Literature and Cinema both are an inevitable part like the heart of the society. They are known as the mirror which reflects the true and somehow in some extent the actual image of the society. They are always influenced by and to the society. But whenever the question of particularization arises, especially for comparative study of any specific film based on novel then it is essential to fix some parts, points for evaluation and set up some ideal standard and criteria for assessment. For access to any kind of decision about their depiction of social reality and influencing power can be easier through reading. Premchand’s Godan which was written in the year 1936. It was his last finished, complete novel afterwards he wrote Mangalsutra also but unfortunately it was left incomplete, because he took last breathe on the eighth October 1936 that is why some critic supposed and assumed Godan as the authors' own Godan at the time of passing away from the completion of the journey from the world to heaven. Premchand’s Godan, a literary novel and its adaptation into a film are unique but the artistic excellence attained by each is certainly of a different meaning and magnitude. Premchand's writing style seems changed in this work in comparison to the others. His peculiar style of writing get more sharpened in this work, i.e. modified and transformed in matured way. In an introductory foreword of the book 'Premchand ke Pattra' the editor of 'Hans' magazine and a great critic Rajendra Yadav says that Premchand seems to be a formal writer before his fiction 'Godan'. After the publication of Godan and Mangalsutra that was half finished he got himself identified with the problems as a bearer of the same for his own living.

The book Godan, a masterpiece in which the theme of social evil’s is successfully depicted and marvelously knitted around the novel is all about the sensibility of lack of humanity, famine, poverty and exploitation of Indian peasantry.
India is the agriculture based country so having a cow is very essential and considered as an auspicious symbol of prosperity in home of every farmer. According to mythology, it also empowers and strengthens the Indian farmer. To give cow as a gift to the priest was termed auspicious before someone's death by following the custom. It is believed or considered that it is as repentance of knowingly or unknowingly committed inhumanity, sin and crime of the past deeds and there was another belief that it will free the human beings from the cycle of the birth and death. By performing this ritual the soul will reach heaven to attain salvation. This is the general belief and conceit about Godan in term of society.

*Godan* film was made by the producer director Trilok Jetly in the year 1962. The lead roles of the characters Hori, Dhaniya, Gobar, Jhunia, Malti were played by the actors and actresses in the same sequel by Rajkumar, Kamini Kaushal, Mehmood, Shobha Khote, Shashikala etc.

*Godan* film was based on the famous novel *Godan* written by the great author Premchand. The novel is of 339 pages when the film was produced into that particular genre it contained fifteen reels with the length of thirty five mm and of one hours, fifty seven minutes and twenty five second. The adaptation was done approx. twenty six years after the publication of novel. Premchand known as the emperor of the novelists in the history of Indian literature who composed *Godan* as his unique creation. It has been translated in many languages of the world.

Premchand was the writer of the common men. He gave the words to the common men’s feelings as he tried to transform their lives by giving them special treatment and preference through his writings so it is obvious to mention that it reflects social-reality of his time in all his writings. Especially and distinctly *Godan* is peculiar in theme and treatment among others. It is the greatest creation among all
great novels because it got the true reflection of his maturity and his own experiences of the cruel inhuman world. As Godan was the last finished novel of his literary career so it has been assumed by critics that in Godan Premchand filled all the gaps of his failure in matured and concentrated way. The novel Godan as a piece of literary art reflects Premchand’s desire and anxiety to reform the structure of the society on the basis of economic equilibrium.

For comparative study of the social reality of the film based on the text of Godan, requires its minutely observation, which has been depicted in the text by the author along with the causes and effects of that social reality when the text Godan was written by Premchand.

The novel was the base the first in term of creation than the film Godan. The text was made by the author before independence and the movie was made by the film-maker after independence, so the creation-time of both these genres was changed from one to another. This matter should be carefully observed before analyzing the social realities and the issues. It is quite sure that the film somewhere reflected the social reality of Godan because Godan the text itself was nothing but the only critical assessment of peasantry lives of the common people or it can be said that the life of the down trodden ones before independence. So the same thing has been crucially shown in the film. At the time of death when the last breath of the prominent character Hori of the novel and the film was about to be broken in Godan. The priest (Brahmin) of the village told his wife to do the ritual of Godan by the hands of Hori (See.Fig.3.1), so that his last desire could be fulfilled and his life could be happier in the heaven but she did not have a cow to perform such ritual then the priest and other people suggested her to bring money instead of a cow. She had twenty annas only, which Hori earned by selling the bundle of yarn. (See.Fig.3.2) “Maharaj there’s
neither a cow, nor any a calf nor any money in the house. This is all the money I have; this is all I can give. Take this in place of the cow” (Premchand 339).

She gave that coin to the priest though every reader or viewer can easily understand whether a single coin could be really the price of a cow? No, but the (Brahmin) priest, the greedy fellow accepted that coin as a substitute for a cow as Godan. By this act the author revealed the greed of the Brahmin caste whose occupation was just to befool the people of other castes in the name of ritual for sake of deeds or sin.

The English rendering of the title ‘THE GIFT OF A COW’ does not convey adequately the religious and sentimental associations and suggestions of the word “godan” It is not a “gift” in the usual sense, nor is it “given away” in a philanthropic or charitable spirit. It is a symbolic gesture signifying the giver’s intense longing for mukti or final liberation. Perhaps the Last Gift would be a more appropriate title’ though it would not be accurate (Naravane 156-57).

The social reality is easily found in its visual form also, but at what extent it is identical to the text, it is the matter of the basic difference. There is a fact according to the text that Hori’s second daughter Rupa was married to an old rich man named Ramsewak an owner of a number of cows. She had sent a cow to her father’s house. There the question arises why the delay occurred for the access of the cow to its destination. It is observed that this event has not been incorporated in the film, though the intention of both the respective creators was ultimately the same. They wanted to present Hori's longing for want of a cow and has shown how an Indian peasant dies without his unfulfilled desire. "She asked her husband. The following day a cowherd
left for Hori's village with the cow."Tell father I've sent the cow for Mangal," she instructed the cowherd" (Premchand 334).

*Godan* film and text both are the true stories of exploitation and corruption of peasant community of the Indian society. It is a clear picture of the struggle throughout their lives. The peasant, the agriculture man who is known as the central pillar of the Indian economy is placed at the nucleus of the text. "It is a book written with great compassion and equally great, if mute, indignation against the whole army of village exploiters" (Rai 40).

It seems that Premchand’s *Godan* is not a novel but it is the consequence of extreme exploitation of the farmers, including the women of the lower castes and unlawful social evils of contemporary society in the form of novel. It was the best expression of their worst life. During reading of this novel a reader compels to shed tears after going through the pathetic writing style of the writer including his minute observations and their description of every active and inactive things along with inner feelings of the characters. Sometimes it happened with the readers that they wanted to avoid to neglect such naked, social evils and unlawful behaviour of the landlords and tax collectors with the peasants.

It was shown in the movie and the text both. If any farmer or peasant borrowed any type of loan from those (zamidars) Bourgeois, their own life along with the life of their family members could have to surrender automatically under the dominance due to its repurcussion with the life of their forth coming successors. The farmers were compelled to face the consequences of this curse known as the Feudalistic system. They had to bear the burden of injustice until and unless they would lose their own land, becoming the labours of them. It happened too when if only once they had taken loan from them. It shows that to take birth as a farmer was
to bear the curse till death and their life was filled with melancholy. Godan’s Hori had to pay the tax and revenue for his ancestors’ loan due to it. Gobar had to bear the consequences of his father’s honesty and poverty.

Premchand used abundance of characters in his novel and all of them were typically varied in nature and truly representatives of Indian society. It can be observed that variety of people was living their respective life. Every character had its good and evil tendencies. The author had balanced each and every character perfectly in an adequate manner. It is neither extreme in goodness, nor worst in badness. He left them remained the human being as it is. Neither let him or her treat as God nor as a Devil. In Gaban and Sevasadan it was used as the medium for revealing and disclosing the hidden truth but in Godan he showed the indulgence of corruption in the contemporary Indian society. These perspective and hidden intentions of the landlords and feudals were the personal benefit for collection of money. In Godan Mr.Tankha used his publication house for his own benefits being a capitalist of a mill, he used it for threatening other businessmen and establishing fake fame for arising the riots in the society. By this Premchand signified and revealed the declining condition of printing press as the faithful profession to which he attached himself till the last breath of his life. Before a month of his death in September 1936 he published a last column about ‘Mahajani Sabhyata’.

The film maker tried to copy the story of the text through visual facts and techniques but somewhere the one had to cut it off due to demand of the presentation of the story. Actually the well knitted plot of the film is nicely useful to the common readers of the original text but not so to the viewers who were unfortunate as they can’t imagine such picturesque description such as the labour pain of Jhunia, motherhood attitude of Malti towards Jhunia’s second son, Mangal who was born
after the death of her first son, Chunnu. It shows the increased death rate of children in an early age and ignorance of Jhunia inspite of being married at the early age giving birth to her offsprings though she did not have such feelings of motherhood. These issues of increased death rate of children, beget children at the age of immaturity were brutally removed from the visual representation of Godan. If the text could get the reader thrilled and stimulated then it is quite clear that the film maker would revolutionarise the spectators definitely by truly depiction of these issues. The influence in form of shedding tears is seemed insufficient for them. The magic of Premchand’s selection of themes, configuration of social reality in such as feudalism, dowry system, unmatched marriage, castism, superstitions, dalits issues, trend of receiving & taking bribes, women emancipation and migration of countryside men towards cities in search of better life and scarcity of job is magnificently described by the author.

In his last work Godan two different pattern of life are juxtaposed. The excitement and show of city life are contrasted with the suffering of the poor in the villages. The character of Hori is vital and forceful (Dwivedi 207).

The movie also touched all these issues of social reality that have been depicted in textual form of the novel but the film maker gave full canvas to the prominent characters of the novel around whose life, the plot is revolving. The film maker did not provide any single space to the other parallel stories of the novel like the Siliya’s affair with Datadine, the politics of the contemporary time of Raisaheb. By the character of Raisaheb Premchand once written in Godan about the importance of the people who went to jail for Swaraj-means and who had been by chance, or coincidently became the part of independence movement anyhow. Such type of
people got honour and respect in the society. It shows that going to jail for the sake of country was treated or supposed to be as the heaven. About this mentality Jai Prakash Chowksey has written in his book 'Mahatma Gandhi Aur Cinema' that-

In our country a politician's jail term is no different from a pilgrimage. Perhaps this is a legacy from the freedom struggle era, when going to jail was considered to be a badge of honour (Baghel 120).

Premchand has shown this privileged concept of society not only by Rai Saheb but also through other characters like Govandi though she was kind and good woman not fake and etc. Although Rai Saheb was not presented as deserving of such honour, yet he misused the innocence of the common villagers. In cinematic version of Godan this concept was not focused as the author had paid attention to that. Some more issues were also remained untouched in comparison to it even in visual form of Godan which depicted the social reality of the Premchand's age. For illustration- Zamidars, the strike scene in Mr. Khanna’s factory, the revolt and protest scenes of dalits, Mehta’s philosophy and protest for female identity, means the emancipation of women in form of Govandi from the dominance of her husband, Bhola’s family life, his second wife’s behaviour and flourishing period of journalism and the feminist approach of Malti. "His novels are written with the purpose of social and political amelioration and clearly reveal the influence of Gandhi's teachings" (Dwivedi 208).

Godan film and text both are the outcome of their creator’s protest-ful, revolting mind against such social imbalance of sophisticated and lower, down-trodden class. It means there is Marxist outlook and ideology have been poured into the description.
The influence of Gandhism is transparently reflected in the author’s mind and contemporary social spirit of the writing period of the *Godan*. In all the important characters of the novel like Mr. Mehta, Malti, Jhunia, Sylia, Govandi, Matadin'son. The spirit of forgiveness, reconciliation and revolution can easily be distinguished when Hori forgave Heera at the end of the novel. When Heera resumed back and asked for forgiveness of his past deeds by confessing that he was the one who gave the poison to Hori’s cow. In order to forgive him Hori stated that he had already pardoned him. (See. Fig. 3.3) Heera's past deed became the real cause of all the problems shown in the novel as well as in cinema which was truly depicted in both of these media of entertainment. In Malti's character also the same spirit of Gandhism is reflected when she gave gift to Gobar for his sister’s marriage. “She not only gave them leave but bought a spinning wheel and bangles as presents for the bride” (Premchand 588).

Premchand has described the idealistic realism according to his specification of the progressive aspect so that the reader could meet the characters of the fiction in their alive existence. He has spread the magic of the folk language, the folk idioms, proverbs and sayings yet the depiction of the text is unable to produce it on the screen as it is.

Premchand combines with idealism a realistic technique: his minute observation, his use of detail enables him to present vivid pictures of man and things. Human thoughts and actions in their mutual relations and also to some extent the outcome of social forces, are the basis of his works (Dwivedi 208).

The portrayal of Khanna’s character in the novel represents the mean and narrow minded mentality of the service class people he was a banker, an industrialist
as a managing director of the Sugar Mill, was busy in influencing and buttering the capitalists and politicians, trying to keep them happy, to get benefits and to enhance his own business. His outlook towards female was also not acceptable in good sense of respect. He never tolerated the emancipation of women whom he disliked, irrespectively even criticized his own wife Govandi the simple, loyal woman who had gone to jail for national movement though Govandi’s character has been adopted as the determined idol for women’s emancipation alike her contribution towards social and national movements. She had been insulted, neglected, dominated by her husband in the novel. She tolerated him in spite of all personal problems. She never begged off, gave up her duty towards the society. These things were missed knowingly by the film maker, because if he could have adopted those things therefore one’s motive got diverged from socially down-trodden’s film to the feministic one. In the text Premchand has tried to affirm this through these incidents related to women class to encounter the social reality of contemporary Indian society.

A female can easily understand and realize the sufferings of the other female. This view was also presented by the author of the novel through the character of Chuhia when she helped Jhunia in her adverse condition in Lucknow at the time of her pregnancy. The character of Dhaniya presented in the movie also possesses the same quality when she accepted Jhunia as her daughter in law and talked with Hori about Jhunia’s unmarried pregnancy and intercaste acceptance though the real ill-doer Gobar ran away from there and left her alone. Here Dhaniya presented the protesting attitude. (See.Fig.3.4)

Suddenly Dhaniya threw her arms round Hori’s neck and said,

“Promise me that you won’t beat her. She’s already repentant. It’s her misfortune that she is in such a pitiful state (Premchand 154).
Through the stories and novels along with all the creation, Premchand has tried to elaborate that the Indian men may change their action during their characters nature and behaviour according to the situation in adversaries but the Indian women who may be in any profession or bound in any form of relation with the men never change their natural characteristics possessing of behaviour as devotion, love, beauty-seeking and forgiveness are the same and yet they have to bear the repercussion of the deeds of the male members. They become ever struggling. Even if the behaviouristic brutality may appear in prima facie yet tenderness remains inside their heart and soul. (See Fig. 3.5)

In the movie the character of Malti was totally cut down in comparison with the novel of the same name. As the whole plot of the depicted novel influenced the original text though the viewers will not be affected by its presentation whose only intention is to watch the movie but who read the text of specific novel on which the movie was based they will surely be disappointed. They could be able to learn a lot through their characters whose portrayal is incomplete in the movie or sometimes some character was totally vanished.

Siliya’s character was disappeared though she played an important role to show the reality and hypocrisy of the casteism and the loyalty and disloyalty in the man-woman relationship and dalit issues.

Matadin quietly slipped away. He had no mind to pay Selia’s debts. Earlier he cunningly exploited her love for him; now she was no more than a machine which worked at his bidding (Premchand 233-34).
Premchand was the ultimate writer of the Indian poverty. He has presented the poverty of Indian farmers in real sense than any other novelist. Like his other works Godan was the lively treatise on the issue of poverty in Indian villages. It was the fundamental problem and root cause of other problems generated through poverty. It promoted due to interlocking the other social problems like exploitation, unmatched and child marriage. The author himself was the victim of poverty so he could pour into real experiences of his own life with blending of imaginative characters, its causes and consequences through his writings.

Premchand depicted the problem of poverty sequentially. At the very beginning of the novel Hori had gone to Raisaheb’s Haweli to meet him. At that time Dhaniya gave him Lathi, Merzai, Shoes, Pagri, and a Pouch of tobacco. At that time Hori had possessed a plot of five Beegha land. Gradually as the story of the novel moved further Hori’s financial condition became more worse and worse than before, as the growth of interest on the loan which Hori borrowed from Sahukars and etc. At last his identity has been transformed from a land owner to a labour (See Fig.3.6). The tottered and torn clothes worn by Hori and Dhaniya which was also shown by the film-maker to show his poverty. Poverty is such a curse which leads to another as due to it only Hori compelled to marry his youngest daughter Rupiya with Ramsevak the old and rich one. It was an example of another social evil of the unmatched marriage and child marriage. The established hypocrisy was shown in this scene of the film that in the days of sorrow and famine a plate full of dry fruits (cashewnuts & kishmis) in the temple of God Rama when Hori had to sell his daughter to Ramsevak. To arrange an unmatched marriage based on terms & conditions, he went to temple in search of peace of heart; the plate was placed there. The movie maker in this scene used the tools of presentation by Hori’s expression and physical movement in this scene the
mental condition of Hori, the state of dilemma is magnificently shown through the lens of camera when he shares about the proposal of Ramsevak. Dhaniya protested in loud voice. Later on she also kept mum. This scene shows their helplessness in front of poor and adverse circumstances. The movie maker had golden opportunity in the way of tools to show feelings not only by verbal speech but by the expression, sweating of the body and face’s hesitation through trembling of the fingers and appropriate costumes of the characters also.

Premchand wanted to show the protest against such social evils which were prevalent among dominating community through the characters of Dhaniya and Gobar. He adopted them, used them in an indirect way but to arouse the feelings of protest against the community of the corrupted people of the village. The author gave the leadership in the hands of Gobar on the occasion of Nautanki scenes, in which Gobar and some of his follower friends enacted characters of the corrupted system (See. Fig.3.7). It shows Premchand recognized the value of acting that through acting and performance of mimicry among crowd is the best way to arouse revolt in the heart of the common men against such social evils happening all around in their village and society with them. The film maker perhaps realized this fact through the text of Premchand so he adopted this scene of satirical Noutanki in one’s visual representation also (See. Fig.3.8). The noutanki scene explained clearly about corruption and women’s exploitation in the contemporary society behind the certain of goodness. A secret of social reality was hidden behind the nautanki. Nautanki had been the medium of entertainment in Premchand’s time and it provided a good platform to reshape and remold the society in a positive sense, which was well understood by the filmmaker too. In the film the nautanki performed by Gobar became the hot topic among the crowd of the village. This thing proves that
sometimes a small performance does make impact more penetrating than long oratory preachings as a proverb tells that an ounce of practice is more than tonnes of preachings.

Girdhar stood before the audience in the guise of Thakur Jhenguri Singh, perfect to the last detail—baldhead, long moustache, heaving belly. The scene opened: Jhenguri Singh sitting to his meal. His first wife fanned him.

He looks at her with adoring eyes. "Your loveliness is so fascinating that even a young man will swoon."

She puffs out her cheeks: "Is that why you have brought a new wife?"

"Oh no, I've brought her to serve you. She's nothing compared to you."

The second wife overhears this and goes away, pulling a long face.

The second scene; the Thakur is seen lying on the bed, with the second wife sitting on the ground, her face turned away from him.

"Why are you angry with me, my pet?" he says.

"I'm not your pet, "she replies menacingly." I'm a slave, brought here to serve other."

"No, no you are the queen of my heart. I've kept that hag to serve you."
This time the first wife overhears and rushes in with a broom. The Thakur runs for dear life.

In the second item a peasant is shown holding the feet of Jhenguri Singh. After much pleading the Thakur agrees to loan him ten rupees. The necessary formalities take place: he hands the man five rupees.

The peasant is taken aback.

"These are only five rupees, my Master."

"They are ten. Go and count them again at home."

"No, Sir, they are five."

"One rupee goes for my gratification. Right?"

"Yes, Sir"

"One for writing the paper. Right?"

"Yes. Sir"

"One for the paper itself. Right?"

"Yes'Sir.'"

"One as my customary fee. Right?"

"Yes,Sir.'"

"One as my interest. Right?"

"Yes,Sir.'"

"Five rupees in cash. That makes ten. Right?"

"Better keep these five too with you."
"Nonsense!"

" I mean it, Sir. One rupee as my gift to your younger wife.
One for the elder. One rupee to buy betel leaves for the elder wife. And one for the younger. That makes four. The fifth rupee is for your funeral rites"

In this manner, one by one, Datadin and Pateshwari also came in for special attention by the mimics (Premchand 201-02).

During disputes Dhaniya always shows the revolting nature but even in adverse days of Hori she never let Hori down. She has always and equally stood with her husband Hori. In the book 'Premchand ke Paattr' Mannu Bhandari’s thoughts have been given. She says the nuance of Godan is the manifesto of dual personality of one's internal weakness and extrovert behaviour. The character of Hori is the extreme success of the writer. He presented him basically a peasant before a human being. Throwing light towards the characters of Hori and Dhaniya she has written that Hori represents the peasants who are compelled to be deprived of all the human rights and the means of maintaining his life. The movement of that concurrent period in which the compromise was admitted at every step could be completed with the suppressed, soundless, dumb expression of Dhaniya. She talks about this type of contradiction in both the characters.

The film maker has limitations. He never shows more heroines in his film, as there is only a single story from beginning to the end to carry it forward. In Premchand’s Godan there were two parallel stories going on. On one hand the story of Hori and Dhaniya in rural backgrounds as a main plot and on the other hand the story of Malti and Mr. Mehta were belonging to the urban area as a sub plot.
At the very beginning during the conversation of Malti with other people in Raisaheab's Haweli and in the jungle when she went with the company of males for hunting; she seems the women as having proudful attitude with a little bit fashionable different from others. Later on she proved herself a complete women of the novel. The most responsible and dutilful woman who had never been ashamed of being woman; she proves all the desirable qualities. In the novel the character of Malti had more feminity, full of motherhood, affection and care for Jhunia’s son though; Malti seemed more fashionable in comparison with Jhuniya. Jhuniya was the careless and rude woman; being a real mother she had to care her child but in place of her Malti had spent whole night without taking a single nap when Jhunia’s child was suffering from chechak/chicken pox. He was in critical care and observation. Malti was the doctor, but she also seemed helpless and afraid that night. She took the child for passing the night in her lap, though she was very tired. As the village was in grip of the epidemic of contagious diseases that spread widely so she had to go in the camps to look after the other patients also. This thing shows that before independence the medical facilities were not in good state and several types of diseases could easily get spread among the people who were not aware about their health and hygiene.

Premchand’s Godan ultimately explores the upcoming changes in the characters rationality, mentality, behavior and nature. This change may be considered as positive or negative. As everything has two sides.

Why had the pain disappeared at the touch of her hand? Did she really possess divine powers- a reward for her immense sacrifices? Now he not only loved her: he worshiped her. Now she had gone beyond his reach -an object to fruitlessly aspire to and be fruitfully inspired by.
The day author's copies of his book, on which he had worked for three years, arrived from England, he presented her one. She was thoroughly flustered on finding that Mehta had dedicated the book to her (Premchand 317).

These is a change scene in Mehta’s thinking towards Malti’s character and in Matadin’s thinking about Siliya and their relationship, he ultimately realized his responsibility towards his own child, the illegitimate one according to so called social norms and caste system.

Well, the penance did really purify him: from that day he developed revulsion for Dharma, discarded the sacred thread, and dumped his priesthood in the Ganga. For he realized that although his patrons still asked him to work out auspicious dates and consulted him in matters of marriages and births, they refused water from his hands and did not allow him to touch their utensils; this in spite of the fact that the Pandits of Banaras had accepted him as a Brahmin. In disgust, he turned a tiller of the soil (Premchand 320).

At last he breaks down the barriers of the caste and religion and said-

I want to be a cobbler, not a Brahmin. All those who fulfill their dharma are Brahmans, all those who violate their dharma are cobblers. "She put her arms around Matadin's neck (Premchand 323).

In the text, these things show the arrival of the change in contemporary society of the author’s age which is obviously shown through the text not as clear by the
visuals of the film. Premchand reflected such social scenario in which a number of innocent children got died due to scarcity of the medical facilities, social awareness about hygiene and proper care with cleanliness due to which Sylia’s son Ramu died of Pneumonia.

That evening the baby had fever which developed into pneumonia the next day. The third day he died in his mother’s arms (Premchand 320).

Not only by Sylia’s illustration but there were many incidents too to prove the increasing death rate such as the death of Jhunia’s first son and Dhania also lost her three sons in an early age.

Of their six children only three had survived- one son, Gobar, who was now sixteen years old and two daughters, Sona, aged twelve and Rupa, eight. Three sons had died in infancy. She was convinced that with proper medical care their lives could have been saved. But she had not been able to buy even an anna worth of medicine for them.

And what was her age? Ordinarily nobody would describe a woman of thirty-six as old. But her hair had already turned grey and her face was creased with wrinkles. Her youthful body had declined; the glow of her swarthy complexion had turned sallow and her eye-sight dim. All because of the causes of poverty (Premchand 2).

The chapatis were of barley but white and soft ones. The dal had shreds of raw mango in it (Premchand 15).
The author explained the food habits of Hori's family in detail that was the affordable availability of the alternative grains and vegetables in their lives. Even they compared themselves the poor as inferior ones by barley and other sub-grains with the wheat as the economically rich ones.

We eat barley and the rich eat wheat: we call barley the king of grains and wheat the servant. For us, silver is the king of metals and gold the servants (Premchand 15).

This type of satirical comparison of fictional social reality is not done by the film maker. He depicted the difference of food habits separately in one frame. He took Hori's family's scene of dining together with warm discussion of day to day changes of status. In other scene of the movie the filmmaker shows the dining scene of Rai Saheb's Haweli in that frame Mrs. Malti, Mr. Mehta, Khanna, Mirza and Rai Saheb etc. are sitting, eating variety of food including non-veg etc. and sharing their individual thoughts and pulling the legs of each and every one. By these two scenes of having food the film maker shows the economic differences of suppressed peasants' family bearing the curse of poverty. It shows the same theme that they didn't have any option though they have the right to have food according to their own choice and taste because they are the real grain growers as well in India. They are the main pillars of Indian infrastructure of farming. The author shows indirectly in the text at last that the peasants of India were often compelled to sleep with empty stomach due to feudalism.

Not in detail but in a gist form Premchand throws a ray of light on the social, communal fact that the communal riots had been happening in the society between the two main rival communities the Hindu and the Muslims. He explained this fact of the
socio-political phase where the author shows the riots happened in Bombay in which the first husband of Jhunia got died.

Dowry is another important social evil of Premchand's time. "Respectable people, always demand a dowry, you foolish girl," Selia said” (Premchand 245).

Not only of his time but it is quite relevant in the present age also. Due to lack of dowry sometimes the woman causes to become the rival of another woman. Even due to fear of dowry the women never like to give birth for a girl child and so it causes the embryo killing. Premchand expressed the protest and repercussion of such social evil of dowry. The author has chosen Sona's character for protest.

'I must sound him once. If he says that the matter rests with his father, then the river Gomti is not far off. I'll drown myself. My parents have brought me up with great difficulty. It's not right to reward them for their sacrifice by loading them with another debt. Within a couple of years these two hundred rupees will be doubled. Dada has not the means to pay back such heavy debts (Premchand 245).

As Gandhiji said about dowry that -

The parents should so educate their daughters that they would refuse to marry a young man who wanted a price for marrying and would rather remain spinsters that be party to the degrading terms. The only honourable terms in marriage are mutual love and mutual consent (Sen 74).

The same nature of the girl suggested by Gandhiji was found in Godan's in the form of Sona's character. Sona, she was not in favour of dowry with the help of Siliya
she sent the message of her opinions by showing her parental financial condition to her would be husband though the father of bridegroom was interested in dowry yet after a lot of struggle that man convinced him and sent a letter by Siliya in favour of the same opinion that marriage of a girl should not be supposed to hurt to make one bankrupt, debtor of Sahukar (See Fig.3.9). On such extent it is not found in Sona's character in the film. The author has suggested this thing that the efforts of bringing forth change in social convention depends on every individual. As Gandhiji's opinion about effort is:- “It is for us to make the effort. The result is always in God's hands” (Sen 83).

The visual representation of Godan also shows the arranged marriage of Sona with all rituals including sangeet. Their protesting attitude is not shown clearly by the film maker. The established dowry system is shown through the scene where the deal on the basis of Rupa's marriage was fixed with an elder man in comparison to an appropriate aged man for marriage. It can be said in other words that the marriage was an unmatched marriage. Hori and Dhaniya were not willing to perform the marriage but they had not any other option except it otherwise they would lose their lands on which their life had been surviving. So they left it on destiny of the girl like the other helpless people.

Both the author and the film maker showed in the established superstition's belief in society in their respective creation, as the concept of using the black thread for the cow's safety when Dhaniya asked Sona to bring Black thread for tying up around the neck of the cow. This thing shows the caring, and concerning attitude towards a cow but it is unavoidable fact that such behaviour and belief leads to many other superstitious activities, which could harm the new scientific approach and logical thinking of the society. It worked as a barrier in the way of social progress.
The Britishers and other foreign countrymen got success in dominating over India due to the only weakness that was lack of unity among Indians for that purpose they adopted the policy of divide and rule. Sometimes they had applied it on the basis of caste, or sometimes on creed, religion, God's belief etc. They had proved that the diversity of Indian culture as its weakness for their division:

What a good family she was married into. Her husband ran a milk shop in Bombay. Somebody stabbed him to death during the Hindu-Muslim riots and the family went to pieces (Premchand 20-21).

In real sense, the diversity is the strength of Indian colourful culture. Whereas the people of various differences of living standards have been living together. Premchand suggested the power of unity by its novel which ultimately leads towards the attachments for filling the weakness of whole dogma in human beings and their life with divine power, full of enthusiasm against misfortune, enmity and social evils. In visual representation of the fiction the discrimination, rift or split is shown among families, community and society but the lesson of an importance of unity is not clearly depicted in the movie. “It was a pity though that his two brothers had separated from the family; for instead of one, three ploughs abreast would have furrowed the land” (Premchand 23).

The film maker incorporated the filming techniques and tools with camera and light. The use of village scenes was perfectly used like the traditional wall painting on the walls of huts. When the comparison of the movie with text is carried over some facts have been found which were dealt accurately, truly as copied from the text and some are totally cut short by the film maker though the central theme has been dealt
beautifully but by observation some differences in portrayal of the text have been found separately in them.

As it is well known fact that the intention of the filmmaker was to produce it on commercial purpose alongwith revealing the truth for gathering more public. The film maker has chosen actor Rajkumar as Hori who had strong and tough physique that was not appropriate with the text he added musical songs and background music. The filmmaker had incorporated the effects of light and camera though that was not highly advanced in comparison to the present availability (See.Fig.3.10). But that time also Jetly used the scenes of the barren land and carcasses of animal body to show famine (See.Fig.3.11).

In the novel the author presented the natural scenery in which he has described the beauty of nature, changes in weather through words including the impact on Hori’s mind through three or four lines of the song that was quoted here ‘Hiya jarat’.

-Day and night my heart burns with desire; The koel sings on the mango branch.

Alas, where is my peace of mind? (Premchand 229).

The song was as it is adopted by the filmmaker in background scenes. Through facial and physical expressions in the movie Hori was singing the full song (See.Fig.3.12). The novel of Premchand not only tells the readers reality of that time but also it seems more advance from its contemporary time of writing. This means that it tells and indicates what changes are about to happen in society. The first thing it signifies the reader is the development of live-in-relationships in between Malti (female) and Mr. Mehta (Male) and also bonding of friendship between men and women. These concepts have been borrowed from the European culture as it did never
seem to exist in our own country. The author’s intention behind focusing on this type of upcoming change in society is to be forecasted the future condition in Indian societies. Premchand took the risk of writing about such sensitive issues of society but the film maker could not show the guts, never dare to indicate. “The next day Mehta vacated his bungalow and shifted to two spacious rooms in Malti’s” (Premchand 311).

At the beginning the prominent character Hori of the Premchand’s novel and the film *Godan* does not only elaborate the difference of costume and physique at the superficial level but it also tells about the change in socio-reality and circumstances of the Indian farmers. It will be more fruitful to the critics to observe all the contemporary society conditions of the Indian society and the changes among the capitalistic and aristocratic people. The film and the novel both describe the story of extreme exploitation in the society which compelled Hori to bear the grievances. These facts can never be admitted as a fact that perhaps Hori wished to do so willingly. It is Hori who had been a farmer having his own agricultural land was transformed into a poor labour at last. Premchand has made extra ordinary effort to expose these reasons of condemned part of the society, which compelled Hori to become a labourer (See.Fig.3.13).

Premchand has developed the character of *Gobar* in his *Godan* to depict the human vices and virtues. It is the only character whose ideology and behavior get changed according to the situations alongwith the contemporary society. When he was at home with his family his nature did not resemble with his father. He is not polite and coward at all even at many instances he had raised his voice against orthodox customes and exploitation. Following the path of anti-castism and anti-custom he proposed the widow daughter of Bhola and made affairs with her. As man is a social animal’ so one should have fear from the society. These are the social aspects of
Premchand’s works. He has also shown the other social norms which are based on ethics and humanism through the character of Gobar who absconded Jhuniya alone in adverse condition of pregnancy. Due to the social fear he could not dare to make re-marriage with her but flee away at midnight to Lucknow. There he served as a labour in a mill. He had been able to save some money by toiling there. He became a money lender which was the growth of the seed buried inside his deep heart from his childhood. He used to lend money on interest i.e. known as ‘Sahukari’. Premchand has also tried to portray that the ‘Soodkhor’(making interest on the loan) had become the constituent part of the blood as an infection to the human body that every one wished to make more money by lending one’s own money on loan to others. Gobar who was oppressed and suffering from the burden of the loan became habitual of lending loans; when he migrated to the city and there he earned money. There is an instance in the text when Gobar gave the money to ‘Mirza’ who helped him in adverse state, provided him shelter and work. But due to the addiction of alcohol, Mirza became a poor fellow. As his downfall due to drinking habit was of wealth lead by personal habit and circumstances where the downfall of Gobar's humanity and kindness were reflected in his nature and attitude. It was the result of deep rooted ‘Soodkhor’ the contemporary social evil (See.Fig.3.14). He was free from the anxiety of Jhuniya and her unborn issue. He never paid attention to his past deeds. When he returned to the village he took Jhuniya and her son to Lucknow. He used to drink wine and harassed Jhuniya. He became so selfish and blind for money that he forgot his responsibilities towards his wife and son. He could not mind the death of his son. This is the downfall of humanity. The filmmaker could not strive to show in his creation.

The author described an incident in the text where a woman named Chuhiya had a business of woods and whose husband used to pull Tonga. She introduced
herself as a mother of a dozen children. This fact shows the high birth rate in those days. Chuhiya not only helped Jhuniya when she was suffering from labour-pain but also she did the job of a nurse i.e. devotional care and support during the birth of the second son. Jhuniya was anaemic as the doctor examined her saying that if she had no blood how she could have milk to breast feed the child. At that time Chuhiya tried to breastfeed the child and with a coincidence just like a miracle of the nature she could be able to feed the new born baby. This shows the famous saying 'God helps those who help themselves'. Here Premchand again got the humanity established in the Godan as well as he tried to sow the seeds in society. This shows the universal truth that humanity would survive in various disguise and forms.

Gobar in the another character who is shown in the process of reformation. When Gobar got the service under Malti’s supervision he felt his responsibility and became laborious as he had been performing in his village. His repentance shows Premchand's theory of reformation by self learning and experience. The film maker could not depict such type of reformation in the behaviour of Gobar as Premchand did. Before this reformation he was habitual drinker. His addiction of alcohol, money lending like a capitalist who rose from the struggling phase of poverty. As rude careless husband if the film maker as it is depicted then was re-presenting male dominating Indian society though in the film this reality can be shown by other characters and if it had been adopted in the film; it would have entirely depicted the social reality of the fiction.

The rays of the arrival of feminism with positive attitude can also be observed and felt in the novel Godan. Though to such extent it could not be picturized by the film maker in the movie in few incidents and scenes it can be seen. It reflects only the protesting attitude of Dhaniya for sake of honesty, truth, children and overall for legal
rights. The real protest and revolt in women's characters of the novel have picturesquely and emphatically been explained and elaborated by the author. He has done so with versatility of social dimensions as caste, status, relation in different circumstances of life through the character of Malti. In contrasting presentation the author tried to show the encounter of suppression with all types of gender/sex issues and social evils existed in the contemporary society. By describing these social realities the author indicates the social cycle and reversible stage of society.

Being lower caste woman like the Sylia compelled to bear the curse of her caste. She was bitterly, badly exploited by Matadin, a brahmin, who had illegitimate relations with Sylia. But never ate food prepared by her and never helped her in adverse condition of the life but he changed himself at last. He was son of Datadin, a cunning priest of the village, who used religion for self profit only. There were many incidents described by the author where these cunning fellows gave illustrations from different mythological books for their own economical benefits.

Premchand advocated the social status of dalits in Indian society of pre-independence period. He tried to portray true picture of dalits' life and social response to them, the reasons of gloomy darkness of melancholy in their life the socio-economical reasons of their exploitation. Through Godan Premchand has depicted the development of revolting spirit in them. He sowed the seeds of protest in them against the exploiters the so-called the upper class caste of society. Dalits literally are considered as the people born to suffer, bearing the work of cleanliness inside the society. The author through Godan tried to remove this dirt of discrimination from the society.
Jai Prakash Chouksey, the renowned film critic has written in his book *Cinema ka Sach* that the film based on *Godan* was 'shabby' (Fuhad) and exaggeration of dramaturgy has ended the meaningfulness of the text.

During an interview in a magazine *Sarika*’ when a journalist asked Amrit Rai about the films based on the fiction of Premchand, Amrit Rai replied that-

The film Godan could not be made a success film though it can not be blamed that the film could not do justice with the story. 

Actually it is an illustration of Godan, nor a film ( 63 my translation).

In *Godan* Premchand has depicted the scenario of the village of pre-twentieth century, where the dual governance was in existence. On one hand feudalism was spread and on the other hand the Britishers were exploiting the rural people by charging huge taxation so the movement of freedom from the Britishers and liberty from feudalism alongwith the superstitions, casteism and capitalism have taken place in reality which is depicted in this novel as realism but Gandhism is also there so idealistic realism is everywhere found. The situation of Indian peasantry of today is near about the same as it was during the age of Premchand. “The experience of reading a novel is certainly different from the experience of watching a film. And this process that defies easy translation into a film” (Asaduddin XV).

The visual re-presentation of any fiction is impossible without the use of technology or tools in collective forms. The ending of the *Godan* movie has been magnificently adopted in visuals. When Hori was close to the death, he was re-calling and re-memorizing the pleasant moments of the past including the dark unpleasant moments memories of also like the death of cow etc (See.Fig.3.15). This scene had
become more beautiful and marvelous with the help of the unavoidable tools of cinema i.e. the camera and light. In few frames portrayal of a number of memories have been made possible very easily and intelligently. This is the positive point of visual representation, in which Godan's film maker used it for proving socio-reality of the time. By adoption of this type of scene by the film maker could shorten many number of pages of Premchand's novel. In this short cut procedure of the film some kind of fictional reality about society could not be fully presented through the frames but in a gist it could be presented in the cinematic form in an indicating way (See.Fig.3.16).
Fig. 3.1: The scene of Godan at the time of death of Hori, while the pandit is pouring the drops of holy water 'Ganga Jal', at the Hori's palm for resolution of donating a cow.

Fig. 3.2: Hori, Toiling at night to get rid of the loan and assuring the time, glancing at the sky.
Fig.3.3: Hori forgiving Heera after regretting as Depicting the philosophy of Ghandism.

Fig.3.4: An unmarried but pregnant Jhuriya protesting as seeking refuge before Hori and his wife Dhaniya.
Fig. 3.5: Malti and Mr. Mehta discussing about social status and feeling of a woman.

Fig. 3.6: Transformation of an independent peasant into a labour due to over burden of the interest on loan.
Fig. 3.7: The integration of the money lenders including Matadin grinding hemp (Bhang).

Fig. 3.8: The satirical scene in Nautanki, a village play.
Fig.3.9: The marriage scene of Hori’s elder daughter with her bride-groom, at the time of ritual of Barat departure.

Fig.3.10: Pleasure seeking moments during marriage ceremony of a village culture in suppressed class society.
Fig.3.11: Hori's imagination of a dead cow containing the re-presentation of a decomposed cow.

Fig.3.12: Hori, anxiously staring at the other's cows remembering his own dead one.
Fig.3.13: Hungry workaholic Hori fainting during, toiling in other's field as a labour.

Fig.3.14: Gobar, lending money to Mirza Khursheed who provided work and shelter to him in the city.
Fig.3.15: A peasant Hori's love and pleasure towards a cow.

Fig.3.16: Technical superiority of the film over the text. The imagination of longing for a cow at the time of Hori's death.
Works cited


