloomy. He readily recognizes the evils, sorrows and sufferings that beset man's life under the sun: "The greatest story writer of the "Ra'mdhenu" period of Assamese literature, Sayed Abdul Malik started writing short stories before the publication of "Ra'mdhenu", but his skill as a story writer has become established in the pages of "Ra'mdhenu". He has contributed to Assamese literature a few excellent stories of socialistic idealism and Freudian psycho-analysis. He has occupied a special place in Assamese literature by depicting the anti-human activities and oppressions etc. during the time of war vividly and presenting them in his stories with full of human appeal. He has expressed very pathetically the communal conflict among the Indian brothers and sisters immediately after independence (transl. mine, Bhattacharya, Parag Kumar, 1994, 27 – 28 )."

However, mere recognition of that may lead us to cynicism and nihilism. Malik does not stop with that recognition, rather he is willing to remedy and rectify and work for amelioration of human suffering. He lays it bare in his novels and short stories that one must do one's duties sincerely and devotedly retaining faith in divine mercy. This is a sane approach to life and many of his novels and short stories reveal this philosophy of ripe wisdom. Malik knows that the old
world is dead, European enlightenment is a spent up force, the rapid growth in science and technology has resulted in commercialism, colonialism and imperialism. Simple values like love, justice, beauty, honesty, charity, tolerance have receded to the background. Malik has realized that only a new humanism which respects man and the message of love and compassion can restore peace and happiness of the war – torn world of ours. As a humanist, Malik insisted on the dignity of man, the practice of compassion as a living value, development of the whole man and on the crusade against superstition, feudalism and imperialism. His humanism is neither profoundly original nor much different from what is professed by his contemporary humanists. Malik has evolved and propounded it in a way to become a way of life for his countrymen. But it is not parochial. It is a product of his deep knowledge of the cultural histories of both the East and the West, and is broad – based. Malik insists on the urgent need for the recognition and preservation of values of traditional culture that can be made beneficially operative today, synthesize them with the values of Western culture which will strengthen our efforts in building a new Assam, a new India and a new world. He hopes for an era of plenty, prosperity, of hope and peace. It is possible if and only if man wills it. Malik believes that man is the master of his destiny and does not believe in fatalism, a malady which has plagued the Indian mind and masses for centuries. Fatalism weakens man’s faith in himself and insidiously persuades him to become a passive dependent on unseen and non – humanistic concept. Malik’s humanism places man at the centre of all things. It believes in the ethical equality of all men and sanctions no distinction between men i.e.
division of caste, creed and race which are obstacles for human beings to grow to the full height and dignity. Pain and cruelty are two other serious maladies of the world. Even if these are not avoidable, they are reducible and removable with the help of advancing science and technology and with the practice of love and compassion for the weak and the lowly: "There is the touch of Malik's curiosity and fellow-feeling for man in all his creative writings. The numerous characters and environments created by him reflect the fact. Most of the great characters of him are men and women of the earth – 'of earth earthly' sharing the human qualities and weaknesses. The social outcasts, abandoned and relinquished women, labourers working from morning till night for livelihood are keenly observed and permanently portrayed by him in his novels and short stories (translation, mine, Sarma, Upendranath, ed., Rahman, L., 2001, Patani). Malik's humanistic philosophy is an inveterate enemy of Facism, Feudalism and imperialism and all other such tendencies which stand o the way of man's efforts to achieve freedom. It believes in democracy and socialism, and in the peaceful existence of all nations. Malik is most often labeled as a communist. But this is not correct. He does not isolate politics from life but he is a humanist even in his political ideas. His theory of humanism is worked out in the practical context of socialistic pattern of society. He has tried to explain coherently the political wisdom of an agro-industrial civilization based on respect for the individual. His humanism believes that the state and Government justify their existence only as long as they promote liberty and equality of all the citizens. Malik is unjustly called a leftist. He is undoubtedly a champion of the poor, the lowly, and the
down – trodden. It is because he thinks that poverty is a great foe of Assamese
social life, that enough food, clothing and shelter are the basic needs of human
society, starvation, disease and unemployment are the factors which stifle the
healthy growth of a nation. They must be removed and uprooted: “Malik has
sympathy towards the poor and the oppressed. Broad humanism has increased the
beauty of a few stories of him. There is variety in Malik’s narration. There is
melody in the flow of language. There is humour and skillful use of irony in his
stories (transl. mine, Goswami, Troilakyanath, 1994, 143)”. He wants all this to
be achieved through the resources made available by scientific and technological
advance, and not through blood shed and war. Undoubtedly, these are the ideals
of a humanist rather than that of a leftist. Malik thinks that man must have
freedom – social, economic, political, intellectual and emotional without any
encroachment upon each other’s freedom. Bigoted and narrow nationalism means
only more war and, none desires war that has the knowledge of the vast
destructive capacities of super – scientific weapons. Love, compassion, peace and
prosperity are the watch – words of Malik’s humanism.

Malik does not believe in “art for art’s sake” which he considers
escapism. True art plays an important role in the reconstruction of human society
and is commensurate with the needs of the time. He recognizes the importance of
education as a vital social institution. That primary education should be made a
thorough revision to suit the common human needs and interests. Woman
deserves an equal treatment on the footing of man. Woman is not merely a child –
breeding machine. She should be allowed to stir out of the four walls of home. Woman should be recognized to be as important as man is in the great task of social reconstruction. “The collections of Malik’s works are the greatest achievement of the twentieth century history of Assam not only in terms of quantity but also in terms of significance and nobility. There is the depiction of numerous historical, social, cultural events of Assamese life – pattern of the eight decades of the century since thirties in Malik’s writings. None of the events is left out in Malik’s writings. Literature expresses the truth about a society more vividly than history. In that sense, the collections of Malik’s writing are live history of twentieth century Assamese society. Similarly, the vast portrait gallery, which is portrayed by Malik in his writings, also represents Assamese society. Malik is one of the greatest Assamese of twentieth century (transl. mine, Borgohain, Homen., ed., Hajarika, Hemen Chandra, 1999, 31-32 ).” Malik’s humanism is scientific humanism, which summarily dismisses the theories like determinism, man’s original sin and human depravity. He thinks that these ideas have become serious impediments in the path of human progress and self – realization. He is a naturalistic humanist discarding all supernatural thoughts as mere myths, untenable in the scientific age like ours. Human life is far above these myths and the world is a place worthy of human habitation. He thinks that the doctrine of the Fall and the scheme of Atonement and Redemption are absurd. On the contrary, he pleaded for the establishment of a practical religion which will assure man of happiness on earth rather than promise bliss in heaven. Despite all its evils, the picture of Malik’s ‘Dalim Gaon’ is such a earthly heaven where the villagers live
above all the complexities of Assamese society. "Surujmikhi'r Svapna" has aesthetically expressed the dreams and despairs, joys and sorrows of a society on the bank of Dhanashiri. A Muslim village has been pictured with its agricultural life of the people and their emotions and feelings in this novel. The novel has expressed the hopes and desires, sorrows and happiness of the people in an attractive and emotional language. Malik's humanism is not dogmatic as it is always ready to learn from history, from growing science and knowledge, a developing philosophy ready to submit to its theses to the test of newly discovered fact of and fresh insight into humanity. By no means it can be separated from universal humanism. It may make it possible that a comprehensive humanist outlook may prevail amongst all men despite our numerous differences in respect of basic, common issues of mankind. He thinks that this will lead us to a peaceful co-existence and a happy life on earth. Malik's humanism is a happy synthesis of the best and most vital elements in western as well as Indian (Assamese) philosophers of humanism i.e. the Protagorean conception of man, Renaissance humanism for building a glorious civilization, the plea of naturalistic humanists for achieving human happiness here and now (the earthly life) and rejection of the supernatural. He believes in and insists on recognizing and initializing man's infinite potentiality. These characteristic features of Western humanism are assimilated with Malik's own life-view. Charvaka's this worldliness, Budha's compassion, Gandhi's love of truth, non-violence and pity for the fallen and disinherited, Nehru's ideals of co-existence, peace and prosperity of all nations and the ideals of brotherhood preached and practiced by
Medieval Indian saints are some of the main aspects of Malik's humanism. There is no originality in Malik's humanism; rather, it is interest of man, true to his (man's) highest nature and noblest vision. Malik's humanism emphasizes:

1. Man's immense potentiality is his own sanction, not of God.
2. Man is the master of his destiny and fate has nothing to do with it.
3. Casteism is a heinous crime that lowers human dignity.
4. Pain and suffering are the fundamental of human existence that can be reduced and removed through the practice of tenderness, tolerance and compassion.
5. Science and art are not two but mutually reciprocal one faculty endeavouring to make man happier and nobler.
6. The ideas like Original Sin of man and human depravity are hindrances in the path of human progress. They should be rejected summarily.
7. Education is a powerful means for social reconstruction.
8. Capitalism, imperialism, feudalism and fascism divide men into factions and disturb the harmonial existence of man.
9. Woman should enjoy equal rights and privileges with man. They should be treated on equal footing with man and be granted liberty to participate in social reconstruction.
10. Our differences and disputes should be settled through negotiation and the path of war and hatred should be given up.
11. Man should have equality and liberty. The notion of universal
brotherhood should be cultivated and practised by man. Man should be treated as man, neither more nor less.

12. Religion is a private matter to be left to individual and should not be changed into mere rituals and meaningless customs. It should not be allowed to interfere into social co-existence, peace and prosperity of mankind.

The most significant principle of Malik’s humanism is his crusade against the evils of poverty and cruelty, misery and desolation, sorrows and sufferings. All these figure in his novels and short stories: “Malik possesses an easily earned ability of characterization. His characters are simple common people. As his work is of wide extent, his characters are also of large variety. He deals with from gentleman to ruffians, farmer to scientists, faithful wives to everybody’s mistresses.” (original: Karabi Deka Hajarika, translated by: Mamoni Gogai Borgohain, ed. Hajarika, Hemen Chandra, 1991, 189). His novels and stories have a rich variety of characters and scenes, but the real focus is the hero who the readers follow in his course of fortunes and misfortunes with unabated interest till the end. There is a sense of immediacy to life to life, which makes for the reader’s sustained interest in his novels and short stories. Malik’s simple and direct style is generally in harmony with his humanism but at times deteriorates into affected rhetoric or vague wordiness. When he fails to control his penchant for an idea or cause, his style grows cumbersome and wordy and he is guilty of hectoring his readers. Overall, his style is usually an instrument which is useful in projecting.
his creative vision. Malik is down to the earth and there is an unparalleled range and depth in his writings, which reveals his deep social commitment and consciousness. His philosophy of humanism animates all that he writes. Malik is gifted with a greater dramatic sense, a greater power of invention and a wider range of characterization, which invites a comparison with the English novelist, Charles Dickens. Like Dickens, Malik champions the cause of the poor, the down-trodden and the under-privileged. Largely, the destiny of man forms Malik’s central concern in his novels and short stories. This explains the universal appeal of his fiction. He belongs to the class of artists who are inspired by a falsity and hypocrisy, cruelty and insensibility, and a defence of love and compassion— all that goes to make man’s life happier and nobler. The artist as humanist is an artist who stands at the centre of human experience and derives his strength from it. Though Malik occasionally drifts away from it, he is at his best, stands firmly at this steady centre of human experience. Reading of his novels and short stories creates a profound respect for man that is too fundamental to be ignored. Malik’s novels and short stories are sometimes burdened by the overdose of reformatory zeal here and there. Nevertheless, the overall impact is that Malik emerges as a great artist possessing at once a sensuous and a moral understanding of life. The charges of propaganda and verbosity leveled against him by many scholars are largely incorrect though the way of presentation of ideas in his novels give the impression that his art almost thrives on what may seem propaganda. This is mainly because the writer’s unwillingness to separate his social concern from his art and also that the real world teaches us that the words we use in our lives are
most often unnecessary leaving the emotional need they meet aside. Malik has created characters skillfully of both the categories who can express their views convincingly and who can express the views opposite to those they hold. The style and content of speech of the characters are not sufficiently individualized. There are illiterate characters speaking like scholars. The speeches of the characters that give Malik's point of view are noticeably too long.

The central argument of this study is that Malik could have not written a single novel or a short story, had not he been involved deeply in human questions. His humanitarian concerns are catalysts that have enabled him to vision the lives and deeds of a heroic but ill-placed generation of Assamese people. By common agreement, it has been seen that Malik's place in Assamese literature as a humanist is permanent. His lofty idealism never allowed him to play for cheap popularity or tawdry fame. He worked against heavy odds, but difficulties did not deter him nor could discouragement chill his unbounded enthusiasm, or embitter his feelings. Today in Assam and in other parts of India, there are many repercussions of thoughts and ideas of the West; problems that vitally affect life, many new ways of looking at things are engaging the attention of our best minds. At such a time, it is fitting that we, people of the new age acknowledge our vast debt to Malik, who enlarged the horizon of Assamese novel and short stories, enriched Assamese language and opened a new vista both for his contemporaries and for the future generations.