A publisher is free to present only those views that reflect his personal convictions. A broadcaster, on the other hand, has a legal obligation to air the views of its viewers and listeners (Wolverton 54).

As a novelist has complete authority over his own novel, the one has freedom to make any kind of change in the plot or story before publication. Similarly a film maker has power and an authority to adapt any variation in one’s own so called creation has the same freedom, but one thing should always be remembered and kept in mind that the film is ultimately the creation of a group. "The film is akin to the theatre in its structure, but to the novel in its forms" (Clair 138).

Any novelist creates the story text and characters for accomplishment of creative purpose but later on these characters become independent leading the pathway of story by their own according to the circumstances and requirements of time. Then the novelist loses one’s controlling power over them, the control is left in their hands alike the farmers have on crops and cultivation. The sowing of the seeds, providing water and other requirements while the growth of the seed is not in their hands. The development of each and every seed becomes different from one another. They are varied in their growth, sequel and dimensions.

In case of films this phenomenon does not work. The cast and the crew members are bound to follow the instructions of the film directors. Without the director’s will the characters can neither move a single step ahead nor back and even the director has also some barriers like rules of sensor board and so on.

Film-making being a group effort, a film does not carry the distinct signature of any one- not even of the director who may
provide the unifying link to an otherwise diverse exercise by various hands. But a literary work is usually the product of a single mind, unless there is joint authorship which is rare indeed. Even in respect of the exploitation of the medium, film and literature remain distinct arts. Narratives film may find creative sisterhood in narrative literature, but the two art forms do not seem to share much of common interest or perception (Sharma 4).

The character has freedom to play the act of the role much effortlessly, lively and in a natural way. These things can be considered as their examination. If a film maker makes any film based on any novel so that one does not compel to make film as it exists in novel and the same as novel.

It is impossible not because they are different in their form, scope, and magnitude but they are like two parallel lines or streams of a river which never ever meet and be one, single, solitary. They might come closer because of this fact as both of them borrow the material from the society. A film is an audio visual aid while a fiction is readable and it can be heard also.

A novel is bulky and lengthy in form and shape. It requires a lot of time to go through the text. It is entirely impossible to read it in a single sitting. During the reading duration of a novel, many movies could be easily watched by the viewers.

Maximum possibilities of these few reasons are the manners of concerning their adaptation whenever any film maker makes a film based on a novel, the one has to adopt and use the story in one’s own way and according to requirements makes changes and creates turning points in the story line (plot). During this process of
addition and subtraction in making of a movie based on novel, the story of the film sometimes gets transformed into another piece of creation and gets diverged from the original one. It can be said as mutation also.

It is a well known fact that Premchand’s novel *Gabon* came into existence in the beginning of 1931(approx.). The title *Gabon* is an Urdu term derived from Persian known as embezzlement in English. Embezzlement means the fraudulent appropriation of money entrusted to your care and custody but actually owned by someone else, means especially of government or autonomous bodies of public sector. So it is completely justified as Ramanath felt guilty and became afraid of the blame of embezzlement throughout in the novel in real sense, he only thought so, though his wife's (Jalpa) sacrifice proves his innocence, purity and honesty. Ramanath did so unintentionally in the novel. At last his innocence was proved and accepted by all.

In *Gabon* Premchand exposed the pretentious, fake nature of middle class families, not only this issue but also he gave space to the middle class mentality, their dreams, desires, problems and their ability to handle those problems. The film *Gabon* was made by the director Hrishikesh Mukherji in the year 1966. It was black & white movie of 169 minutes. The star casts in lead roles were Sunil Datt as Ramanath and Sadhana as Jalpa. The other actors and actresses were Minoo Mumtaz as Zohra jaan, Badri Prasad as Munshi Dayanath, Leela Mishra as Jaggo, Kanhiaya Lal as Devideen. It is based on the Premchand's novels of the same name. The dialogue of the film was written by Akhtar Utiman. The music was given by Shanker Jai Kishan and the lyrics were by Shailendra and Hasrat Jaipuri.

The whole plot of the novel and the movie revolve around the lives of a middle class family. It does not mean that except this there is nothing in the fiction.
There are several other facts of his contemporary society which is revealed by Premchand.

Actually *Gaban* is not only the embezzlement done by Ramanath as a government servant but also it was the degradation and embezzlement of the humanity in the so-called middle class society. Premchand has centralised the middle class in his writings as the critic Suresh Aacharya has written -

Samaj Shastri Samajik varg vibhajan karte samay sabse adhik mahatva madhyam varg ko dete hai. Uchch aur nimna varg ki apni aalag samasaye hai aur unki ekk seema kintu madhyam varg vastutah: netratva dene wala varg hai (Aacharya 78).

The whole story of the novel revolves around the social issues like increasing birth rate, recommendation for jobs, *dalit* issues, corruption, disbelief, craving of women for jewelry, artificiality of men, unmatched marriage system and britisher's behaviour by accusing the Indians on the basis of false notions to fulfill their own selfish attitude. It can be observed in all sorts of characters inhumanity among officers and policemen in courts, towards labours.

As a novel *Gaban* seems to be a feministic novel regarding theme and approach. In this novel Premchand had presented great women characters even readers get confused after reading it that to whom the crown of the heroine be placed. In the novel all the worthy, courageous, daring, logical, reliable and dutiful task played by the women characters. This type of greatness among other women characters in the movie *Gaban* is totally neglected by the movie maker. He maintained the greatness of Jalpa but to other women character he took them for granted and adopted them characters only to move forward the story line. The film
maker treated the Jalpa as the heroine and cut short the role of Ratan and Johra Bai for making the lead heroine's character over-powered and highlighted. This is the reason of fading away other characters by the film maker. In the novel the novelist has treated male character as secondary sex of the society but there was an exception that he honoured Devidin and Dayanath being worthy men. In comparison of Goodness, he presented women’s goodness, loyalty and honesty more among all the men. Through this novel he acclaimed that all women of the society possess kind and pure heart but men’s qualities are individually affected and varied in nature of the society and by the society. In the film both type of characters male and female got equal priority.

It is the story of Ramanath, a morally weak but physically charming youth who is well known for his lies his artificial behaviour and fake show off. He caught in trouble because of her beautiful wife's craving and desire for jewelry. The author presented women characters from the spectacles of every attitude in this novel whether young aged Jalpa, Ratan and old aged Jalpa’s mother in law. Through these characters he presented the society’s untold hunger of jewelry in common women’s heart. In this novel Jalpa’s character is very significant, can go to any extent in spite of all even then she cares about her family and her husband like a traditional Indian women Premchand explained the real Indian women through Japla and other women characters. Though Indian women may be materialistic on some extent but their feminist nature will always dominate their craving and longing for worldly materialistic things. Their caring, loving, helping and devoting attitude always ultimately governs and leads their lives. The filmmaker has not revealed the facts of weakness of Jalpa upto such extent in comparison to of the novelist. Behind this aspect the objectives of both the creators can clearly be observed. Premchand tries to
put impression on both the dimensions of merits and demerits of a middle class house wife. Being a realistic writer Premchand has exposed the reality whether it might be good or evil. In realism both the characteristics are essential to be disclosed and nothing is to be concealed otherwise it should be deemed as a fake observation of the social reality.

In *Gaban*, the author has presented the suppressed desires of the Indian domestic women and the mode how they could manage to fulfill them in the contemporary society. The reader can easily get these informations of such social gatherings but the film maker's objective is slightly different. He has strived to maintain the image of Jalpa on the screen as well as in her personal life so that she could always be recognized and liked as a traditional Indian woman by the viewers. Not only in the film but also in the society she should be treated as an icon among the Indian women. It is a mockery/irony of Indian society that the film maker can not endeavour to depict the social realities having the desires and intention to do so.

It is an inevitable truth that the viewer watches whatever the one desires to watch. So the film maker is bound to show the same as desired by the viewer according to one's commercial purpose. This phenomenon of filming was applicable in the early era of film industry but in the present time the filmmaker is capable to cross the limits of every sphere of reality. The filmmaker gets the viewers due to the various tastes and diversity of the society but at the time of the adaptations of the novel Gaban into a film was impossible.

The central character of the novel is Jalpa, the beautiful wife of Ramanath. In the beginning of the story she was depicted as the lass, a single daughter of her parents, freedom-loving, extravagant, jewel-fanatic, fond of makeup and luxurious items and accessories, partaking in social events and gatherings, a little bit stubborn
and obstinate. She is a house-wife but never likes to stay at house. After getting jewelry, she wished to become the centre of attraction in all gatherings among females for that even she seldom looked extravagant, in order to fulfill the desires of her companions like on Paan, tea, etc.

Jalpa was no longer a solitary young woman hid her face, feeling sad. Now she did not like to sit at home. Till this day, she had been helpless, unable to move freely. Now God had also graced her with ornaments. Then why should she suppress her desire and remain sitting at home? After all, ornaments were not like sweets that should be eaten alone? What was the advantage in keeping the ornaments in a closed box? If invited by anybody in the neighbourhood, she would certainly go with her mother-in-law. Then, after a few days, she felt no need for her mother-in-law's company to visit anywhere-she started going alone. She was not restrained because of housework and related duties. Her beauty and charm, her attire, her courtesy and conduct, very soon gave her a place of honour among the women in the neighbourhood. Without her, their gatherings were empty. Her voice was so soft, her speech so sweet, her grace so incomparable, that she seemed to be the queen of the group. Her arrival would breathe new life into the lives of the women of the neighbourhood. Everyday there was a gathering somewhere or the other. An hour or two of singing or dancing or gossiping had become popular entertainment among the young ladies. These gatherings took place in turns, in
someone's house; this singing and dancing went on for fifteen days continuously, in the month of March. Jalpa's heart was as generous as she was beautiful. She usually paid for paan. Sometimes singers were called to perform and the burden of their care also fell on her. Sometimes she went with the women to bathe in the Ganges, and the cost of the tonga and refreshments at the river bank would also fall on her ideal husband. If Jalpa were to ask, he would have sacrificed his life at her feet, so really, how much did money matter then? (Premchand 60).

There is an incident related to cinema is remarkable when Jalpa used to watch cinema it is clearly shown in the text which is totally neglected in the film that incident shows the impact and attraction towards cinema for the viewers. The people, who once visited the cinema hall to watch the movie, could never let themselves without viewing it frequently. Evidently it is a proof of the fact that cinema bears the power of attraction.

One day, this group of ladies felt compelled to go to the cinema. Each one of them was entranced by the delights they experienced there. Now they went to watch a film every second day (Premchand 60).

In this way the author introduced Jalpa to readers in the beginning. Later on with the turning pages of the novel her character had also turned as she got information of the blame. She sold hers ever loving necklace, the chandrahar for sake of her own husband. She gave moral support to her in laws and through the publication of the chess puzzle she found her husband. Later on she went to Calcutta
in search of him. There she supported him morally and psychologically. She served as a maid in the house of the freedom-fighter named Dinesh as repentance for Ramanath’s false statement for evidence in the court of law and ultimately she got success to transform Ramanath, to recognize truth i.e. the path of the virtue. When the reader reads the novel, it is quite clear to make a judgment about Jalpa’s character that she proved the Indianness of the females, supported Ramanath as sole life partner, stood with him even in adverse circumstances of life with confidence. Jalpa’s intellectuality, skillful behaviour and tackling power was quite impressive. She fulfilled her responsibility not only towards her husband and in laws but also towards the society, nation and truth.

There is a great significance at the end of the story in the novel through its ending the novelist has tried to convey some message and with that also he has tried to set new ideas in the society. If any spectator having literary perspectives and outlook analyzes film *Gaban* while comparing it with Premchand’s novel *Gaban*. The ending of the film seems incomplete in comparison the novel’s ending. It seems quite injustice with the novel and as if the filmmaker was afraid of novel’s ending, even if the film maker showed the same ending of the movie as in the novel then Ramanath and Jalpa’s entire story of *Gaban* could not happen merely their own story. It might be known as the story of Zohra, a prostitute in spite of the most degraded woman according to the social norms, to whom Premchand depicted in the novel more effective, witty, powerful, attractive, daring and full of humanity than the other characters.

Jalpa’s self-sacrifice, devotion, and love of truth opened my eyes, and even more than this, Zohra's kindness and sincerity. I consider it my good fortune to have received light from the
very direction where others receive darkness. In the midst of poison, I received nectar (Premchand 253).

Premchand did justice with such neglected part of the people who are often insulted, condemned and hatred by the society, they have also possess the same sentiments, humanity, feelings, emotions and pathos etc.

... when she sees Jalpa's self-sacrifice, service, and devoted labour, this prostitute's heart is so influenced that she becomes ashamed of her own life and a feeling of sisterhood grows up between the two of them (Premchand 256-57).

If the film maker ended the story in the same manner of the novelist then like him the one does also fulfill and serve for the responsibility towards the society, anyway by not doing so, the real difference between literature and film would express as more transparent in crystal clear manner. The ending as in the text the mortality of life has been signified that the film maker is not bound to show all the aspects of the existing society.

Jalpa came out of the water and stood on the bank, but said not a word- the shock of death had defeated her. This event today had once again demonstrated before her very eyes how uncertain life was. She had feared for Ratan's life well before her death; it had been apparent that she would be a guest in this world only a short while longer. However, Zohra's death had been like a thunderbolt! Just a little back the three of them had happily set out to watch the play of the waters. Who had suspected that they would have to watch such a terrible play of death? (Premchand 263).
Through this kind of deed, the selfish and professional attitude of the filmmaker can also be obviously observed, somewhere it can be said that it is injustice with the objectives and intention of an author which have a call for protest against the social evils and exploitations including the establishment of progressive values and ethics. It is a kind of killing of literary work and soul of the novel which is ready for funeral. Whenever a reader watches the movie *Gaban* as a secondary text, the response will always stand in the favour of the writer. That is why the viewer will undermine the film as its professionalism of the industry has diverged the story for maintaining the charm of entertainers. It is a matter of fact to say that some editing of the time, place and action can be accepted in order to change the genre. It is very piteous concept that the filmmaker could not depict the social reality of that time because he has changed the turning points of the theme a little bit so the film could not convey the message of the author that is to propagate and to establish equality and campaigning against the imperialism of the Britishers. The author has shown the evils provided that the characters must play the role in their own way struggling for the sake of reality. The author has elaborated the solutions of the problems indirectly with the discovery of the generating causes. He has produced the theme with realistic comic end in order to show the pathway by transforming realism into idealism. It is a matter of fact that the author's fiction *Gaban* is juxtaposition comparing his valuable fiction *Godan*. After a long meditation and perusal of the plot in comparison of the movie *Gaban* with Premchand’s novel there are few ups and downs portrayed by the filmmaker. However these ups and downs could easily be supposed, intended, presumed by a common viewer and all were generated by and according to the circumstances. The main causes of all crises were Ramanath’s habit of concealing the reality not only to the companions but also to his loving wife. He has hidden his
actual condition and pretended as a rich man before his wife, Jalpa. As having all sorts of comfort and luxuries, he did a lot of unfair means in order to see his wife happy with jewelry, gifts and more money. He hides the actual financial conditions from her. This was the extent of his shyness or better to say cowardly attitude of Ramanath to save and maintain his own ego being getting ashamed in front of his wife, who ultimately saved him from imprisonment and also helped him in choosing the path of justice and honesty. Ramanath mis-understood and treated her as just as beautiful show piece. This reason becomes the basis of the film otherwise the film maker wanted to show nothing else, the one adapted the main roots from the novel that are the middle class issues. Jalpa's behaviour reflects the truth of the society in both of the genres i.e. the novel and in the movie. It seems that the conceits of the males towards the females had been the same as a stranger at the time of composition of this novel. It is a traditional notion of the patriarchal society that the women have been considered like a stranger from the age of infancy up to the belomy age and among their parental family in the bridegroom's house also. They are always treated as the commodity belonging to other family. It means that they are not accepted as a part of family that is why Ramanath conceals the real financial status from his wife Jalpa. He always tells a lie just to maintain the self ego and for such he reluctantly tells lies. There Jalpa maintains a woman's quality of devotion whether she is accepted or not. She never turns back to sacrifice her own personality in the odd situations.

Jalpa with the feeling of atonement worked hard as a slave in the house of Dinesh, the revolutionary for misdeeds of her husband.

This issue has not been given a proper place in the film as the fiction writer did in his depiction.
Ratan has also rendered her life with an old advocate without any objection of
unmatched marriage. With the same context Jaggo allows her husband Devidin to
depart to a shrine tour for religious contentment and maintains the chores of
household as a faithful wife remaining at home in Calcutta for the shop of selling
vegetables.

In this way all these women character show the sensitivity, loyalty and
responsibility towards their respective husbands. The intention behind their
presentation is not to express the qualities of these characters only but from these ones
the author has tried to depict the tendency of the Indian women alongwith their
fruitless wishes.

The film maker only uses the Premchand’s fiction as a raw material. It gets
asserted from the beginning to those scenes of escaping from Allahabad to Calcutta
and coincidently meets with Devidin in the train. From this scene the outlook of the
viewers about the film maker and its creation means the film gets changed. Through
this kind of divergence the film maker depicted the contemporary socio-political
conditions and circumstances of pre–independence period, the time when India was
suffering by over-powered Empire of the Britishers; as it is elaborated in the text in
detailed description in a better manner.

Devidin brought out hundreds of samples of wool and silken
cloth, and put them before Rama. Not one of them was for less
than five or six rupees a yard. Rama, the turning the samples
over and over, asked, "Why did you bring such expensive
cloth, Dada? Weren't there any cheaper ones?

There were cheaper ones, but the point is they were English.
I haven't bought any for twenty years, nor do I talk about it. The price is higher for Indian-made cloth, but the money stays right here in the country.

Feeling ashamed, Rama said, "You're very strict about your principles, Dada."

Devidin's face suddenly brightened. His dimmed eyes sparkled, and his whole body grew taut. Haughtily he said, "If you live in this country, drink its water and eat its food, and won't even do this much, then shameful is your life! I've given two young sons to this swadeshi movement, Brother. How can I tell you what fine young men they were? Both of them were sent to keep watch on a shop selling foreign cloth. It would have taken a lot of nerve for any customer to go into that shop. Joining their hands in entreaty, beseeching, threatening, shaming; they turned everyone away. The cloth market was so desolate, that jackals could have roamed there. All the merchants went to the Commissioner and complained. When he heard what was going on, he became enraged, and sent twenty white soldiers to clear the swadeshi sentinels from the market immediately. These whites told the two brothers to get out, but they didn't budge on inch. A crowd gathered (Premchand 139).

Premchand has described the conviction for Swadeshi movement further on through the unstoppable statement of father Devidin.
The white charged on horses, but the two of them stood as firm as rocks. Finally, when they couldn't bring things under control in this way, they beat the boys with their bamboo staves. Both heroes took the blows, but didn't stir from their place. When the older brother fell, the younger came and stood in his place. If the two had taken up their own staves, then, Brother, they'd have given those soldiers a good drubbing and chased them away. But for a swadeshi to even lift a hand would have been a big offence, when they didn't even protect their heads. In the end, the younger one, too, dropped. People lifted them up and took them to the hospital. That very night both of them departed from this life. I swear to you by touching your feet, Brother, that I felt my chest had become a yard wide; my feet didn't touch the ground. I felt so elated that if God hadn't already taken my other children, I'd have sent them, too. When the funeral procession started, there were hundred thousand people in attendance. As soon as I'd given my boys to the care of Ganges, I went straight to the cloth market and stood in the very same place where the dead bodies of the two heroes had fallen. Speak about customers; you couldn't see even the son of sparrow there. I didn't leave the spot for eight days, except to go home at daybreak for half an hour to bathe and eat a little before going back. On the ninth day the shopkeepers swore that they wouldn't order foreign cloth from then on. After that the watch was lifted. And from that time on, I haven't brought even foreign matches home (Premchand 139-40).
The film depicted the way of behavior and treatment of British men towards Indians, the exploitation of Indian innocent people, misuse of Indians against Indians, making them lusty, drunkard, unemployed and making entangled them in bad habits, victimized the Indian patriotic people in false cases. The film maker also gave importance to the Gandhism, their movements like *Swadeshi Andolan* against foreign made things, use of symbol like *charkha* in homes of common men, photographs of Ghandhiji hung on walls of Indian homes. These scenes shows that implementation of the Gandhian principles by the Indian people who had been an ideal leader at the time of freedom's struggle. It shows that the people of Indian had faith in Gandhiji for his loyalty towards the nation.

In some last scenes of the movie it is shown beautifully by the film maker as the one wanted to show a lot of things but due to the stipulated time, the one had to cut down few shots. At last the film maker shows his own ideology and psychology behind the adaptation of the movie and the translation of Premchand’s novel through the language of camera and light with the tools of the film. Films have their own language in which the specific grammar of the symbols, natural scenes and expression is embodied.

The film director gave preference to such scenes like under table money’s giving and taking as bribe in the high court, Ramanath’s friendly nature, his idleness, smoking habit, foppish behaviour, mastery over chess, very much talkativeness, cowardice and fearfulness of facing problematic situations. The film maker introduced Ramanath in this way which is absolutely true according to the novelist also. The proceeding activities showing the bribery could not have been displayed in the novel. Transformation of this evil practice is very strange everywhere found in the government offices.
To show the socio-political reality of that contemporary time, the film maker scheduled few scenes in a short way. As the beginning scenes of the movie on one hand there is the scene of giving and taking bribe in front of the high court building, committing bribes during deals. On other hand the honesty of Munshiji is also shown, which expresses the presence of honesty in the corrupted society and presence of virtuous persons among the fallen ones.

The novelist depicted real picture of Indian wedding to show the pompous customs and love of fake prestige the novelist wrote a lot of things to mention the shopping and purchasing of ornaments, about the procession, the Barat, the band, lighting, crackers, car or chariot. It seems that the novelist had had much time when he was writing such things with detail description. It is not a single reason but the novelist has intentionally presented it to present contemporary mind-set. But in the movie only this thing is shown at the scene of purchasing ornaments when Dayanath gave half price and told to note down the rest of the money as debt. Actually he had expectation for the amount of dowry in return of these ornaments. So by this short scene the film maker shows the pompous loving behaviour behind purchasing of the ornaments and the practice of dowry system at that time in society. The same character Dayanath has been depicted a man of principles and ethics in the novel.

In the film the meeting of Jalpa with Ratan could be possible when Ramanath introduced Jalpa with Ratan’s husband, the old lawyer as his uncle and Ratan the young lady as his uncle’s wife but in the novel Jalpa met with Ratan in ladies’ gatherings then she got Ratan introduced with her husband. So this scene of introducing each other is totally diverged from the original text (See. Fig. 4.3). The filmmaker did change this situation for hiding the habit of roaming of Jalpa and Ratan. If the film maker had depicted the facts of Individuals the chaos would have
been created in the minds of the viewers of male dominating society. Their characters in the sights of such people could have been unbearable and could not tolerate such type of freedom. They could understand being afraid of losing the authority from their own hands from the household to the society. The novelist presented obviously and accurately all the minute details of their characters. “. . . one woman gave Jalpa an invitation to tea” (Premchand 62).

In the evening, Jalpa and Rama set out walking towards the cantonment. The woman had only given the number of her bungalow. It was easily located. At the gate of bungalow, the signboard read Indu Bhushan, a renowned advocate of Kashi. Rama had seen him many times, but how would he have had the good fortune to make the acquaintance of such an important man? Six months ago, he could not have dreamed of one day having the honour of being invited to his house, but thanks to Jalpa, the most impossible had happened today. He was the guest of Kashi's most important advocate. Rama thought that many people would be present there as invitee, but nobody else was there besides Vakil Sahab and his wife, Ratan. As soon as she saw them, she came out to the veranda, shook hands with them and took them inside and introduced them to her husband (Premchand 63-64).

In the novel, the relationship of Jalpa and Ratan started at once when they met. It carried over continuously even at the time of adversity also. Their relationship was as it was not just temporarily but it goes on till the end of the life of Ratan. In memories of Jalpa and Johra, Ratan had always been remained present in their lives. It
shows that a woman always remain ready to fulfill the responsibilities for maintaining her relations.

After Ratan's passing, Zohra was left alone. The two of them had slept together, and worked together. Now that she was alone, Zohra took no pleasure in any task. Sometimes she would go to the bank of the river to remember Ratan and weep, and sometimes go and stand for hours among the mango seedlings which the two of them had planted, as if she had become a widow. Jalpa did not have much leisure from tending the child and preparing food to spend a lot of time with her, and when she did, they would start talking of Ratan, and Zohra would begin to weep (Premchand 261).

Though in the film Ratan’s character was harshly cut short in very systematic way by the film maker, only to move the story- line forward. There is given a solid reason for embezzlement, to show women fascination, craving for ornaments and last but not the least cause to show unmatched marriage. But in the fiction her character is fictitious to show the social reality of contemporary age, the actual and bitter condition of females in society. Ratan’s marriage with Vakeel Sahib, the old man at the age of being young shows a symbolic phenomenon of unmatched marriage concurrent in the contemporary society. Becoming widow at the very tender age of youth shows the repercussion of the unmatched marriage. Especially being the wife of a rich old man, a woman had to face lots of problems such as in getting off-springs, property distribution and also for the other rights in joint families after the death of her husband. The novelist has elaborated the social reality through a minute observation of the relatives how they tried to get the benefits after the death of the
Vakeel Sahib. Depicting the widow woman bore the curse of a widow. The relatives used to find out an opportunity to fulfill their own needs instead of boosting her to be courageous.

Vakil Saheb's nephew's name was Manibhushan. He was very sociable, cheerful, and competent. In just this one month he had made hundreds of friends. Ratan had no idea of how familiar and informal he had become with all those lawyers and important men who had been acquainted with Vakil Sahab. He began to carry out all the bank business in his own name. Vakil Saheb had twenty thousand rupees deposited in the Allahbad Bank. Manibhushan took control of this, and also began to collect the rent from Vakil Saheb's houses and the village revenues, as if none of this was connected to Ratan, in any way (Premchand 162-63).

The Dalit issue and castism were the main problems of pre-independence society which were equally and simultaneously raised by the novelist Premchand. Like other fictions of Premchand in Gaban also he raised the same issue in a very magnificent way. At that time when Jalpa and his brother-in-law reached Devidin's house by bullock cart in search of Ramanath, the brother-in-law of Jalpa said that his elder brother had lived with those people known as Khatik belonging to the lower caste.

"Did Brother live here at this Khatik's place? They are certainly seem to be Khatiks."

"Whether they are Khatiks or Chamars, they're a hundred times better than you or I, "snapped Jalpa."
They put up a stranger in their own home for six months and gave him food and drink. Do we have that much courage? Here, a guest is a burden for them. If they are lowborn, we are even more lowborn than them. "...I consider such Chamar better than a Brahman pundit who always devours the wealth of others," said Jalpa (Premchand 194).

Here through this incident Premchand had done marvelous job in raising such social issues of established castism custom as social evil. It shows that even in the critical, adverse conditions of life an immature boy had also had the same feelings of curse of castism. Through this Premchand shows social reality and his own thought full of idealism against such social evil i.e. the issue of untouchability. In film version of *Gabon* this kind of issue was not raised by the filmmaker, Ramanath’s younger brother not commented anything. (See fig 4.4)

Premchand suggested the solution for these issues of Dalits and castism in the end of the novel. The solutions is to live together by forgetting religion and castism. Love and faith among all is the only solution to eradicate such social evils of society. It was shown in the novel how Devidin, his wife (Jaggo), Johra, Ratan, Ramanath even the entire family had started living together under a single roof. It shows that happiness comes along with the thoughts nor with the caste or creed.

It was here, near Prayag, that Devi and Rama had come taken refuge. Three years had passed. Devidin had purchased land, lanted an orchard, started farming, bought cows and buffaloes and was experiencing happiness, satisfaction and peace in continous labour and unceasing effort. That paleness, those
wrinkles, longer lined his face, and instead a new vigour, a new lustre, was shining forth.

It was dusk, and the cows and buffaloes had returned from the grazing ground. Jaggo fastened them to their stakes, brought a little hay, and placed it before them. Just then Devidin and Gopi arrived in an ox cart loaded with grain stalks. Dayanath had cleared away the ground beneath the banyan tree, and there the stalks were unloaded; this was the threshing-floor of the little settlement. Dayanath had been dismissed from his position and was now Devidin's assistant. Even now he had the same fondness for newspapers; several papers came every day, and in the evenings when he had leisure, Munshiji would read them out loud and explain their meaning. Among his listeners were usually several people from the nearby villages, forming a little daily assembly (Premchand 259).

Such social issues of the novel were totally diversified by the film maker only for sake of maintaining the commercial purpose of the movie and for maintenance of the romance between Jalpa as heroine with Ramanath as hero. Here the romance term is essential to be clarified. It is used in bonding sense of care. To meet, then apart, then again meeting in this way the film maker ended the movie with happy ending. It was a set and successful formula of making the film successful.

Actually, Premchand had very broad and wide social perspectives. He had depth, understanding, of socio-political and religious inter-relationship. Because of this reason in all his works he never tried to separate these issues from one another. In Gaban also Premchand presented the social reality with the view of broad perception.
Premchand’s novel *Gaban* is peculiar in theme basically revolving around the story of middle class people and their problems. Ramanath and Jalpa are the prominent characters, for stretching; forwarding their story the author included and merged other short stories of Ratan, Devidin and his wife Jaggo and the personal life of Ramesh, a friend of Ramanath etc. to express the contemporary and relevant conditions of the society of that particular age. An amalgamation of these characters and stories helped the writer to fulfill the objectives and intentions behind the curtain of his writings.

Premchand dealt the story of Devidin and his wife with pre-occupied humanity and kindness in *Dalit’s* heart for Indians. The author shows the mixture of contrast in their characters, to arouse and to show political consciousness among the common masses in pre independence time against both of them were filled with pain, anger and rage in their hearts for Britishers, because their sons were assassinated by them as freedom fighters. Like there were many short stories other mingled and adapted in story of this novel *'Gaban'* which helped the novelist to flow the stream of social reality in the novel, because of it every individual story has its own place of value and importance. They were not only made rich and strengthen the plot but also present real picture of society. It gives different glimpses of society in real manner.

Premchand has pointed out the reason concealed behind class mentality that is the unequal distribution of economy, which is solely responsible for arising such problems in the society. In reference to this novel some critics have pointed out the main issue that is the craving for jewellery. Almost every woman of middle class has the same fascination for ornaments as Jalpa had in *Gaban*. The reason behind their extra craving and fascination is to show off their financial strength to establish dignity and prestige among their community.
You should call him a sinner, a really bad sinner. Mercy does not even pass by where he is. He has a jute mill. You won't find the kind of cruelty he shows towards the workers in his mill anywhere else. He has people beaten with whips. He's earned hundreds of thousands by selling ghee adulterated with fat. If one of his employees is even a minute late, he cuts his wages on the spot. If he does not give away three or four thousand a year, how will he digest his wealth of sins? Really pious Brahmans there besides you? (Premchand 132).

The exploitation of the labourers by the aristocrats has been depicted in the novel along-with the protesting and revolting attitude of Devidin against that Seth Karorimal. It witnesses the author's own belief and influence of Marxism in the protesting attitude of Devidin. It also shows the idealism of the author and the presentation of realism in form of exploitation of the labour class by the exploiters like Karorimal. This incident also reveals the misuse of religion. Whenever he gives amount in charity with offerings to the priests and the poor following the religious performances. It shows that the people who do so are not religious persons in actual sense. They just pretend to do so to show their belief in the religion which has been revealed through the character of Seth Karorimal. Ramanath who was entirely unknown with the nature and intention of Karorimal was admiring his act of donation being kind hearted. At that time Devidin exposed the actual business of that Seth Karorimal and through this incident Premchand succeeded to expose the exploiting rich class people of the society.

The filmmaker has shown nothing in order to expose the causes of the rift between the rich and the poor classes. The author, Premchand had influenced with the
ideology of Marx so he had made the same appeal in this novel also whatever Marxism elaborated to eradicate the classes from the society.

In the novel Premchand lays emphasis on the trends of theatre, where people used to visit for watching the drama especially patriotic in theme as apparently when Ramanath was caught by the British cops as mentioned in the novel during coming back from the Manorama theatre, after watching the drama of Radheshyam. But this is not only the single issue shown in novel there were many characters in the novel having other issues. Each and every one possessed different merits and demerits having their own personalities in nature and attitude. He used them as tools to move the story forward even he merged their lives or it is better to say he tried to correlate their lives in such a manner of knitting clean and clear plot as the human life of a common man. Premchand depicted the characters in such a manner of their liveliness with different caste, colour, creed, status and mentality who have been found in the novel Gaban. In better words it is to say the diversity and multi colour theme of pre-independence time was beautifully and sarcastically presented in the novel by the author. Premchand has shown another Indian phase of society in the novel where literate people can be identified and easily counted on fingers. At that time also the Municipal library could easily be found in every city. The author showed that newspapers were the strongest means of communication; literate people were habitual of reading them, especially in unfavourable time of their life. It means at that time newspapers had the entertaining quality also. These issues were particularly dealt with in the text as they existed but they have totally been vanished in the movie. According to the novel Ramanath often visited the Municipal Library of Calcutta to read newspaper when he had camped at Devidin's house. In the film this library is seen nowhere but there is a scene of reading newspaper by Ramanath when he was under
observation in police custody enjoying a luxurious life. Actually he was deputed a witness for the prosecution to give false statement in the court of law against Dinesh a revolutionary. There Ramanath was given a temptation by the British prosecution to do so.

In the novel Ratan has also been depicted as a newspaper reader in the Municipal library at Calcutta when she visited Calcutta for the purpose of treatment of her old husband Vakil Saheb. Both the mentioned characters Ramanath and Ratan were surrounded with their own problems but both of them visit the library and read the newspapers finding their own opportunity. This fact eventually shows that. Reading of newspapers was used to be the daily routine of the contemporary literate people. (Even when Jalpa attempts to find out Ramanath’s whereabouts, she gets the puzzle of chess printed in a newspaper and he could be found out with the help of that particular puzzle.)

In the film the literacy of Jalpa has been portrayed as she could read the letter written and left by Ramanath and another letter from him on which his address was not inscribed. In the film she could not find out the address of Ramanath. Devidin sent a letter to send for her to Calcutta in search of Ramanath but in the novel Jalpa herself got the information of Ramanath's address by her own intelligence through the help of the print media getting the chess puzzle published in newspaper which Ramanath fills in expecting the reward as he was a lover and fond of chess. Though the film shows his fascination towards chess yet not at such scale. After all it is a matter of fact that only Premchand could depict the wit and power borne by women.

In the text of Gaba social reality of recommendation was also magnificently dealt by the author. He described that some qualification for job was not only
important and sufficient but the recommendation of rich, famous, noteworthy people were more valuable than the required eligibility.

"Rama said, "We have invited them for tea this coming Sunday."

Ramesh said, "If you say, I'll also be here. Do you know one of the Vakil Sahab's brothers is an engineer? One of my brothers-in-law is sitting around unemployed for a long time. If Vakil Sahab were to give him a recommendation, the poor fellow would get a place of gain. Just introduce me and I'll do all the rest. The party shall be so well arranged, by God's grace, that Memsahib will be very glad. I'll bring a tea set, painted glass flowers vases, and lamps. Leave the tables and chairs, the flooring-everything to me. No need for coolies or labourers; my brother-in-law will be pleased to do the job (Premchand 68).

Ramanath said, "Didn't you arrange for a job for your brother-in-law, just two or three months ago?"

Ramesh said, O yes! But there are six more left. There are seven in all. Let us sit down to prepare a list of important things (Premchand 68).

Here, in the same paragraph of the text Premchand reveals another hidden fact from the social problem of contemporary time that was the birth rate on high peaks, due to that also an attracting image of India got changed to worse now the tourists who visited India surveying, in search of starvation, child marriage and victims of
various epidemic diseases for the medical facilities of Premchand's age were also not in good state. This issue of deficiency of medical facilities has also been shown in the text through the ill health of Vakil Saheb and their views about medical diagnosis.

Rama said, "You haven't taken any medicine for digestion?"

Expressing aversion, Vakil Saheb said, "I don't have the slightest faith in medicines. You won't find anyone with less sense than the vaidyas and doctors in this world. None of them has any capacity for diagnosis. The diagnosis of two Vaidyas or two doctors will never agree. Symptoms would be same, but one will say it is deficiency in blood, the other has problems in the bile. One doctor says it is inflammation in lungs, another one says it is a problem of the stomach. There you have it! The treatment is based on guesswork and patients are slaughtered mercilessly. These doctors would have sent me to hell by now, but I have escaped their clutches. I have heard a lot about practice of yoga, but haven't met any practitioner as yet, from whom I could learn. I am afraid that more harm than good will come from doing anything on the basis of books alone (Premchand 65)."

Premchand considered education very important to eradicate untouchabiltiy. Such social evils were existed in the society as Jaggo countered Jalpa in the novel.

And then educated people don't even consider these things. Our community is a bunch of fools (Premchand 194).
Cinema and fiction on *Gaban* both are good at their own places if both of them are assessed distinctively, individually alongwith the point of comparison. At that time it is necessary to evaluate, speculate the merits and demerits in them. As George Bluestone in his book *Novels into films* has contrasted and defined the limits of these two art forms in term of their *modes of consciousness* and in term of the problem of *time flux*. He quoted E.M.Foster for inwardness of the novel. "It is function of the novelist to reveal the hidden life at its source."(20)

The novel and the film made on it may be identical in aim and theme but they are not necessarily the same because of their different media and artistic presentation. The one possesses the power of verbal narration and the other one has the power of cinematic projection of narratives. Concluding all the aspects of the fiction and film it can apparently be observed that the divergence in very dimensions of the film is natural because of several complex dimensions as the film maker has some limitations due to commercial purpose and lack of such authority of a person having one man army and aftermaths. From the very beginning to the end of the novel it is to be observed that Premchand finished it at last in a new way, shifted the various caste people under the same single roof, tried to break the social barriers of casteism and untouchability through the bond of love and faith in them. Not only these but Premchand's own ideology as a 'Progressive' writer reflects his work with film. He has revealed many social evils of that society. He put forth extra effort to signify the causes like poverty through poor economical condition in Dinesh's family and causes of unmatched marriage as Ratan's marriage with all its repercussions i.e. rift of un-equality. R.A. Dwivedi, has written about premchand's Gaban that – “It is free from the stress of any pet ideology and the plot is remarkable well constructed” (Dwivedi 207).
The film maker has ended the film in a transitional way where an individual's reformation happens. But the author Premchand has shown the reformation of the families as every person of a family is a unit which forms the society. Actually a society is not concrete but an abstract one and it reflects the interactions among the people which describe their behaviour. It's nothing wrong to say about divergence to be found in the text of *Gaban's* and its visual re-presentation. When a reader of the text *Gaban* watches the movie based on the novel particularly in the last scene the one is compelled to pay one's attention to the difference between the two creations. It can be stated though both are of the same title yet they are different in their climax. There is no doubt in this statement that the adaptation needs enough editing but sometimes it happens that when the role of a character is shortened its importance and aesthetic depiction is belittled. The last part of the film seems to be less important that verifies the submission of divergence in nature.

It should be accepted due to change of the media and the individual's intentions and objectives, as the great German critic and film theorist Siegfried Kracauer has written-

> To be sure, they are not literal translations either, but despite all their deviations from the original-deviations partly made necessary but its transfer to be screen- they nevertheless represent an effort, successful or not, to preserve intact its essential contents and emphases (Kracauer 239).

The process of bringing together different media into one activity or one medium is called convergence (Balnaves 6).

Convergence is the word opposite to divergence hence the meaning of divergence became more clearly through the meaning of the word convergence. At last the end of the novel and film are not found quite similar so it is divergence from
the author's destination of intention and also with the intention and response of the reader. The film *Gaban* is diverged from the novel that fact has been approved by the son of Premchand who is also a renowned author. In an interview for magazine 'Sarika' Amrit Rai expressed his opinion on the film *Gaban* based on the fiction of Premchand that- “The film was made with his consent; as a film yet its experience was a bitter one (63) (my translation).
Fig. 4.1: Diverged situation in the film Ramanath introducing Jalpa to Vakeelsaheb i.e. depiction of an unmatched marriage.

Fig. 4.2: Jalpa's meeting at a social gathering with her friend companions. A single situation depicted in the film diverging from the text.
Fig. 4.3: Johra enchanting Ramanath as to compell him to be in favour of the prosecution what they desired.

Fig. 4.4: Diverged situation of the brother in law of Jalpa at the house of Devidin Khatik as he utters comments of his caste.
In the scene 'Charkha' the symbol of Gandhism is also observed.
Fig.4.5: The policeman handing over a box to Ramanath telling him that, all the women are fond of Jewellery.

Fig.4.6: The image of the same Jalpa in the mirror hating to see the Jewellery box as it was not earned through his own toil.
Fig. 4.7: Ramanath and Jalpa embracing each other at the end of the movie but the text goes a step forward hoping for the social reform.
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