It is very obvious to know at a glance that any reader or critic assumes Premchand’s work is merely full of only desperation and sorrow. It is only a general predicament of insensitive reader though in real sense Premchand’s literature is full of all seven prominent colours of life, the one who neglects them like superficial insensitive observer. If the reader has sensitivity in one’s heart it is sure that the one can also observe the difference between the morning and evening shadows of life. If the creation of Premchand lacks such merit then the aesthetical analysis of his literature is impossible even though it cannot provide the realization of aesthetical pleasure after reading. To realize and find such pleasure and aesthetical elements it is necessary to analyze Premchand’s representative short stories on the basis of the principles and theories of Samskrit language especially the theory of the Rasa. The Rasa theory is the basic theory among all other theorists. The word Rasa originated from a phrase of samskrit 'Rasyante iti Rasah' Rasa is to relish that means something which provides taste as the extract of a fruit in the form of juice. It is an important factor as dietetics for human beings. According to Dhananjay Pandit-

- as the edible thing gives taste similarly the poetry or any piece of literature is created to be tasted by the heart.
Every human being of this mortal world has innate emotions and feelings in suppressed state of mind and heart. These emotions and feelings get activated in duration of reading or watching theatre or any visual presentation. These so-called feelings and emotions are called Rasa, according to the Natyashastra a treatise of Rasa and dramaturgy of great Indian philosopher Bharatamuni. In Natyashastra he has described Rasa in details. The definition of Rasa according to Bharatamuni is “विभावनाभव्यभिचारिः संयोगादसनिष्यति” (Vishweshwer 100).

Rasa is the out-come of aggregation/totality of these Vibhava, Anubhava and Sanchari Bhava. It means that the Rasa is created and secreted by the frequent memory of pleasure during reading or watching such incident which is realized in recalling and remembrance of the experiences and actions, by arousing the suppressed feeling of love etc. which were already in heart and mind. By comparing and evaluating all these definitions the definition of Bharatamuni is theoretical and proved thoroughly in general description of the Rasa theory. There were nine Rasas and Sthaibhavas but according to Bharatamuni’s sutra there are only eight Rasas having their eight Sthaibhavas.

श्रंगार हास्य करुण चौद्र वीर भयानकः ।
वीमलसादभुत सांजी चेत्यस्तो नाटये रसा: स्मृतः ॥२५॥

(Vishweshwer 115)

These eight Rasas are- Shringaar, Roudra, Veer, Vibhatsa, Hasya, Karuna, Bhayankara and Adbhuta. Bharat Muni had considered four prominent Rasas that are Shringaar, Veer, Vibhatsa and Roudra.

The other four Rasas are extracted from these four Rasas as Hasya from Shringaar, Adbhut from Veer, Bhayanak from Vibhatsa and Karun (Pity) from
Roudra (Anger). So in that way the number of Rasas becomes eight. The Sthai bhavas are Rati for Shringaar, Utsaah for Veer, Jugupsta (Hatred) for Vibhatsa, Krodh for Roudra, Haas (Laughter/Mirth) for Hasya, Ashcharya (Astonishment) for Adbhut, Bhay (Fear) for Bhayanak and Shok (Grievances) for Karun (Pity) rasa respectively.

In the Indian poetics the Quietude (Santa) rasa is also considered but the dramaturgists have not recognized it in Natyashastras, because its Sthai bhava is quietness (Sham) which cannot be defined by acting at the stage by a performer. Out of these eight Rasas Bharatmuni gave more importance to the first four ones Rasas because the other four are created and originated from the first four Rasas. Bharatamuni explained Rasa in reference to the dance, music, and drama because drama influences the audio and visual sense organs. It is as quite appropriate like the visual presentation of now-a-days which took the place of drama and theatre, so the theory of the Rasa and its variation are also applicable as it is found in human beings and their varied nature, knowledge and experiences. So the level and capacity of arousing Rasa in every individual is also different. According to Bharatamuni’s theory Vibhava, Anubhava and Vyabhichari bhavas are the elements for realization of the Rasa but the Sthai bhava or permanent emotion is the Rasa.

After the great philosopher Bharatmuni the creator of Natyashastra who is recognized expositor of the Rasa theory. There are many other philosophers who gave their views with certain logics. There are five important classical critics who have presented their own theories based on the Rasa Sutras.

Bhatta Lollata the profounder of the theory of 'Utpattivad' (Originalism) according to him the Rasa is generated. He had illustrated an example of 'Rama'.

According to Shankuk's 'Anumitivad' (theory of supposition) the viewers get substituted themselves in place of the 'Nat' ie. a dancer/performer. He has illustrated
the example of a picture of a horse 'Chitra Turang Nyay'. As Bhatta Lollata said about 'Ram' and Shankuk said about 'Nat' but Bhatta Nayak according to his 'Bhuktivad' denied their views and said the rasa is generated in society i.e. 'Samaj' it means in the audiences. The fourth but very important philosopher Abhinavgupta in his theory 'Abhivyaktivad' said that the Rasa is 'alaukik' that is divine.

Rasa is neither a work, nor it can be received it is divine
(supernatural) (Vishweshwar 111) (My translation).

According to him the seeds of the Rasa are situated permanently in the audience from their birth, only they get an opportunity to be expressed in favourable circumstances according to the situations in heart of the audiences/readers/listeners. It is known as the theory of expressionism. Among all the critics Abhinavgupta’s concept of the Rasa is very important by rectifying the other previous concepts of his predecessors. He wrote about Rati etc. Rati means love this emotion lies in every individual in a mask of lust, passion, tradition etc, it gets aroused in combination of the garden, sight of the moon, appraisal, grievance, desire or with any other form of companion. An audience always has his own frames of outlooks and views based on its own perceptions, thoughts, knowledge and experiences. The evaluation and judgment of any piece of art and creation depends on their own happiness and sorrow. Though in this process their imagination power works a lot which is necessary also, if during this process the mind of the audience gets diverted from one’s physical state of reality and becomes able to make relation with the empathy then the real Rasa occurs and aroused according to the Abhinavagupta’s theory of expressionism. In this theory of expressionism i.e. Abhivyaktivad Abhinava Gupta has defined that the meaning (Kavyarth) of the poetry lies in the pleasure of that particular poetry. The Sthaibhava getting strength from Sancharibhavas becomes tasteful because of the existence of the
meaning in poetry so that the meaning of the poetry is the imagining factor of the relishment as it expresses the rasa. Nothing exists for consumption of the rasa, except its taste as the sense of consumption already exists in that particular rasa so it is not necessary that Bhojkatwa (Consumerism) is a separate power (strength).

The expression of rasa can be proved by various circumstances of the nature of the experiences which exist in the heart of a man who is full of ignorance of those senses presence yet the one can't generally feel it.

By skilled acting and show off 'vibhavanubhava' the emotions are expressed in unveiling the clouds of ignorance. When they are experienced with the light of ultimate pleasure (Aatmanand) they are pronounced as the rasa. In other words it can be said that the show off/ostentation of Vibhava Anubhava puts impact on the viewer's prior set values (Purva Sanskar) which stimulates the one's sensual organs. Then the viewers get so completely involved that one's state of mind get pleased and it is the tasting of aesthetic enjoyment. The rasa can be created through the conjugation of the Sthai bhav and conscious state. But the realization of Rasa is impossible until and unless the pre-existence of passionate, emotion is not present in the heart of human beings. Those who have such passion are known as 'Sahridaya' (spiritually gifted). Those who do not possess the passionate emotion or who do not practice literary writings are always deprived of such relishment. People like critics and grammarians can be put under this category. The experience that comes through the light of self lightened pleasure of imaginative strength of the Rasa never takes materialistic shape. It provides the pleasure by getting rid of personal relations. So it is known as the consumer of ultimate universal pleasure.

During the process of feeling the Rasa the one forgets oneself. One never thinks of oneself apart from other ones. It means the one experiences the collective
entity forgetting one's individual identity. There is need to place an example of the importance of collectiveness as the taste of clove, cardamom and catechu (kattha) with betel leaves collectively provide the unique taste apart from the ingredients. In that way the worldly things can generate the divine pleasure (Rasa).

The ideology of Abhinav Gupta is broadly accepted by his predecessor scholars of dramaturgy but Dhananjay the one of the ancient critic of dramaturgy realizes the experiences of pleasure in an actor/dancer also which was denied by Abhinav Gupta. The scholars who accepted and appreciated this theory have interpreted in the following manner. When the Sthaihvaha becomes worthy of aesthetical taste with the conjugation of Vibhav, Anubhav and Sancharibhava then it is tasted in the heart of spiritually gifted viewer in the form of the Rasa.

Theory of ideal sympathy/generalisation (Sadharanikaran) Sorrow and grievances for the anxious entity and pleasing, ease for appreciating entity arouses in the hearts of viewers, listeners, or the readers as long as the worldly things are directly attached with the one but when the worrying or pleasing objects appear before the one as shelter, providing merely emotions then the emotions of the anger, grievances etc. aroused leave their worldly suffering entity gaining the super sensuous easement. This is the Abhinav Gupta's theory of (Generalization) Sadharnikaran. In this state a tender hearted man enables oneself to convert the complexities into simplicity, when this phenomenon becomes active. The observer gets completely indulged in the same feelings and sentiments then the one is really relished with the ultimate bliss that is the super sensuous pleasure. Through the effect of this bliss the first Sanskrit epic poet Maharishi Valmiki had suddenly pronounced the verse (Shloka) without any intent or intuition which generated Karuna after arousing the anger and pity on the
death of the one of the birds couple, which were sensuously involved in love making.

(chapter 1, shloka15)

According to these theories of relishment of Rasa can be merely realised, when the viewer, reader or listener gets completely indulged in the same intent to get rid of the differences of belonging to self and the others. The process of feeling encompasses the far reaching things, substituting the closer ones which make the experiences integrated and uniformed. This uniformity of the fluctuation of mind (Chittavritti) of the reader, listener and viewer is defined generalization. It is a fact that in this state the one can only feel pleasure. As a great Hindi poet Sumitra Nandan Pant has described the birth of poetry in his anthology ‘Pallav’

वियोगी होगा पहला कवि, आह से उपजा होगा गान।
उमड़ कर आँखों से चुपचाप, बही होगी कविता अनजान।

(पंक्ति 65)

The one gets oneself detached from the materialistic feelings of selfishness like sorrow and joy, profit and loss etc so this state has been termed as taste of the aesthetic experience (Aswad), organ of tasting (Rasana) or the chewing taste (Charvan). This pleasure is an eternally and integrated super sensuous pleasure. This is not worldly pleasure as it is not grasped through the sensual organs of the human body.

It is very essential to contain controlling stamina over the one’s sensual organs and passiveness for maintaining the silence and requirement of introverts, diverting
the mind (Psyche) from the outer events. These things can not be necessary for an actor to perform acting with the same feelings of acting. His task is merely to express the thoughts skillfully not to think with its feeling. Due to these above mentioned reasons Acharya Vishwanath and Pandit Raj Jagannath including many other great scholars of poetic explanation have considered the 'Shant' Rasa among 'Natya Rasas'. Its performance can be possible on the stage. Thus including the 'Shant' Rasa the total number of them exceeds up to nine. But there is one notion in a way to be kept in one's mind that the rasa is indivisible in spite of the divisions for comprehension. Actually this division is on the basis of Sthaibhavas as every rasa is generated through the Sthaibhavas.

The Shringaar rasa has been divided into three kinds Ayog, Viprayog and Sanyog by some scholars but some of them considered Ayog and Viprayog in a single category naming it Vipralambh. Dhananjay, the great scholar of Shringaar Rasa defined Ayog Shringaar where a couple of the same intent are not allowed to meet due to social and parental restrictions. If the couple is bothered for their marriage it is deemed to be the example of Ayog Shringaar. According to Dhananjay there are ten states of Ayog Sringaar in the hearts of the couple. It begins from the desires in heart, then thinking, then recalling, then appraisal of qualities and then the sequence of Udveig, Prateep (Repetition), Unmad (Rage), Sanjwar (Perplexion), Jarta (Idiotness) and Maran (Death). The differences between Ayog and Viprayog is that the situation of Ayog is where the couple has not met but Viprayog is the situation where the couple gets separated from their mating. Here another situation seems important to be described that if one of the couple dies therefore the lamentation occurred during that situation then it should not be considered as Shringaar Rasa and it would definitely be
treated as the Karun Rasa but where the expired passion again gets alive, then there should be the rise of Sringaar Rasa.

The scholars who consider Ayog and Viprayog integrated as Vipralambha that is the feeling of passion (Rati) at the time of one's separation from the married or met couple.

At the time of combining the couple's passion at each other is termed as Sanyog or Sambhog Shringaar. For it is necessary that during the time of proximity the couple should be at ease with favourable response that causes pleasure. The Shringaar Rasa is the widest rasa among all the rasas. In this all the Sthayi Bhavas, Satwik Bhavas and Sanchari Bhavas can be utilized only the skill is needed.

The Hasya Rasa is generated through viewing, listening, speaking and doing such awful activities, apparels, expressions, language, and tone of self or others. Pandit Raj Jagannath defines the Hasya Rasa in two states Atmasth and Parasth. Atmasth is the kind where the viewer laughs at the shelter's aweful activities due to its change of nature but Parasth is the kind where Humour is generated by viewing other's laughing. The Sanchari Bhavas of Hasya are slumbering (Niddra) Laziness (Aalasya), Toil (Shram), Guilt (Glani) and Senselessness (Moorchha) assist in arousing the Hasya Rasa.

The heroic action of a person is known as heroism that is veerta and this quality is due to courage, boldness and fearlessness in the field of various occasions of life. There is no question of gender whether the aspect of bravery belongs to a man or a woman. There are kinds of bravery- Dayaveer, Daanveer and Yuddhaveer. When-ever Pratap, Vinay, Adhyavsay, Satva, Dhairya (Patience), Vismay (astonishment), Vikram (Valour) etc. Vibhavas are aggregated with the Sthaibhava
**Utsah** (Enthusiasm), **Mati** (Wit), **Garv** (Pride), **Dhriti** (Patience) and **Praharsh** (Longed pleasure) they all work as the helping components of **Sanchari Bhavas**. Whenever the reader or viewer finds something new and splendid that one has never seen or observed before nor it could be imagined to be so. The curiosity and desire beyond the routine things causes to secrete the **Adbhuta** rasa. The **anubhavas** of this rasa are simplicity **Sadhuta** (Admiration), **Wahwahi**, **Ashcharya Prakashan** (Expression of surprise), **Ashru** (Tears), **Vepatha & Swed** (Perspiration) and **Gadgad Wani** (Delighted tone) and **Harsh** (Happiness), **Aweig** (Excitement) and **Dhriti** (Patience) are the **Sancharibhavas** which help in arousing the **Adbhut Rasa**.

The emotion evoked by anything that nauseates, revolts or sickens the observer or reader is known as **Vibhatsa**. It is based on **Jugupsa** (Censure/Reproach). **Vibhatsa Rasa** arouses when the insects, **Vomitting**, decay and **Rottening** of dead animals are viewed by the observer. Nostrils contraction, keeping away the mouth are the **anubhavas** and **awaig** (excitement), **Vyadhi** (suffering) and **shanka** (Doubtedness) are the **Sanchari bhavas**. The dread, cowardice, agitation, discomposure, panic and timidity are the emotions which cause fear and this feeling is known as the generation of **Bhayanak Rasa**.

The fury caused by an offence, the rage evoked by disrespect and anger over injustice are the forms of **Roudra** rasa, which contains violence and destruction. curving eyebrow, staring, to turn the face red, to press the lips with the teeth, trembling to perspirate, to show the weapons to the enemies are the **Anubhavas**. **Amarsh**, **Mad**, **Smriti** (Memory), **Chapalta**, **Asuya**, **Udveig**, **Aweig** (Excitement) are the **Sanchari Bhavas** which help to arouse **Roudra** rasa.

The sorrow caused by parting from a lover, the anguish caused by the death of the loved one causes to arouse the **Karun Rasa** in the heart of a viewer. It is very
aspect of this rasa that implies personal or impersonal which are despair, suffering or grief. The Aubhava of this rasa are the death or destruction of the loved one (Ishta nash) or appearance of a calamity (Anishtagam). The Anubhava are sigh (Nishwas) prolonged breathing (Uchhwas), wailing (Rudan), lamentation (Prateep) and the sanchari bhavas are slumbering (Niddra), epilepsy (Apasmar), poverty (Dainya), suffering (Vyadhi), death (Maran), lazyness (Alasya), excitement (Aweig), grief (Vishad) insensibilty (Jarta), rage (Unmad) and anxiety (Chinta) are the Sancharibhavas that help to arouse the Karun rasa. The Sthayibhava of this Rasa is sorrow (Shok).

The Shant Rasa represents complete harmony between the mind, body and the universe. The destruction of the living creature's body and its easement, company of the saints, travelling to shrines are the Vibhavas. Feeling ecstasy of pleasure (Parmanand), over whelming (Romanch), involvement (Tallinata), are the Anubhavas. The intellect (Mati), anxiety (Chinta), patience (Dhriti), memory (Smriti), delightment (Harsh) are the Sanchari Bhavas which help to arouse the Shant rasa of which the Sthaibhav is sham or Shanti i.e. peace.

The viewer who gets heartily involvement in drama and acting of the actors, they realize the rasa. The same feeling gets aroused in their hearts though they know the fact that the persons who are on the stage are just the actors playing their roles, imitating the feelings through acting. In spite of all that the viewers enjoyed the performance, when the viewers forget the difference between oneself and the actor then that state is the real peak point of arousing and secretion of the Rasa. This is the proved chemistry between viewers and an actor. It leads to generalization of emotions of drama and beget happy is the Rasa of theatre or poetry. Similarly this theory is also applicable to literature and visual presentation and representation or in cinema/film.
The Rasa method of performance, dating back to ancient sanskrit drama, is one of the fundamental features that differentiate Indian cinema from that of the western world.

The Rasa method of performance is clearly apparent in the performances of popular Hindi film actors like Amitabh Bachchan and Shahrukh Khan, nationally-acclaimed Bengali films directed by Satyajit Ray (Renu & Saran 21).

In human heart a lot of feelings are suppressed in sleeping condition which get activated during having favourable platform and opportunity. Sometimes their thinking gets transformed into feelings. Out of all that the long lasting and permanent feelings are known as Sthaibhavas and feelings which get instantly activated and soon get discharged are known as Sanchari Bhavas, they are also known as Vyabhichari Bhavas. They are helpful in arousing Rasas. Vibhas are the causes which are generated through these feelings or emotions by which the Rasa gets aroused in mind and heart. These may be anything as people, situations, memories, incidents, purposes or dreams.

Realization of the emotions and feelings are Anubhava and Sancharibhava. These are such emotions which work like a companion with Sthaibhava. When Sthibhava arouses the Anubhavas and the Sanchari Bhavas get disappear. As in Abhigyana Shakuntalam the drama of Kalidas has Shringar Rasa prominently but some other Rasas are also present playing the auxiliary roles with it, such are Sanchari Bhavas. As it is said in the Brahmanand Valli of seventh Anuwak in Taittariya Upnishad about Rasa-

यत्र ते तत्त् सुकृत्त रसो वै सः रसं हि एव अर्यं लब्धवाजनसौभगति
It means the Brahma is the rasa. In other words all the people’s life gets happy with the power and strength of realization of the Rasas. The Rasa is every-where all around in this universe, in the every nook it is there. Only to let it know and realization of it is necessary. Life is meaningless without Rasa. It is real enjoyment, pleasure of life and just for life. As Kaviraj Vishwanath wrote defining in Sahitya Darpan in a clear way about viewers and condition of arousing the Rasa that a person who does not have imaginative power is like a life-less object in a theatre, quite like a puppet, be seated in the audience gallery. They can never feel the Rasa in their hearts.

The concept of the rasa has been criticized and analysed by some other philosophers also. According to Aacharya Mammat in sutra forty three of Kavya Prakash

कारणानि अथकायाणि सहकारीणि यानि च।
rत्यादेः स्थापिनोऽलोके तानि चैतन्याय कायाय:।||२७||

विभावा अनुभावार्तत् कथयन्ते च्यंतिचरिण।

्व्यत्त: स तै: विभावादेः स्थापिं भावो रस: स्मृत:।||२८|| (Vishweshwar 95).

It means the Rasa is the conjugated feelings of emotions like Rati for Shringar Rasa produced with the help of Vibhavas (Determinates), Anubhavas (consequent response or transitory state) and Vyabhichari bhavas.( Transitional response)

According to Anand Vardhan, the author of Dhvanyaloka gave the definition of the Rasa is-

विभावानुभाव समुदित प्राक्षनिक्षेप इत्यादि वासनाः नुरागा सुकुमार स्व
सविदानन्द चर्च्यु व्यापार रूपो रसनीयो रस:।||
Aacharya Ram Chandra Shukla emphasizes about the Rasa that sensitiveness in feelings and emotions is essential in realization of the Rasa. He has propounded this theory about importance of sensitiveness in emotions in his book *Rasa Mimansa*. According to Babu Shyam Sunderdas, author of the book *Sahityaalochan* the Rasa has been defined as followed:

The position of sensuality that when any style of narrative or any flight of emotions opens the eldrop of one's door's heart and the heart gets astonished with strong emotions only then the Rasa arouses as its consequences. But it is often observed that the conjugation of emotions that is too strong and full of rasas, for one place, could be very poor and monotonous in feeling (59).

The Sanskrit language scholars have explained poesy *'Shabdarthe kavyam'* that (word and its meaning) semantics are poetry that include language and emotions (Senses). Elaborating literature it can be mentioned that literature is an integrated anthology of the poeties. Following this opinion the literature is itself poetry in lexical form. The anthology of poetry which is composed in a particular period in countryside or abroad are known as the literature of the same period. There is merely applied difference between literature and poetry. The great epic writer of India Goswami Tulsidas has instigated the dimension of Poetic reality in the beginning of *‘Ramcharit Manas’*, *‘Bhav Bhed Rasa Bhed Apara’* that means there are unlimited varities of emotions and *Rasas*. In European context this theory has been scholarly assessed by an Italian philosopher *'Croche'* who proved by providing various evidences that the living instinct of human beings creates the entity of emotions in
very forms. Sometimes this creation is performed by external entity of creation and sometimes the fantasy of one's inner deep heart.

Only the definition, explanations and the illustrations are not sufficient to acknowledge and to comprehend the *Rasas* but it is an inevitable fact to go through literature and its cinematic representation for analysis to understand and to grasp the utility, action and impact of the *Rasas* so that the importance of both the genres could be obviously transparent and the information about its influence could be known in order to its reception by the reader, viewer and listener when a fiction is transformed into a film. It is a matter of curiosity when the fiction is re-presented or adapted into a film then the impact of the *Rasas* is the same or more or less than the written story and what differences arise after the variation of its module through quantitative and qualitative outputs and its impacts. Sujoy Ghosh, a well known director who directed the renowned film 'Kahani' has made his comments in his interview for a magazine 'Aha Zinda gi' which is mainly based on writings and their depiction in visual genre of literature. He has illustrated the films of Satyajit Ray based on stories and the film of Bimal Roy based on the *Kabuliwala* of Tagore. He got his experiences shared with the interviewer telling that the story is thought for making of visuals. He emphasized on the fact that-

In visuals the film director has to think a lot over the story and emotion. The grievances are too different to depict on the screen is very hard/difficult than to write it as the same situation with pleasure (34).

About cinematic adaptation Siegfried Kracauer, the German film critic has written that-
In recording and exploring physical reality the cinema virtually challenges us to confront that reality with the notions we commonly entertain about it notions which keeps us from perceiving it. Perhaps part of the media significance lies in its revealing power (240-41).

The realization of the Rasa is easily and naturally possible through the cinematic adaptation in comparison to the text by reading as the theory of the rasa was propounded by Bharatmuni. So it can be easy to assert through this theory of dramaticurgy that the realization (Anubhuti) of the rasa can be through the cinema as it is a scientific approach closure to the theatre which appeals more realistically to the text.

The leading and most representative stories of Premchand have been selected for the detailed study which express the different aspects of the social reality alongwith the analysis of Rasa presented by the author in his fiction and its visual-representation through cinema.
**Boodhi Kaki**

*Boodhi Kaki* is the story of old woman revealing the social facts of the behaviour towards the old aged people. Premchand's story *Boodhi Kaki* is undoubtedly the complete description of an old age. Through words the author described the weaknesses and negative aspects of mental and physical condition of the aged people during their old age. "Budhapa bahudha bachpan ka punragaman hua karta hai. Budhi kaki mein jihva -swad ke siwa aur koi chestha na thi." *(Premchand 46)*

As youngsters usually fascinate towards beauty, bees have fondness for flowers. Similarly all the human beings and living creatures have hidden charm for something in this world. The prominent character of this story around whom all the plot is woven was *Boodhi Kaki* who had a single aim in life that was satisfaction of taste buds of tongue. But in the whole film her desires remain unsatisfied. Except that she was completely detached from all the worldly pleasure. She was only interested and does all the activities for her satisfaction of hunger. Versatile personality of the film industry Gulzar has transformed the text of Premchand into visual form or it can be said that he re-presented the text of *Boodhi Kaki* of Premchand. In the very first scene of the visuals the film maker shows the reverence (faith) and desire of the Kaki in God when she arrives in the temple of Lord Rama for prayers. But in the same scene Kaki has stolen the sweets two times from 'Bhog thal' swallowed them vigorously. This picturization shows as the film maker acclaimed the victory of human and biological power over the divinity. In the same scene Kaki took the pious water 'charnaamrit' on her palm provided by the priest. By sipping it she chanted the name of the God many times (See. Fig.5.1). This shows the hidden hypocrisy in the name of religion spread its wings in disguise form, flourishing healthy among illiterate society which recalls the Victorian age of English-literature. There were conflicts aroused between religion and science on arrival of Marxism, struggling for
humanism in term of socialism. In his writing Premchand always gave preference and height to humanism, which Gulzar has also tried to maintain throughout the film.

Premchand has tried to throw light on duality and duplicacy of the society when he introduced Boodhi Kaki. After the death of her husband and children, she lives with nephew and his wife or her as responsibility on Buddhiram's family. Further in the text Premchand has elaborated the duality in the inner and actual nature and formal behaviour of Buddhiram. They did actually differ from their social behavior. Buddhiram and his wife were estimated gentle and noble, but they were the chief component of shrewdness. Gentility was far beyond from them especially when the question of money matter arrives. On one hand the author introduces Rupa as strict and rude in behavior on the other one she was afraid of the God also. Due to fear she got changed. In comparison to Buddhiram, the Kaki preferred to Rupa. Her desires ultimately got shape in Rupa's grace only.

The tormentation and teasing of Kaki by Budhiram's son suggested the importance of 'Samskar' the imitation of parents in their children through scarcity of the Samskars. It also suggested that the upbringing of the children should be carefully done by the parents. The upbringing plays an important role in child's life and parents should behave towards their elders properly in front of the children. These issues generate the Karun rasa in the beginning but later on it changes the mood in diverged way from Karun to fear in reflecting action which is the Vibhava of fear. At this place the film maker Gulzar had got these dialogues delivered from the prominent character's speech when Budhia's younger son did teasing, tempting Kaki by showing 'Kachaudi'. The Kaki raised herself, trembling and dangling on stones and bolders. She got physically injured that was shown in the scene as she was unable to walk properly. Just after it, she moved slowly and her face expression at that moment shows her mental agony. At that moment also the viewer's heart gets filled by the Karun rasa, tears of the Kaki come from the viewer's eyes.
The author has written in the text that if anyone loved Kaki there was only Ladli in the family; who was also somehow touched by selfishness, and according to the child psychology feeling of insecurity leads towards Kaki. Ladli came closer to Kaki for her safety purpose for hiding herself and to conceal edibles from two elder brothers of her but ultimately she had to share it with Kaki due to this kind of mutual adjustability so the real companionship develops in them. It generates the love for innocence of Ladli and the Karun rasa for Kaki’s generosity in loneliness.

But the film maker Gulzar never shows selfishness in Ladli. He left the childhood unaffected by such feelings of human-weakness. Here, Gulzar established the idealism of Premchand. Though in this context Premchand in the text sacrifices the idealism of society. In lieu of that he keeps focus on realism. While watching visual re-presentation the character of Ladli surely overwhelmed the viewers with the spirit, of the Veer-rasa because she has done a matured job in a small age. The childhood is commonly considered as the age of food habits and taste. Ladli kept control over her own desires. How she gave her share of delicious variety of food, Kachori, milk, Sherbat, Puri everything for Kaki in hidden and secret way. Actually bravery is superficially counted in the battle field only but in true sense bravery lies in controlling and struggling with own emotions and desires, which is well performed by the Ladli in the visual form of the text or it can be said that bravery always follows the incidents where the well beings of society is required.

Ladli to whom the film maker shows is full of innocence and selfishless, compelled to steal the edibles in her own house due to her own family members in the selfish society. She is efficient to teach the lesson of sacrifice to the viewers. Her behavior generates the Adbhuta rasa through the characteristics full of blessings, sweetness, exhilaration, generosity in her wide eyes, eagerness, simple childish expression, her sweet tone, immature voice and her courage.
In front of the personal selfishness of the human beings all the religious social norms seem ineffective, worthless work as barriers. Whether there are Rupa, Kaki or Buddhiram each and every one is badly affected and controlled by own selfishness. It can be observed in both of the media of Boodhi Kaki that the Kaki has single aim, that is objective of hunger. She has a single desire in both the individual creative pieces of art and the creator had tried to portray them from the beginning to the end. Kaki never shows her maturity of generosity of giving, sharing anything with Ladli. Instead of it Ladli shows these characteristics of maturity, broad mindedness, sacrifice, affection, caringness for her Kaki. In the movie she used to bring her own share of edibles for Kaki in secret manner regularly.

Inspite of all that happenings Kaki's motherhood and feminine heart never melted with pity, her hunger's extreme stage, its culminating point have been shown by the author and filmmaker in their respective creations when Kaki sat among used leaf plates, eating leftover food. Alongwith this, her greed and gluttony habits were silently expressed. It left a space for readers and viewers understandings (See. Fig.5.2). "Budhapa trishna rog ka antim samay hai, jab sampurna ichchhayen ek hi kendra per aa lagti hai. Budhi kaki mein yah kendra unki swadendriya thi” (Premchand 51).

Here at this point the Roudra rasa knocks at the doors of mind and heart but it gets changed in the form of Karun rasa after realizing the causes, conditions and age including the rude behavior of Kaki’s nephew Buddhiram and his better half's attitude towards Kaki.

The end of this story shows that this story was not written in the mature state of mind. Premchand wrote this story in the last phase of his writing because it takes the shape and form of realism to idealism. According to it whatsoever happened in the beginning and middle; the worse state and mistakes all the things get resolved at the
end in the manner of establishing the idealism for future. It means everything is sort up at last.

Through the changes of Rupa's heart and behavior the author has tried to establish Gandhism when she realizes her mistakes. The author has sown seeds of fear with regret from the God in the heart of Rupa as realization about her own future in context with her children. In imagination she has substituted herself with Kaki and realise her fault.

Rupa ne kanthavrudh swar me kaha- kaki utho, bhojan ker lo.
Mujhse aaj badi bhool hui, uska bura na manna. Parmatma se prathana ker do ki vah mera apradh kshma ker de (Premchand 52).

At this convergent point of decision Premchand's story seems a little bit weak in strength of appealing in comparison to the Gulzar's Boodhi Kaki in a visual form. Gulzar ended the movie at the peak where emotion and reaction depend on individual perception. He left the space for understanding, realizing and analysing. He ended the movie, describing as Kaki was sitting near stale left overs, leaf plates spread in the garbage, where number of flies making chirping sound, the light was very dim / low. Almost at mid-night time, the sound of barking dogs could be easily heard in the movie. Rupa was standing with full decorated plate of food for Kaki, Rupa's eyes were filled with fear & tear when she saw Kaki who was carelessly busy in eating the leftovers unhygienic food happily. Suddenly the Kaki saw Rupa and gave a smile. At this moment the film maker ended the movie. This last smile of Kaki seems satirical, commendable, which somehow suggested misbehavior of the family members also, explained the satisfaction through achievement of the desired objectives.

To find Kaki in such state, sitting and eating in such unimaginative, unexpected situation generates the Vibhatsa and then the Roudra Rasa for such rude
selfish people. Further on this *Vibhatsa rasa* leads to the journey of the *Shanta rasa* finally the *Karun Rasa* arouses that is the prominent one among all *Rasas* in this story. (See Fig. 5.3 and 5.4)

This type of social story expressed the bonding of relationship, rude behavior of family members with the old ones or the eldest member of the family. It indicates the misbehavior, negligence of responsibilities and sense of, moral duties towards the aged ones by younger generation. The visual medium of this story is really great and thought provoking also. It leaves the message and put question mark in the mind set of logical and conscious men having attitude of thinking. The visuals of the story not only tells the viewers the cause of such circumstances but it also tells that what would be the consequences of this kind of attitude of the society if such limits get crossed by the families.
Fig. 5.1: Boodhi Kaki Swallowing the Sweets challenging the God by stealing from the plate of Panditji who could not watch.

Fig. 5.2: The scene depicting Karun Rasa Budhi Kaki peeping inside the room where the food for feast was getting prepared.
Fig. 5.3: A prey of cruelty and misbehaviour of families in the scene of Karun and Vibhatsa Rasa as the change of heart 'Melting'.

Fig. 5.4: The scene of contentment of Boodhi Kaki after eating the various dishes from the leftovers.
Sadgati

*Sadgati* is considered as one of the true representative stories of Premchand. By this he has tried to bring forth such issues at the centre which were lying at the darkest corners in the hidden form at the periphery. He has tried to give life breath to the *Dalits* who were living below the poverty line and about to die compelled to live cursefully, for few requirements of daily routine they had to face many challenges, had to struggle between life and death. Through his peculiar realistic style of writing Premchand has mirrored the contemporary social circumstances of the society in which man became the enemy of man due to illiteracy, poverty, castism, superstitions and moreover the feudalism as an important cause. The inhuman sense of untouchability develops in society as an evil.

In this story it is necessary to observe the behavior of the people of superior caste and class towards the backward class especially with *Dalits*. The economical conditions of the feudals and upper class people were good enough and they were filled with as superiority complex considered themselves as superior only. It means the people of other community, caste and creed were inferior in comparison to them. Regarding this aspect psychological pressure occupied their mind which easily reflected in their thoughts, speech and activities.

In Premchand's fiction Brahminism is easily found as an example superiority complex of that belongs to the people of Brahmin community who had right to be positioned at the top and were accustomed to use the so called religious rituals and mythological facts and incidents to prove their plea with logic to fulfill their own selfish purposes. They established hypocrisy for sake of the name of religion and that is the main basis of their business of earning was going on smoothly without any botheration. They had changed their profession of teaching and preaching to the
ignorant people in term of befooling the innocent illiterate people. Due to these reasons the Brahminism had become the one of the social evil in contemporary Indian society of that age.

Satyajit Ray had been the great film maker of the realistic cinema who is known as the pioneer among all the realistic film makers of the parallel cinema. He has adopted this story of Premchand by the same name Sadgati. The running time is about fifty two minutes. Similarly the author of the Sadgati the film maker has also been privileged by the natural power to arouse reality on the silver screen with natural effects so the presence of several Rasas are inevitable from the creation of all the natural and realistic approach.

Premchand has created the images existed in myths in contemporary society in his fiction through his power of pen with words. In the same manner Satyajit Ray has portrayed society through camera and light on the screen. It will not be wrong to say that Satyajit Ray can be recognised as Premchand of the film industry who had been so simple, down-trodden, real and easy to accessible for a common man. Each and every one of his films are based on social issues with full of varieties. Something new could always be found having the same relevance just like Premchand with the revolutionary spirit against the social evils which was also common in both of the creators and in their creations. The way of presenting the society seems real though it is imaginative and fictitious. It is far from reality but artificiality cannot be felt there. Not only the site scenes and sets but also the selections of the star-castes are appreciable in the film Sadgati. The use of colours /shades, make up, costumes, including the dialect (Language) everything was selectively done in natural format. As in the movie Sadgati, Ray has selected Om Puri for Dukhi, and Smita Patil 'the black beauty a real actress for Jhuriya. These two characters had played the important
roles in the story of Premchand but in the movie the name of Dukhi’s daughter was clearly used that was 'Dhaniya' though this name was nowhere in the text of Sadgati. Here one thing is necessary to be noticed that Dhaniya was the name of Hori's wife in one of the famous novel of the author, Premchand's 'Godan' the last finished novel.

During the Rasa analysis of the story. It is obviously observed that the story begins with the Karun rasa and ends with the same. The same thing happened with the film, the journey of the rasa leads ultimately to the Karun rasa. But as there were many sub-stations with variety of experiences are found during the midst of journey to the destination. Similarly this thing was applicable in the movie and in the text of Sadgati too. The blending with overlapping of the various Rasas can be observed and felt.

The story of Premchand begins with the idealistic approach. He has depicted the plot where the man and woman were doing their household work together. Dukhi was brooming and his wife Jhuriya was mopping the floor with cowdung. It was portrayed with the developed thought as the husband and wife are the two wheels of vehicle who equally shares the burden of the family. "Dukhi the tanner was sweeping in front of his door while Jhuriya, his wife, plastered the floor with cow-dung" (Rubin 195).

But Premchand has not shown these things at the Pandit's home. No question of equality has been shown there. The cinematic version of this story goes two steps ahead to this. The film maker has tried to show the deplorable condition of women. The women were treated as the commodity, as a machine of giving production of progeny, born to be dominated and insulted by males (See. Fig.5.5). This all can be observed when Pandit gave an example of himself to his followers (Jajmaans) that his wives got died and the present one was his third wife. In this scene he had tried to console the Jajmaan for forgetting the first wife died of some unknown reason and
convince to re-marriage for the forth coming generation. For proving his selfish point of view the pandit used a Shloka of Shrimad Bhagvad Geeta, the mythological book of preaching containing the philosophy of perfect life, action and deeds. He had mis-interpreted and mis-used the shloka for just proving his own statement true. Watching this scene, the spectators are compelled to generate the Roudra Rasa for the contemporary society of the contemporary society and the people especially against the Brahmin is the only caste which is supposed to be literate among other communities and the mis-use and mis-interpretation of the mythological books for their own selfish purpose. The intention of their preaching was not for the welfare of the other communities and society but to achieve and satisfy their selfish purpose. Over all it can be said that hypocrisy in the form of Purohitism creates the Roudra Rasa. For this Premchand, has described the daily routine of the Purohits in the text.

After washing his hands and feet at 8 o'clock he would begin the real ceremony of worship, the first part of which consisted of the preparation of bhang. After that he would grind sandalwood paste for half an hour, then with a straw he would apply it to his forehead before the mirror. Between two lines of sandalwood paste he would draw designs of perfect circles. After this he would take out the image of the Lord, bathe it, apply the sandalwood to it, deck it with flowers, perform the ceremony of lighting the lamp before it and ringing a little bell. At ten o'clock he'd rise from his devotions and after a drink of the bhang go outside where a few clients would have gathered: such was the reward for his piety; this was his crop to harvest (Rubin 196).
The film maker also shows all the activities in details as the Pandit followed the application of vermillion and sandle paste on his forehead and arms, touching and wearing of the holy thread the ‘janeoo’. In order to proceed this scene the film maker has used two important scenes to prove symbolically. The scene in which Pandit ji was performing ‘Aarti’, the musical sound of ‘Garud ghanti’ the bell was also heard and seen but the film maker kept good control over the camera here. The darkness was shown in place of the picture or idol of the God. Here the film maker has left the space for a pause and pondering. In the next scene attached to the previous one the film maker shows the Ravana’s grand idol with ten heads situated at the centre place among the separate residences in the vicinity of the Brahmins. These two scenes have been used ironically by the film maker to make satire on Brahminism through these, the one comparing the Brahmins with Ravan (the proud-ful evil spirit who used his knowledge and power for destruction and finally got himself destroyed alongwith his kingdom by the good spirit i.e. the incarnation of lord Rama). The film maker has tried to establish the mythological fact that the Brahmins were the progeny of the Ravan’s generation. Due to the Pandit’s behavior of ego, selfishness and misusing of his knowledge generated 'Krodh' (Anger). Its Sthaibhava is the Roudra Rasa, which generally occured due to the conflicts, clashes of not matching the thoughts aroused against the opposite circumstances.

In both the genres of Ray and Premchand the Roudra rasa aroused when the Panditaine the wife of Pandit mis-behaved with Dukhi. She throws a burning piece of coal at Dukhi on request for igniting the smoke pipe given by the 'Gond' by which she got him burnt. This shows the hatred/cruelty of Panditaine for the poor people of lower caste for entering inside the house (See. Fig.5.6). The Panditaine said to her husband in the text.
If there's a tanner or a washerman or a bird shooter, why he can just come walking right into the house as though he owned it. You'd think it was an inn and not a decent Hindu's house. Tell that good-for-nothing to get out or I'll scorch his face with firebrand (Rubin 198).

It shows the established social evil of 'untouchability'. Dukhi accepted this behavior applied against him in this movie as his 'destiny' of punishment of admitting entry in the residence of a Brahmin. It happened in the text when Dukhi got burnt with the coal piece thrown by the Panditaine. These conditions of Dukhi's acceptance were his own fault. In this state the film maker had made this scene possible through a dialogue delivered by the character himself (See. Fig.5.6). In the text of Sadgati it has also been described that-

He said, 'Pandiayin, Mother, it was very wrong of me to come inside your house. Tanners don't have much sense-if we weren't such fools why would we get kicked so much?
(Rubin 199).

It was the result of foolishness otherwise why the tanners & other lower caste are to be beaten by fist and kicked. In both the genre, in the story and its visual representation the Gond Chikhuri played an important role of raising the voice against the exploitation of the poor and mis -behaving with them. Through his voice he had tried to introduce the real condition of the 'Dukhi'. He made satirical/ironical comments over the happenings and unwanted behavior. In visual representation, the facial expression and body language of 'Gond' expressed the anger through his voice, sound, eyes, way of standing and gestures the nervous vibrant thunder could easily be realized. He was the only resident in the vicinity of Brahmin caste, he was well
known with the behavior and attitude of Brahmins. On one hand Dukhi’s weak physique, ill health and innocent behaviour and on the other the selfish and wicked behaviour of Brahmins were described excellently. The good blending of the *Roudra rasa* with the *Karun Rasa* could be expressed magnificently through his portrayed character and picturization. Ultimately when Dukhi died of chopping the log then Chikhuri again tried to finish the unfinished task of provoking, arousing and revolting against the exploitation of the people of lower caste by the *Brahmins* just for sake of Brahminism. He tried first to make Dukhi realized this fact but his attempt was in vein. Thence he attempted to raise the same issue with the dead body to make people aware of the cause of Dukhi’s death. Premchand had written about that incident but the film maker attempts on picturization of Chikhuri’s attempt by adding the dignity and the spirit of revolution which shows the hope of upcoming change in the power of toleration and suppression which is quite sufficient to ignite the spark in future that would lead to create fire. Chikhuri’s attempt shows a lot when he went to the Dukhi’s community far away from the Brahmins to suggest & convene the people. Here the fear arouses in them from the investigation and interrogation by police but in the movie Chikhuri not even tried to arouse fear of police in them although he has raised the voice against the exploitation of poor, innocent people of the so called lower caste.

The significance of the *Bhayankar Rasa* (fear) is found respectively.

Satyajit Ray has depicted the inevitable scene when neither a single man nor a woman appeared even to see Dukhi’s dead body except his wife Jhuria. He has tried to prove that the Indian rural people are not only illiterate but full of innocence. They have ability to understand the good and virtuous things but their power of taking decision had been gone due to long suppression under slavery of Mughals, Britishers and Indian aeristocratic class of feudals also. They had been habitual of obedience to
the orders. They cost their self confidence. Even today there is too required a voice, an appropriate guidance to them which might lead them to actual 'sadgati' the deliverance.

In the scene of the film when Dukhi's body including his face was covered with perspiration, he was taking deep breath, feeling stomach ache, throws the axe aside. That time his inability, frustration is shown clearly by the film maker (See. Fig.5.8). Even he shares his thought and condition with Chikhuri about his empty stomach that is hunger and ill health. Chikhuri had suggested him to ask for food by informing about his hunger to Pandit and Panditaine, but he denies and asks for 'bidi' to smoke which Chikhuri did not have but he invited him to his own hut for smoke pipe and tobacco. The same thing has been described by the author with minute details.

He was drenched in sweat, panting, he sat down exhausted and got up again. He could scarcely lift his hands, his legs were unsteady, and he couldn't straighten out his back. Then his vision blurred, he saw spots, he felt dizzy, but still he went on trying. He thought that if he could get a pipeful of tobacco to smoke then perhaps he might feel refreshed. This was a Brahman village, and Brahman didn't smoke tobacco at all like the low castes and untouchables. Suddenly he remembered that there was a Gond (Rubin 197).

This signifies the social reality of the labour class in the text as the author wanted to elaborate which shows how these intoxicating items and material became the part of lower labour-class people as a substitute of food for forgetting hunger, which ultimately became the habit from requirement of their own. For a while they
could be the source of pleasure and intoxication, finally they ruin the men's lives. This process of working seems quite similar with the loan of land lords so-called 'Sahukars'. At first the borrowing loans gives pleasure but the compound interest ruins the life, which is efficient to turn the peaceful life to restless one. Here Dukhi's way of fulfilling the hunger substituting through smoke pipe filled the eyes of viewers with the Karun rasa. The *Roudra Rasa* also aroused for the cruel Pandit and Panditain like people of the community when it enforces the man to extinguish the fire of hunger through the fire of tobacco' slow poison'. The author Premchand has shown in the text that Dukhi took the smoke pipe through Chikhuri and he asked Panditaine to provide fire. The same thing was also conveyed through the film but in the film it was shown that Dukhi was standing outside the hut of the Gond, Chikhuri went inside his hut to bring the pipe. Here the film maker has shown the established hierarchy of the castism of that society in which the Gond caste was slightly at the upstairs in comparison with 'Chamaars'. From the beginning of the story both the creators have mentioned very clearly that the castism was well settled in the contemporary society with untouchability. When Dukhi said to Dhaniya about arrangement of 'Seedha' for Pandit. He said about going for purchasing the things to donate to the Pandit. Further he suggested that she should go with Gond's daughter or wife and let her touch the things but he would not allow herself to touch them.

Take Jhuri, the Gond's daughter to the village merchant and bring back all the things we need. Let it be a complete offering- a full two pounds of flour, a half of rice, a quarter of gram, an eighth of ghee, salt, turmeric, and four annas at the edge of the leaf. If you don't find the Gond girl then get the woman who
runs the parching oven, beg her to go if you have to. Just don't touch anything because that will be a great wrong (Rubin 196).

Premchand has written about the ill health, inability of Dukhi in the text of Sadgati. He had also mentioned in all the textual works of which were ordered by the Pandit to Dukhi to do and whatever he could do. In addition to it the filmmaker gave all the minute description and beauty of the Indian villages and the life of the people with their way of working with the help of camera and light which are the tools of film making.

In the film the Pandit told Dukhi to perform all the activities just like text except 'lippai' mopping with the cow dung instead of that he ordered for brooming in the film. In this scene the research of the film maker for proper presentation of the rural activities to show the naturality is observed. In the scene when Dukhi was brooming he had collected the dust and garbage on the broom stick itself with the help of his feet and hands. At that time of carrying straw he had done it through the sacks. At the time of chopping log when Pandit provoked Dukhi in loud voice, his victory of strong determination over the weak health was clearly shown on the screen. During the scene when Dukhi performed more than his efficiency he had applied the axe very fast with an honest attempt (See. Fig.5.9). The son of the Pandit staring at Dukhi with great exclamation and surprise, as feeling of shocked shown through the eyes and other facial expressions by looks at the applied force of Dukhi. At this moment Dukhi's every drop of perspiration were glazing entirely in the sun-set's light. This filled the viewers with surprise including the Pandit's son, with whom Chikhuri was also standing behind peeping all. That filled with great Adbhut Rasa for wonderful timing of presenting everything co-relating with one another. By observing the expression of Chikhuri it can be assumed clearly that he had understood the upcoming
death of Dukhi. He realized that the Pandit would have no more time to exploit Dukhi as the limits got over. By watching this scene the Karun rasa generates.

The exploitation of Dukhi seems more than his power of tolerance because his death took over his life and let the soul free from that curse of hell. In the text the physical state of the Pandit and his lethargic behavior was not understandable but in depiction of the story in visual form gave the opportunity to study the so called Pandits of contemporary society. Their stout body, inactive, lethargic gesture of non-doing man was understandable who seems being like a shirker. The death of Dukhi taught and compelled them to work, though for it Dukhi had to die.

After long lamentation Dukhi’s wife went there in that rainy mid-night. Every tear of her eyes with the drops of rain enhance the power of pity filled the eyes of viewers. When Jhuriya knocked at the door of Pandit but no one replied to her heart throbing voice. It was felt as she knocked at the doors of viewer’s heart, which were closed and ignorant. Even in the other scene when Brahmin community told in anger to do something for removing the untouchable man's body from their vicinity. Due to that their routine work of religious rituals could not be performed properly. They were not at all more affected by the death of a human being, but more conscious about that the body was of a tanner. Their cruelty shows that not even the specific Pandit but the whole Brahmins were stone hearted having lack of humanity in their aptitude. This fills the viewers with the Roudra Rasa against the whole Brahmins’ community.

In the film when Pandit tied up the rope in one of the Dukhi's feet with the help of a dried branch shows his awareness and consciousness for untouchability though he dragged the body harshly at mid-night (See. Fig.5.10 and 5.11). It is shown that the skies were also wailing in the form of rains for this dreadful deed.
As the sound of thunder in the form of paying tribute taught the innocents silently tolerance. It seems that the nature wanted to convey those things always would result in that way. Finally the Pandit left the dragged dead body where the carcasses of the animals were also laid and spread here and there (See. Fig.5.12 and 13). This scene of the film is full of Vibhatsa Rasa and pity. The Karun rasa leads to the Shant rasa and puts a question mark over the limits of the exploitation. That indicates the excess of downfall of humanity. It again filled the viewers with the Karun rasa being compelled to analyse the causes and its validity of occurrence. The question arouses whether it would ever end or it will be moving on continuously and letting the humanity die alike Dukhi for just the sake of caste, creed and religion.

In the text the author has portrayed the end scene with the touch of more sensibility and bitter reality, when the Pandit left the dead body after dragging to that barren land the author has written that the dead body was being consumed through snatching flesh by the hawks and vultures. Only its imagination after reading: filled the reader with the Vibhatsa Rasa. In the text the author has mentioned the reward of Dukhi’s service to the upper castes and the curse of birth in lower caste at the last episode in concluding phase of the text. “Out there in the field the jackals and kites, dogs and crows were picking at Dukhi’s body. This was the reward of a whole life of devotion, service and faith”(Rubin 203).

Its visual re-presentation was also impossible especially at that time, for an instance it is imagined if it could be presented in the visual form then it would be excess of the Vibhatsa Rasa definitely. The excess of anything is not good for its progress. The movie maker could also bear the loss of it because the making of the film is a commercial business of required joint efforts of many in collaboration.
In the text and in its visual form the one thing has clearly been mentioned in the last phase of the story that the Pandit took bath and sprinkled the holy water 'Ganga jal' all around of his home after resuming back from the leaving of Dukhi's dead body and he sprinkled that holy water on that log including the axe.

Premchand has left some space for readers to understand and analyse because he has written for the literate ones while depiction of the story in visual form is to all and that is the change of medium. The film maker has made every aspect in crystal clear forms so that the viewers might understand about the main theme of the film without any doubt. Hence the filmmaker strives to make the central theme more convenient to transform from mind to heart. In the film the sprinkling of the Ganga-jal on that log and the axe and chanting the Shlokas (religious verses) loudly indicates a lot. The film maker has depicted in this way to make the viewers conscious about the established social evil of the castism, untouchabilty and exploitation of the labourers. The one has tried to teach the viewers that the process is going on unceasingly it would not end with the death of Dukhi. The Pandit's reaction of sprinkling the pious water for 'shuddhi' (the purification) indicates to make the other one like Dukhi.

The depiction of social evil of untouchabilty and forced labour were wonderfully dealt with realism by the film maker Satyajit Ray which generates the Roudra Rasa for the causes and wickedness enough spread in Indian society but it ultimately generates the Karun Rasa that is the prominent one.
Fig. 5.5: The Pandit encouraging the disciple to remarry to someone. The sense was to treat the women as an article of commodity.

Fig. 5.6: The Dalits were compelled to bear the circumference of limitations drawn by the upper class people.
Fig. 5.9: Anger shown during cutting the logs by Dukhi.

Fig. 5.7: The scene representing the evil of untouchability and maltreatment.
Fig. 5.8: Helplessness of Dukhi Pondering 'what to do' after getting tired.

Fig. 5.10: The Pandit is tying a knot with a rope to the leg of the dead body of Dukhi with the help of a stick lest he will touch it.
Fig.5.11: The brutal scene of dragging the dead body of Dukhi.

Fig.5.12: The dead body of Dukhi lying on the ground where carcasses of the animals are scattered.
Fig. 5.13: The closest scene of the dead body of Dukhi during the action of dragging by the Pandit.
Poos Ki Raat

*Poos Ki Raat* is another wonderful story by Premchand which presents another picture or condition of poor’s sufferings. The story is significant in many ways. It shows that how man and animal faces or handle natural calamities. For the resistance in the sufficient situation how they create a great bond between them they over come from the irresistible natural situation through their unity. The story also highlighted this principal that though one is very poor and one is animal not very civilized still possess equally the power of tolerance, richness of love and adjustment. Poverty and other barriers like crucial natural situation can not lessen one’s enthusiasm.

Like the character of Hori in Premchand’s novel *Godan*, the Halku of *Poos ki Raat* was mainly the peasant. The curse of feudalism and poverty along with the loans with their growing interest had caused and compelled them to become a labour from a peasant. According to Indian climatic calendar ‘*Poos Ki Raat*’ is the coldest night. According to Indian astrology it is assumed that in that month nothing auspicious rituals can be done. As the author Premchand has written a lot about Brahminism and such sort of a social evil hidden in the name of religious rituals. It can be said that Premchand has shown hypocrisy lies in Indian society in the name of religion. He has penned those facts of his time to make the people understand the society of before pre-independence and circumstances behind his writings.

On the basis of this story the same titled tele-film was made by Gulzar. It can be asserted *Poos ki Raat* as the dark black gloomy cold night which turned the little suffering of Halku in the form of more from less. The night of transformation from omen to the peasant, labour or slave filled these life with more pain and insecurity.

In the text premchand has introduced his hero Halku by saying that Halku is Halku 'light weight' only by name. This contradiction between the character's name
and his physique can be easily observed in its visual re-presentation. The film maker Gulzar selected Raghuveer Yadav as Halku a short heighted man of stout personality with good health. Here the importance of selection of the star-caste is very necessary for any visual re-presentation of the text. Through selection of Raghuveer Yadav as Halku the film maker justified the quoted lines of Premchand. "He moved his heavy body (that gave the lie to his name)"(Rubin 53).

This sentence makes the reader to laugh at that generates the *Hasya Rasa*. It shows the film maker's sense of adaptability of the text in visual form during re-presentation.

The film maker depicted Halku's adverse circumstances of poverty, his way of sleeping in cold night while watching the farm was appropriately described through perfect use of proper particular words. He described all the minute details of poor conditions and requirements of Halku. The presentation of these poor circumstances his arguments with wife and Zabra, the dog all the essential requirements have been presented. Gulzar made every effort to fill there the colours of reality which were marvelously portrayed in visual form with all household accessories in the background scene like the utensils, mirror hanged over the walls, the bottle of vermillion were kept on the shelf. It shows an importance of it in Indian society in context to a married woman. The film makes tried to show the need and requirement of blanket in his poverty through the scene in which Halku was showing blanket to his wife by spreading which was full of big holes. Through the big holes of the blanket the face of Halku and his wife were clearly shown with the help and techniques of camera (See. Fig.5.14). through the humorous dialogues the film maker had tried to depict it the heavy feeling in a light way. The satirical presentation of Indian rural poverty fills the viewers' eyes with tears. It generates the *Karun rasa*. 
Premchand has described that the saving of money has been done by Halku in the acknowledgement of his wife but in cinematic form the wife of Halku had saved three rupees in a piggy bank (small box) (See. Fig.5.15) without telling Halku. She intended to give him surprise for his blanket. By this device the film maker has shown the woman's caring attitude with her husband, performing management skill by saving money and importance of piggy bank in Indian villages.

He'd saved the rupees from his work, pice by pice, for his blanket. Today he was going to throw it away. With every step his head sank lower under the burden of his poverty (Rubin 54).

Gulzar has started the film from the night scene in the field where Halku was guarding with his dog. He was making various types of loud sounds and his pet dog was barking loudly. Halku was talking to himself as soliloquies of the drama, about the cold weather. He ordered Zabra, the dog to go on barking to drive the intruders away. He heard some kind of noise so in order that. Lest 'Neel Gaya' one of the species of wild cow of 'blue colour' would damage and destroy the crops of the field. That wild species was in abundance in that time but now a days. It is going on the way of extinction. They could always come in herds. The picturization of the Neel Gayas in herds is very difficult so the filmmaker gets just delivered the dialogue from the mouth of Halku to inform the viewers about such hazardous cattles. In picturization the filmmaker substituted the cause by fire which destroys his farms (See. Fig.5.16). In the Premchand's text the crops of Halku's field had been destroyed by a herd of Neelgayas that could cause the end of the crops. So Halku makes sure to live hungry and starve for the rest of the year. Here it generates the Karun rasa. “Fortune's arranged everything very well. While we do the hard work somebody else gets the joy of it (Rubin 54).
In the text Premchand elaborated to show the Zamindari custom but Gulzar made a dialogue conveyed through the Halku when Halku said to Jabra 'Don't sit like Zamindar, I am not your servant, come and help me, bark! but a thing is really truth the Zamindaar is of your creed definitely' This dialogue conveyed a lot about Zamindaari custom. According to the pre-independence time of India, Zamindaars, the Landlords of pre-independence period had not any kind of their own business. They were simply busy in sitting and ordering the innocent working people of villages. They always believed in slavery and live to exploit the others. Halku and his wife loved Zabra, the dog very much as their son so Halku used to cover him by blanket in the cold night of Poos (See. Fig.5.17).

Jabra probably thought he was in heaven, and in Halku's innocent heart there was no resentment of his smell. He embraced him with the very same affection he would have felt for a brother or a friend (Rubin 55).

In the movie of approximately twenty five minutes Gulzar has shown two night scenes the first at the very beginning and the second at the last. The torn and tattered blanket of the first scene got stitched by patches in the last one. Halku brought cow-dung cakes for fire. The arrangement of these things shows Halku's spirit for saving himself from cold night. During the first night at the beginning Halku sang a few lines of the folk song composed by the great 'Bundelkhand's poet 'Isuri’ the words of that song were -

'Jab yamraj pakadle bainya ho jaye chori si,

ekdin jal jane hori si;

'Isuri'kehat samar ke chaliyo umaar bahut thori si.’
The use of these lines in visual adaptation by Gulzar gave the movie a great touch of folk song usually sung in the village for passing the leisure time. These quoted lines of the greatest poet are full of philosophical knowledge and ultimate truth of life and death. In the film Halku was aware of his poor condition realising his poverty, wanted to get rid of it, for that, does a lot of labour throughout day and night. While the reader goes through the Premchand's story text Halku sometimes seems to be lethargic but while watching the movie Halku's activeness is remarkable (See. Fig.5.18). He dislikes are to be pinched to refund the debt of borrowed amount by any one, for saving money; that is why he returned the amount saved by his wife for blanket instead of the borrowed principal amount with its interest to the lender.

He put off the lantern even into deep darkness of midnight. He knows that the match box cost one paisa telling that it was a need for the next day which was very valuable to earn to him. In the end Munni, the wife of Halku was anxious after observing the field as the combusting crops. In the text it has been written. "The blue buck were devastating his field and Halku went on sitting peacefully near the warm ashes" (Rubin 58).

Ending of the story is full of idealism Halku pretends to have stomach ache at night before his wife. He made that lame excuse for defending himself from the blunder mistake of long and deep slumbering during that the Neelgays intruded approaching inside the field and ruined all the crops. Being her husband he made an emotional attack at the soft corner of the tender heart of his wife. He misused the opportunity of her blind affection. It generates the Roudra rasa for Halku's pretension in his nature, though after knowing the destruction and ruins by the Neelgays. The Karun rasa definitely generates in the minds and heart of the readers for the poor couple because they are representatives of the Indian peasantry. In Indian scenario of
pre-independence period, the means of agriculture were not sufficient and the conventional method of farming was entirely based on the climate and manual labour of the whole family of the peasants.

The ending of the film is thought provoking, full of realism. It provides the reason behind it why the farmers have to run away toward the other manual labour. They are compelled to leave the fields and even to leave the profession of peasantry. Hence it was obviously shown in the movie from the sowing seeds in the fields, irrigation and other manual labour for guarding the crops up to its ripening. Hence it is an evidence of the story teller that- "There were animals eating his field just when the crop was ready. What a fine crop it was! And these cursed animals were destroying it" (Rubin 58).

This process takes near about four months and a slight slumber of a single night could easily be enough to destroy the four months' labour including dreams and the borrowed amount from the money lenders. The Roudra rasa is aroused for the maladjustment and mismanagement of the society as well as the Karun rasa to the boor and poor peasants whose easement has been snatched through their poverty and debts. After all the film maker and novelist could prove that rest and comfort can not be the destiny of a peasant.
Fig. 5.14: The scene of a big hole of blanket through which Halku’s face revealed.

Fig. 5.15: The scene of handing over the saved money for a new blanket by Halku’s wife but the betrayal from the destiny as the right use of that money could not be possible due to the Interest payable to the money lender.
Fig. 5.16: In the film the scene of the crops - grazing by the wild cows could not be worth picturized so the film maker has shown the combustion of crops.

Fig. 5.17: Halku realizing pain of cold of Zabra, the dog so he is trying to cover it with his own torn blanket.
Fig.5.18: Halku was toiling in a shop as a labour in days and works as a watchman in a field at night to earn for both ends meet.
Bade Bhai Sahab

The author, Premchand had been a teacher in the beginning of his professional career. Further he joined as the inspector of schools also so it is obviously to be mentioned that his objectives would certainly have been to unveil the deficiencies and flaws of the then time educational curriculum, methodology and evaluation process of the answer books of examination. After all he had been a scholar in a school so he could have incorporated the mentality and day to day problems of a dull alongwith an intelligent student. It is a fact that both type of the characters are found in the reviewed story 'Bade Bhai Saheb'. Although the author, Premchand had the bitter experiences of a step mother, since he faced the poor condition as well in whole life from childhood to the last breath. In spite of all he always kept connected himself with education, so he knew and understood better all the merits and demerits. He was a part of a joint family also so he knew the duties and liabilities towards the elder ones of the family including responsibilities for the younger ones. In the text of Bade Bhai Saheb Premchand had used all these elements to weave the plot of the story.

The place of the elder one in the family would never be substituted by the younger one who might become very intelligent and witty. Being illiterate and less educated he had the power and right to instruct also to give guidance to the younger one. It is the moral duty of the one as Bade Bhai Saheb did in the text and its visual representation also.

Just because you got a first division this time you're all puffed up-so pay attention to what I say what if I failed, I'm still older than you, I have more experience of the world. Take what I say to heart or you'll be sorry (Rubin 163).

I'm five years older than you and I always will be. The experience I have of life and the world you can never catch up
with even if you get an M.A. and a D.Litt. and even a Ph.D.

Understanding doesn't come from reading books (Rubin 165).

These are the points very rightly projected by the author. Sometimes the reader might be astonished by the preaching of *Bade Bhai Saheb* towards the younger brother though he failed twice and thrice in the same class but never felt himself defeated. One can say that this type of action taken by the *Bade Bhai Saheb* as a dictator was right according to him but in fact he is projecting himself as a very sincere and responsible elder son of the family. The Roudra rasa can always be felt through the behaviour of *Bade Bhai Saheb* besides the pathetic feeling that is the Karun rasa generated in favour of the younger brother. The feeling of the rasa was vice-versa applicable in contradicting situation over *Bade Bhai Saheb* when he failed twice and the younger brother was filled with pride on himself. Then the *Roudra Rasa* for him was felt. *Bade Bhai Saheb* had been feeling sadness and shame but he never felt jealous of his younger one. Though the younger one is observed naughty and even seemed to be of duel mentality he never denied the instruction of *Bade Bhai Saheb* but his inner feeling was always against the preaching of *Bade Bhai Saheb* though the younger one is almost obedient to his elder brother having regards by heart towards his elder brother yet his age did not allow him to follow the instructions. As well as all the instructions ordered by *Bade Bhai Saheb* are beyond his thinking level. Premchand has described about the British Monarchy including the various past Kings keeping the Ravan in view that he had been the proudful king of lanka but the author admired his qualities also.

*Ravan was a master of the earth.*Such kings are called 'Rulers of the World'.These days the extent of the British Empire is vast, but their kings can't be called 'Rulers of the World, (Rubin 161).
The younger brother was always involved in playful activities so the scheduled time of his story was just passed on in vein. The time utilized by younger brother for his study is not sufficient to according to Bade Bhai Saheb. He expected that younger brother should give much time to his study instead of involving in other playful activities. These feeling leads to the chief components of the Roudra Rasa.

For geometry, well, God help you! If you write a c b instead of a b c your whole answer is marked wrong. Nobody ever asks those hard-hearted examiners what the difference, after all, is between a b c and a c b or why they waste their time torturing the students with it (Rubin 162).

The Bade Bhai Saheb elaborates the English literature, composition, grammar, Algebra, Geometry and History of England. He protests against the bookish studies and admires the informal education obtained through the experiences of life. Through Bade Bhai Saheb Premchand put a satire on the education system and tried to reveal the follies of the present education system according to Premchand the bookish knowledge by cramming lessons with word to word is not helpful in one’s life it is only the theoretical knowledge. This point of view is presented by Premchand through the character Bade Bhai Saheb though he has been portrayed as the crammer in the text as well as in its visual form. He had been doubtful for the paper setters, evaluation manner of the answer sheets/books. He proclaims that they never evaluate the answer books with their open eyes.

It's not easy to memorize these king's names. There were eight Henrys- do you think it's easy to remember all the things that happened in each Henry's time? If you write Henry the Eighth instead of Henry the Seventh you get a zero (Rubin 162).
It is a matter of great pleasure that the film *Bade Bhai Saheb* has been produced by the M.G. International Hindi University Wardha with the great efforts of its Vice Chancellor Vibhuti Narayan Rai who allowed the production team to make the film. The director cum script writer of the film is Riyaz Hassan. The film is good for the common viewers but for the readers of Premchand's story it gets disappointed. The selection of the role playing characters is not appropriate in accordance with their age. It means the star caste is not up to the marks.

The costumes, the accessories, the scenes' locations are not appealing much as they do not reflect the social conditions of the age of Premchand. The film maker added nothing from his own side required in the movie. It will not be wrong to say that the film is a true imitation of the text but what the viewers expected in movies that is lacking. The film maker used a narrator there, so there is lack of dialogue delivery was observed, necessity of it is to be felt while watching the movie.

The film maker uses the tools of making the film as camera and light etc perfectly for creating special effects (See. Fig.5.19). These effects have been used to show sometimes the *Roudra Rasa* during the expression of anger of *Bade Bhai Saheb* and sometimes to show the mental condition and inner thinking of the younger one in the condition of dilemma. It is quite admirable in the film which was expected also from the industrious film maker in the present age of digitalization.

Premchand’s peculiar style to present idealism in the end of his stories as he was influenced by Ghandhian philosophy. The story *Bade Bhai Saheb* is one of the example in which directly or indirectly Ghandhian philosophy is reflected i.e., realization of self faults and changing of heart. The same thing was established by the film maker through the character of Bade Bhai Saheb (See. Fig.5.20).
During self realization of both the *Bade Bhai Saheb* and the younger one the Karun Rasa is generated while they were embracing at each other. Then *Bade Bhai Saheb* ran towards catching the kite with his younger one.

My brother embraced me and said,' I don't forbid you to fly kites. I'd like to do too. But what can I do? If I go off the track my-self then how can I watch out for you? That's my responsibility (Rubin 166).

Depiction of this incident at last gets the viewer thrilled and shows the retaining of the childhood and carefree life of whatever Premchand has written about the established education system of the country. The Macauley's system has been concurrent to, carry over from the past, could not be changed which had the hidden objectives of the feudal society. In the so called British education system the poor people might not get knowledge lest they would make any protest against the governance. The author has written with an intention to get changed the conventional monotonous pattern of imparting knowledge to the students for mental development.

"They say, "Write an essay on punctuality no less than four pages long". So now open up your notebook in front of you, take your pen and curse the whole business. Who doesn't know that punctuality's a very good thing? Man's life is organized according to it, others love him for it and his business prospers from it. How can you write four pages on something so trifling? Do I need four pages for what I can describe in one sentence? (Rubin 162).

The film maker used the props to decorate the walls of the brother's room of that hostel. The pictures of great philosopher Vivekanand and great politician Sardar Patel and Saraswati, the goddess of knowledge are hung on the walls which are used
to beautify like ornament on the walls of houses particularly in the educational institutions. Now-a-days the people have forgotten their philosophy, their principles and their works of public welfare. Though they were the trend setters of their age, they had changed the conventional pattern of doing and thinking in logical manner. So the use of the pictures of these great people is somehow the expression of desires of change in waiting.

In the text as well as in the visual re-presentation the *Bade Bhai Saheb* is not found an ideal one who preaches his younger brother. He had himself diverted from studies, drawing and designing various shapes of creatures and writing senseless sentences repeatedly.

And perhaps to rest his brain he would sometimes draw pictures of birds, dogs and cats in the margin of his note-book.

Occasionally he would write a name, a word or a sentence ten or twenty times (Rubin 158).

In the movie the younger one was well known with this fact so he never paid attention to his elder brother's preaching but neglected the instructions. Through a scene when the *Bade Bhai Saheb* again failed in the same class and the younger one passed and got promotion to the next class, the latter tried to console his elder brother making piteous expression of face. The hidden betrayal was lying there deeply inside the younger one's mind. To see such type of people in the society generates the *Roudra Rasa*. They are the treacherous fellows who appear themselves in the disguise of the honest one pertaining affectionate relationships. As an evidence of Indian History the country has been a victim of suffering pain many times due to such kind of people.
Fig. 5.19: Situation of dilemma of Bade Bhai Saheb technically represented by the filmmaker.

Fig. 5.20: The last scene of the movie representing the concealed happiness and the suppressed desires of childhood.
**Shatranj ke Khiladi**

Satyajit Ray is considered as the pioneer of the parallel cinema. He is a man of versatile personality so it is very necessary to know about his personal life, his likes / dislikes so as to know and evaluate his creation's very well.

Satyajit Ray had a natural flair for drawing and he wanted to become a commercial artist. At the suggestion of his mother he joined Rabindranath Tagore's Vishva Bharti University at Shantiniketan in 1940. Trips to near by villages for sketching exercises, were his first encounters with rural India. During this period, he discovered the oriental art-Indian sculpture and miniature painting. Japanese woodcuts and chinese landscapes et al. At Shantiniketan Satyajit Ray also found means to pursue his interest in music and films (Renu 265).

The film maker Satyajit Ray has an important purpose behind the making of the film *Shatranj ke Khiladi*. He wanted to realize the generation the values of the glorifying independence. Through this film he has tried to reveal the curtain from the hidden dark, shameful causes of Indian slavery by the Britishers, the people of England. He has thrown the light of camera on each and every issue through which the reign transcended from Mughals to the British people/company.

As Premchand in his story *Shatranj Ke Khiladi* remarked the name of Nawab of the state Awadh, Nawab Wajid Ali Shah as a representative of Islamic regime. The author uses the name to create the infrastructure of the time for presenting the social reality in touch of realism of the Indian Mughal History and establishment of the Britishers regime in Indian states.
Nawab Wajid Ali Shah had been caught and he was being taken to some secret place. There was neither a stir in the city nor any violence. Not a drop of blood had been shed. Till that day, no ruler of an independent state would have been defeated so peacefully, without any bloodshed. This was not the non-violence that the Gods are pleased with. This was pure cowardice, the kind that makes the biggest cowards weep (203-4).

The role of the Nawab Wajid Ali Shah was played by actor Amjed Khan in the film but his role is not casted as lead role. The main focus of the story was not given to him. Instead of it the activities performed by him, all habits including virtues and vices were focused mainly. As his keen interest was in music and dancing 'Muzra', including writing and listening poetries. His involvement was in religious activities like perform the rite of 'Namaj' five times daily, taking part in processions, playing the roles of Krishna in Rasleelas. All these activities got proper focus through camera with minute details of various touches of royalty. All these things were sufficient to arouse the erotic, the Shringaar Rasa in the viewers' heart (See. Fig.5.22). The scene of the beautiful palace of Awadh, the shining of the gems and pearls carved all over in every accessories of his castle and his belongings, the classical song include the sound of the musical instruments. Premchand has not described all these things in such detail. The chief motive of the author was to show the social reality of the then time society. The author used the description of Nawab's activity as the medium to show the actual status and living style of the society. It always happened as the common men were habitual to imitate the man of high and noble blood being the chief person of the state is considered as the representative of the crowd. The Shringaar Rasa was not felt in
the text during description of the Nawab's activity. So it could be easy to assume if the
King or Nawab was lethargic, inactive and foolish then his (Praja) public could also
be estimated to be the same.

Premchand has not given any information about any kind of treaties. The film
maker Satyajit Ray has given much information in detail about the working style of
Britishers 'English People', their tricks, thinking, having intention of ditching,
befooing and making fun of Indians. Their tricks and hadpneeti / the doctrine of lapse
i.e. seizure policy through signing the treaties were the reasons of their arrival and
establishment in India. Ray has presented all these things including their thought
weaving inside the mind he adopted and chose the place Awadh just to prove their
activities in visual forms with the help of cartoon like creatures by animation
technique of modern scenario in present age of digitalization. He has tried to show the
common behaviour of Britishers. He uses the symbols of cherry fruit and crown and
gave them names of Punjab, Sindh etc to prove as Lord Dullhousi did with these
states. He took them in his custody similarly he wanted to swallow the cherry of
Awadh. Through cartoons and pictures of Cherry and falling down of the crown’s
animation, Ray has shown the intention of Britishers for Awadh state. He has also
shown a picture of 'Cake' as a symbol of Indian states, cutting into small pieces. This
is a factual aspect of the film 'Shatranj ke Khillari' that Satyajeet Ray has attained a
deep perusal of the then time history of the Mughal regime and found out the
impotency and cowardice of the characters of Mirza Sajjad Ali and Meer Sahib who
had been living a luxurious life during the kingdom of Awadh under Wajid Ali Shah
the nawab of Awadh state. Actually Ray's pretension obviously seems to rewrite the
Contemporary Mughal history by making the film 'Shatranj ke Khiladi'. The film
depicts a live telecast of the hidden agenda and intentions of Lord Dullhouzi for the
Indian kings and the people. Ray has artistically depicted the Cherry fruit by animation that symbolizes the states as a cherry to the British Lord. The historian B.K. Shrivastava has established the values of the contemporary society in his book 'History of Awadh' that the English were lurking at Awadh with the eye of the eagle and they strived to lapse it any how. Lord Dullhouzi had told in 1851 A.D. "Yeh cherry ka phal ek din Hamare munh mein aakar girega" (Shrivastava 207).

So the blame of mal-administration was conspired and the Awadh state was absorbed under the British Empire on the Feb. 13, 1856 and the Nawab Wajid Ali Shah was banished to Calcutta. It shows that the film maker collected these informations from studies. The presentation of these things in this way thrilled the viewers' mind with creativity and knowledge of Indian history. In an interesting way through animation at first it generates the Adbhut Rasa and further it generates Roudra Rasa for the Britishers who had come with bad intention for looting and spoiling small industries of India.

There is an important scene of the movie where an English officer gives all the details of the Wajid Ali's daily routine, his interest and hobbies. At that time that officer Ottramm had made fun of the using of Rose fragrance as a perfume. Though movie provides many informations about Nawabi culture like hospitality, body language and culture. Even at the time of signing a new treaty of surrendering, the Nawab made all the best arrangement with all regards when he called on a meeting with him (See. Fig. 5.21).

These facts describe the hospitality offered to the guests by the people of Lucknow which is the fundamental custom and culture existing in their blood. As the King was very sorry and seemed full of pity which was not shown by gestures but his sorrow was felt through the spectators, angle which generates the Karun rasa. Then
the same heart gets filled with the *Roudra Rasa* while the Britishers play mockery on him especially when the Nawab Wajid Ali dismounted his crown and handed over to resident 'Ottram'. That time the Britishers replied that 'that crown was useless to them as they wished the power of the state in waiting for signing on a new treaty. To offer the 'crown' can not be considered as the surrender of the *Nawab*. It was only the way of hospitality according to the culture of Awadh and also the helplessness of *Nawab*. His dialogue and expression prove this fact in the movie.

According to Indian tradition the crown is the symbol of self dignity. This shows the hidden materialistic tendencies of foreign culture and people belonging to them particularly the English. In comparison to the Indian culture which is based on spirituality and emotional feelings of attachments. In one of the scenes of the movie the *Nawab* seems filled with astonishment when he becomes surprized to know that the English company wanted to seize the Indian kingdoms by blaming their regime that their law and orders' position was not up to the mark even it was going to happen the anarchy. Here the King was himself feeling hurt, since his faith was badly broken which was shown in a close-up scene through his mournful eyes with tears. The pain in his heart has been shown in his verse known as *Ghazal* sung by him at the very moment. In the same sequel of the scene he told to one of his courtiers recalling the day of that very composition. The day when he was sitting on the throne of the court and hearing the plea of a poor applicant then those few lines struck to his mind suddenly and ceased to pay attention to that appealing problem of the trial. The musical sound of the verse started rhyming which obstruct the voice of the poor one. To show this scene the flesh back technique was applied by the film maker. In that he has used the various sounds of the musical instruments. This event ironically shows the irresponsible behaviour of the *Nawab* towards the people of his kingdom. The
representation was randomly done by an appellant who effortlessly generates the anger against the *Nawab* that immediately transforms the emotion to the *Karun rasa* for common men. These information were nowhere found in the text.

In the text of Premchand, these things can obviously be observed that the people used to entertain themselves through various activities like flying kites, watching the fight among the speechless innocent animals such as the fight of goats, sheep and cocks etc until and unless, one of them gets injured or caused death. The gambling or putting bets on their fight was the source of entertainment. In that fight the winner of the one leads to the violent death of the other one. "Quail fights were in full swing, while the grounds were being prepared for the round of partridge fights that would follow" (Premchand 193).

The anger arouses at the scene of brutal and fatal fight of the animals and birds against the stone hearted, emotionless people and organizers of the Contemporary society which was evidently licensed by the kingdom it seems so. Those bloodshed scenes of the film create the feelings of the *Roudra Rasa* and the *Vibhatsa Rasa* in the heart of the viewers and then the rasa aggregated is transformed into the *Karun Rasa* observing the disgusting scene of the death of the animals who were sacrificed to produce the viewers pleasure for a very moments.

In this story Premchand uses the aphoristic style that is full of brevity. He expressed social realism through his writings but in few incidents he gave indications about happenings for the readers to understand the situation in detail as Meer and Mirza were extremely involved in playing chess. The author here tried to give the psychological analysis of their wives which were used as representatives of the then time women especially belonging to the Islamic community. It is so that the reader might grasp the entire knowledge and information regarding cultural and traditional
and rituals of the Islamic society of the contemporary time. The film maker by his visual representation has tried to explore the women's status and their behaviour in contemporary society. It includes the state, and the condition. He has depicted them psychologically full of variations as well as the consequences of these conditions with that he has presented them clearly through the characters, attitude and expressions of the women.

Suddenly, she slowed down as though her feet hesitated, being tethered. She was abashed to approach another man directly, one who was not that well-known to her. She peeped inside; by pure coincidence the room was empty. Mir Sahib had moved a piece or two here and there and to establish his innocence, was strolling about outside. This was ample opportunity; there was no stopping her-Begum stepped into the room, upturned the chessboard, and flung some chessmen under the divan and some, outside. She shut the door and fastened the bolt (197).

In the text Premchand has written about the pretension of the headache in Mirza's wife so that the playing of chess could be ceased, and Mirza could give priority paying attention towards her for her company. Due to unfulfilled desire she gets annoyed. Despite many humble requests of Mirza she misbehaves with Mirza throwing away the pieces (mohre) of chess.

Premchand has focused on Mirza's wife showing off desperate anger to show living reality governed by women of Islamic community with that he has tried to say that a man could suppress the women's desire to a fixed limits. If once she got angry then anger would destroy the calmness and softness of heart which would change her behaviour. Such depiction of the women's condition including Mirza's irresponsible
behaviour aroused anger in the reader's mind. The pity is also aroused towards such deplorability of women that is the Karun rasa. In the film the role of Mirza's wife was played by Shabana Aazmi, the famous actress of Indian film fraternity had usally played the role governing with realism. She was shown as passionate wife in waiting for her husband's love. Her eagerness was shown through her expressions. In the film she was well dressed with the Islamic gaudy coloured apparels with various ornaments. She was presented as woman of having glory and richness but the emptiness alongwith loneliness was clearly shown with her expression (See. Fig.5.24). Her attitude had shown the warmth, unfulfilled sexual desires in the scenes of the movie which have been masterly depicted and enough to arouse the same feeling of separation that generates the 'Viyog Shrigaar' (See. Fig.5.23). After this scene of the movie Shabana Aazmi hid the pieces 'mohre', inspite of all that the attachment and desire of playing was continued not ended between Mirza and Meer. Their interests can't get diminished rather though they grow in chess playing. Their craziness (lunatics) shows the men's spirit of desires that where 'there is will there is a way'.

Suddenly they remembered the drawing room's corner of the Vakil Saheb's house where the chess board had always been kept in the position as a decorative piece. So they went there with positive hope. They directly took the position at those two chairs where the chess board was kept (See. Fig.5.26). They took the serious position and started playing secretly though in drawing room there were many chairs and sofas were shown, where they could have a seat their intention was clearly picturized. At that very moment a servant came to them with two glasses full of milk / juice (Sharbat) ie. some kind of shake and kept at the very corner of the table in place of chess board, he shifted the board to the central table of the drawing room. Their
facial expression of shocking and sadness of departing from the chess could be seen when they were gazing at each other with astonishing sense. It was not over the scenes becoming more humorous when both of them came to the central table from the very corner one by one and kept the game on continuously. They had played their chance at least, two or three times. They had fear for society so they had tried to maintain their dignity for they were shown seriously. Here the film maker has shown the social fear of image and artificial/dual behaviour of human personality.

Their bad luck following them. The condition of Vakeel Saheb was very bad. It seemed that he was about to die at any moment as they turned back after meeting with him silently. At that very moment he died since they heard the voice of crying and lamenting. The *Hasya Rasa* was also felt at the scene of the movie situated in Vakeel Saheb's 'Haweli' where both Mirza and 'Meer' had tried to pretend as they had some concern about the ill health of Vakeel Saheb. In this scene of the movie the sound could be clearly heard but they never stopped there. This shows the humanity was lost in them that was the ultimate limit of selfish men shown by the filmmaker. It generates the *Roudra Rasa* for such human beings who had lost humanity. There is the same scene sequel the *Hasya* and *Karun* both *Rasa* generations paralleled contradicting to each other moreover the reader response theory is necessary to be applied here.

After this scene of the movie the actor Sanjeev Kumar who is playing the role of Mirja Sajjad was sitting on a beach under a tree having a stick in his hand. He had drawn the cheques of the chess board in substituting of the pieces *mohre he* used stones, seeds and various small things. That scene of the movie creates the *Hasya Rasa* which signifies their craziness and determination for the chess playing.
The character of Meer's wife has been played by Fareeda Jalal in the film. The director Satyajit Ray has tried to represent the woman who had kept the social norms at niche (an odd number) and would have made her own way, according to her own choice who would not tolerate the insult and unnecessary suppression of men. The woman had shown the caliber of breaking iron shackle (chains) of barriers, subdued and beaten exploitation who could leave the irresponsible careless husband like Meer and Mirza. Premchand had not written these things openly leaving the situation up to the reader's understanding ability, the reason of her disliking the presence of her husband, Meer. The reason was not mentioned in the text, why she wanted to let her husband for playing chess outside from the home spending much time away from the home. The film maker has clearly shown her involvements in extra marital affairs in the movie.

For some unknown reason, Mir Sahib's wife thought it eminently suitable that Mir Sahib stayed away from the house. This was why she never criticised his chess playing; in fact, she would remind him of it if he ever got late in leaving the house. For these reasons, Mir Sahib mistakenly believed that his wife was exceedingly gentle, good-tempered and gifted with a somber nature (199).

In norms of social realism according to Indian culture these kinds of wives can be titled as degraded women but no one tried to seek the reason behind their so called corrupted image of changing the ethical path. The root causes were placed in the initial set up of the patriarchal society. Formerly the men themselves are responsible for all that but later on they became the chief critic of that. This kind of dual mentality of the men is the prime factor of arousing anger in the viewers which generates the
Roudra Rasa. It also generates the Hasya Rasa which arouses on those type of males like Meer possessed proud of hallucination.

The film maker has presented the third woman character of Beghum as Wajjid Ali's mother. She had been represented the witty and decisive woman also possessing such kind of characteristics beyond both the women about whom much have been discussed formerly. This third kind woman character talks with the English officer standing behind curtains discussing legal logics and pronounces her decision that she would certainly visit the Queen Victoria for seeking justice. It means that she had efficiency of discrimination between justice and injustice. She could easily understand the conspiracy & diplomacy of the Britishers who visited to her intending that she would mediate between the Nawab and the Britishers. But in the films her appearance in this scene where she stood behind the curtain shows the 'Parda Pratha' with that her face expression reflecting the confidence even her eyes were broadly open shows suppressed anger ever her position of sitting shows a lot of her firm attitude.

In this particular scene the gesture of the mother of Wajid Ali could be observed that she had the glamour of bravery in her shining eyes, the tenderness of woman's heart here mixed with stiffness against the Britishers for sake of her son the 'Nawab'. The state of nature of the woman was marvelously blended with one another which at last thrilled the viewers with astonishment showing the existence of the heroic power inside the women having courage and self confidence (See. Fig.5.25). It generates the Adbhut rasa.

There is vast difference between the ending of the movie and the text. According to the textual ending:
They were attracted to pleasure, but they were not cowards. Their patriotic sentiments had dwindled shamefully—why should one die for the king or the kingdom? However, there was no lack of bravery in personal matters. Both were wounded and fell down, and there they died, suffering greatly and slowly. The same people who did not shed a tear for their king, died in the defence of a chess piece, the vazir (206-7).

The main characters of the text Meer and Mirza killed themselves just on the trivial matter of their personal image, identity and purity of blood. Though it was written in the text that they were not coward fellows since they saw and heard about all political crises happening around them but their game was going on as it was without an interruption.

The condition of the state had become truly frightening. The company forces were advancing towards Lucknow. There was uproar in the city. The citizens were taking their families and retreating to the country side. The two chess players were not bothered in the least (202).

But in the movie they fought for a while and Meer tried to shoot at Mirza with fearful expression of the Bhayanak Rasa but ultimately they again started playing. Their chess playing is not sufficient to portray their attitude in the scene. They started eating together the Paratha's with Kawab and enjoying playing chess without king, the piecee (See. Fig.5.28). They put out the pieces / chessmen (Mohre) of the 'king' and delivered a satirical dialogue over there at this moment. Here the film maker did not let them die to carry over the success formula of the film industry. There is a one more reason behind the ending that the film maker wanted to prove such type of men
as impotent who have lost all the man's qualities. Killing is the quality of valour so to keep the arms is an easy task but to use them is not an easy one. That's why in the film during depiction of the scene the film maker shows arms hanged on the wall as a decorative piece just to show off the bravery. Hence in real sense bravery lies inside the men not in the arms. Reverent Hindi critic and writer Kamal Kishor Goyanka has appreciated renowned film maker Satyajit Ray for selection of Premchand's story 'Shatranj ke Khiladi'. In his book 'Premchand: Adyayan ki Nayi Dishayen' Goyanka has admired Ray's unbeatable efficiency and skill for the description alongwith Premchand's description of the visual narratives.

Satyajit Ray has at last explained and proved a natural factor by the last scene that the people who were dissolute ones that means involved in evil habits, who were irresponsible, who always tried to run away from their own duties and responsibilities of family, community, society, state and the country. They would lose their bravery and manly power. India had faced such a terrible phase in the past just because of these kind of few coward, irresponsible and dissolute men. It had to face the slavery for many years to which the film maker has tried to portray the despair and compelled the viewers to feel the same suffering and pain of such dreadful wounds for realization of the value of independence to feel the responsibilities and to understand the real conditions and to stop the re-happening or repetition of the same state. At last the movie generates the Karun rasa for the real past of the India (See. Fig.5.27).

It might have happened with the reader of Premchand's story Shatranj Ke Khilladi that they could perhaps not understand and feel the contemporary conditions of the Contemporary society. It may lack to generate such feelings and emotions at that penetrating level. The visual representation made by Satyajit Ray would definitely arouse feelings and emotions providing proper knowledge of facts and
realities of the Indian history in an interesting colourful manner. He had presented the minute observation with causes and consequences. Through his film he tried to give the golden opportunity to the future generation to feel the past unforgettable years before their birth. It enhances the beauty and validity of Premchand's text of 'Shatranj Ke Khilladi'. On Account of these qualities Amrit Rai in an interview for Sarika appreciated the film 'Shatranj ke Khiladi' based on the story of Premchand commenting that- "It is really a good film."(63)
Fig. 5.21: Scene of a meeting of treaty signing by Wajid Ali Shah with General Uttaram.

Fig. 5.22: The splendid prosperity of Wajid Ali Shah's Durbar.
Fig.5.23: The wife of Mirza Sajjad Ali living in pain of isolation and waiting for her husband.

Fig.5.24: The woman depicted belonging to the Mughal Culture.
Fig. 5.25: The Mother of Wajid Ali Shah, her complaining attitude with confidence of expecting justice from the Britishers.

Fig. 5.26: A scene of the sick Vakeel shaeb’s drawing room of which one corner was furnished with the table of chess. The two chess lunatics are viewed in the scene.
Fig. 5.27: The two chess lunatics chess players are viewed at play in a barren land beyond reach of the vicinity.

Fig. 5.28: The two players eating parathas and playing chess disappearing king’s piece without anxiety.
Idgaah

Prremchand’s famous story *Idgaah* revolves around the social issues of poverty and a child's maturity in an un-matured age pertaining to childhood. The dealing method of poverty is quite different in this story from the other ones. Basically Premchand has used the festival of *Eid* as a tool of medium for analysing poverty. In common way a festival denotes symbolic as the occasion of merry making and spirit of celebration. But according to this story for the people of poor section of the society every festival symbolizes the sadness, their celebration and tradition become just a formality that is merely necessary to follow the ritual only.

Like other women of the Islamic community Ameena being a grandmother of a small child also wants to celebrate *Eid* with Hamid but her monetary condition does not allow her to do so. She had to continue to follow up the rituals so she made strong efforts to arrange the ingredients of *'sevainyan'* the special sweet dish of *Eid*. Any how she could manage to hand over three paisa as *'Eidi'* to Hamid to enjoy the fair at the *Idgaah* premises. In the story Ameena's helplessness was clearly depicted by the author that she didn't want to celebrate as she missed her son who was died of cholera and the daughter in law was also died of an undiagnosed disease that appeared due to scarcity of the medical facilities, illiteracy and social awareness. These were the social conditions which the author depicted. Hamid's age has been described as a child of four to five who was totally ignorant about his parent's death. For him his parents have gone on a long journey and would return soon with very gifts to him.

Pondering about Hamid's grandmother's responsibilities and her circumstances including support-less, helpless social status, her old age without earning sources from anyone show her poverty and available discrimination of the society in two dimensions i.e. the rich and poor. These causes are quite enough to feel sadness inside
the heart of a reader that generates the *Karun rasa*. It seems that Premchand endeavour to apply Marxist theory on to the so-called society where there the society has been divided into two classes the rich and the poor ones and where the former-class always tries to dominate the later one. Through this story Premchand tried to unveil the problems and suffering of the people living below the poverty line. Hamid has been shown filling up a new colour through *Eid* in Ameena's colourless life, which had seemed to her as a burden in the beginning of the story but later on proved fruitful to her specifically. *Adhut Rasa* is also found to be felt in the story when a child of four or five could think of her grandmother that she burns her fingers during making *chapatties* without having tongs. As it is a common saying that every gift should be evaluated on the basis of the giver's intention and emotional feeling not to be judged according to the face value of the so called gift.

The visual representation of *Idgaah* was made by the film maker, lyricist and versatile man Gulzar. It is a kind of tele film of 00:22:37 duration. In this visual the selection of the stage actress Surekha Sekari for Ammena's role seems a perfect selection. After reading the story *Idgaah* and watching its visual representation the prominent *Rasa* which occupy the heart and shuffling the mind is with *Roudra Rasa* against such discrimination which snatches away the childhood from Hamid and makes him mature and logical taught him the method of comparison, inculcated the feeling of sacrifice, suppressing own desires to make someone happy. Sacrifice can be appreciated as a matter of honour and prestige only when an adult person performs a task of greatness for the welfare of the society without the fruitfulness of the same task. But if it is found to be performed by an innocent child substituting his own childish desires then it should be evaluated as a crime against the child but the causes behind it created by the contemporary society that compelled him to do so. Actually
this symptom should be marked as betrayal by the society which is higher to the rich and farther to the poor ones. This kind of sacrifice by a child is not beneficial for the doer. Even it is dangerous for the society rather than the children in the forthcoming generation also. Hamid presents various logics and gives plea in favour of buying iron tongs that it is a toy of glamour and prestige. He had tried to convince to himself and other children by giving his points in comparison of other's toys that his toy was full of utility and it could be performed and used in multidimensional tasks. As it could be used as symbols of Fakirs or Suphies (See. Fig.5.34 & 5.35), as a gun of a soldier, as a weapon for wild animals, even when the discussion was going on the utility of the tongs with the other boys who had made adverse comments for the tongs. They narrated that his tongs would have to fall into the fire regularly then while answering the question Hamid protested in applaudable sense that only brave men could face the fire. One thing should be noticed here about Hamid that in the story he was ignorant about the death of his parents though death is the universal truth and is not a reversible action. But Hamid is well known to the social scenario and circumstances.


His companions could only understand his logics only not his emotions for his grandmother. In this story, also Premchand has also clearly mentioned the expansive presence of corruption in police department which is supposed to be loyal, honest,
responsible and protective to the public but the author has shown their involvement in such illegal activities. It shows the author's intention to reveal the established social evil of the contemporary society. Through the character of 'Mamu' the maternal uncle of Moinsin was shown as constable in police department who had been disbursed got twenty rupees as salary while he used to send to home fifty rupees per month Moinsin stated this fact during description of the event.


The *Roudra Rasa* generated against such employees of police department definitely deployed to serve the poor, foolish, innocent, illiterate people of India. The reader will feel the Karun rasa for their foolishness and innocence to the person whom they believe in, for their security and protection from any wrong/illegal incidents. They themselves were corrupted with impure deeds and thoughts. It is to be mentioned with great anxiety that the Hamid of Gulzar's *Idgaah* was not shown as a boy of four-five year's like Premchand's *Idgaah* but he has been presented as a young boy of twelve -thirteen years of a juvenile age. But Gulzar has marvelously presented Ameena, the old grandmother, being the only guardian of small child Hamid. She has been portrayed in this way as filled with spirit of celebration despite of being so poor. She has arranged a new *'kurta payzama'* for Hamid in a surprising way; though at the beginning she told him that she has arranged nothing new for him she could arrange
only the 'Isarband' but further she gave him surprized and made him 'sevainya' and also gave him three paise as an 'idee'. She had followed all the rituals even in such adverse circumstances. This spirit of Ameena's celebration in such situation of struggling with adverse circumstances filled the viewers with positive energy, generated the Veer rasa for her. There is a famous saying which is necessary to recall and quote here in Hindi- 'man ke hare haar hai, man ke jeete jeet' (where there is will there is a way). The Karun Rasa is generated through the apparels of Ameena, through her activities. Whenever she touched the hot plates, all her fingers were shown as they got burnt, she tied them with piece of clothes as bandages. Her eyes were filled with tears (See. Fig.5.29).

Premchand has portrayed the Islamic religious customs and rituals very minutely in his story. He didn't write about the sacrifice of goat, such ritual is the act of full of brutality and blood-shed for sake of the God's name as there were many customs in Hindu religion also. He just tried to put forth the virtue of Islamic community like simplicity, unity, discipline (See. Fig.5.30 & 5.31). There is proper system of celebration, making 'bazzu' before prayer at the Idgaah. Though the film maker Gulzar has also shown a lot about the Islam religion, but the depiction of minute observation were not eye-catching. Alongwith the one remarkable, noticeable thing about this in the movie was the huge gathering at Idgaah. The people of every age were shown in visual re-presentation. They all did prayer simultaneously systematically in disciplined way; then they all wished each and every one by embracing one another without any discrimination of the rich and the poor. It represents the unity in Islam. There is an important hidden social message. It shows that there is a single status left in the eyes of the God that is humanity and love so each and every one is the same in front of the Almighty.
Fig. 5.29: The scene of Ameena tying up the pieces of cloth over her burnt fingers during making chapatis.

Fig. 5.30: The simultaneous bowing of thousand of heads in prayer at Idgah showing discipline and integrity without discriminality of wealth and status.
Fig. 5.31: After the Namaz the people embracing each other sponsoring emotions of love.

Fig. 5.32: Mehmod, Mohsin, Noorey and Sammy spending their amount of eidi on the shop selling mithai.
Fig. 5.33: The boys buying toys at a shop excluding Hamid who suppressed his desires.

Fig. 5.34: Hamid glancing at the cymbals of a fakir.
Fig. 5.35: Hamid's companions discussing over the tongs and Hamid pleading in favour of it.
Kafan

The title of the Premchand's story 'Kafan' termed as 'the shroud' in English is significant to his philosophy of life i.e. realism through idealism, revealing the social injustice and nakedness during the contemporary society of feudalism. The poor people who were cursed with poverty, compelled to bear the life without food nourishment and proper clothings. The story portrayed hypocrisy of custom of covering shroud at the time of funeral of a dead body has been portrayed with its importance. Premchand put question mark over the reason between the discussion of Madhav and Gheesu who made their pleas for its purchasing and to collect money for that purpose. The film maker Rajesh Sisodiya, made the visual re-presentation of the story Kafan. It is of fourteen minutes and thirty-five seconds. The film maker has also endeavoured to raise the same question by process of thinking in the viewers' mind. This thing somehow filled and aroused the Roudra Rasa in the minds of the readers as well as the viewers about the socio-economic conditions of such crossing limits of poverty and hypocrisy.

The film Kafan begins with the threatening by the land lord for not coming to the services of land owners. The two lazy fellows Gheesu and Madhav were listening but they pretended in front of them. At the same time they were revealing the social-fact of exploitation of labours the suppressed class to which they represent. In the next scene thrilling painful voice of Budhia's tolerating who was bearing labour pain, lying all alone on the cot in the empty muddy cottage. “Budhiya, the son's young wife, lay faint-ing in the throes of child –birth” (Rubin 186).

With this scene the film-maker simultaneously focuses the camera over the two prominent characters of the story 'Madhav' and 'Gheesu' who were sat around the fire, busy in roasting and eating potatoes which were stolen by digging from other's field. Through their exchange of dialogues between them during that adverse
condition shows their inhumanity, and careless behaviour towards a woman who represented the whole feminine sensibility contemporary of the then time society. After arrival of 'Budhia' as a daughter in law in the family the entire house was well arranged and managed by her only. She also shared the responsibility of labour. She has become the earning member. She helps the family by serving in household works in other's family, those two fellows became too lethargic.

A woman is such wonderful creation of the God, who is really versatile in nature, a single person can play various roles and responsibility in one's single innings of life, very efficiently, from cradle to the heaven as daughter, Kanya, beloved, wife, mother, caretaker, and finally as the Goddess who bestowed with the quality to give life to other ones. As it is well versed – in the book Subhashit Ratna Bhandagar.

कार्येण मंत्री करणेषु दासी, भोज्येषु माता शयनेषु रंभा।
धर्मेन्तुकूला क्षमया धरित्री, भार्या च पादयुण्यवतीह दुर्लभः।।

(‘सती वर्णनम्’ 351)

To give life to the new one is not an easy task. A woman has to struggle between life and death. She has to bear the unbearable pain during giving birth. The time span of pregnancy is not irremarkable. It takes nine months inside her small miraculous womb. Despite of all these sacrifice and devotion, women are still treated as commodity in this patriarchal world. The age in which Premchand has written 'Kafan' was the most worse and deplorable time of women in the society. Even the common men' were not in a good condition due to the flourishing time of feudalism, colonialism and imperialism. The people below the creamy layer were ill treated and exploited by the creamy ones. Women’ who are still being considered as 'secondary sex’, the question of their existence had been moving around in whirlpool during pre-
independence period of India. Here the *Karun rasa* automatically compels the viewers and readers to think about the social status of the women, who are considered as next to the God on earth for having such feminine qualities and abilities; but they could not get the proper responses, which they should get. Madhav and Gheesu remained the same as it is after the death of Budhia as they were before the arrival of Budhia in their life but Budhia gave them feeling and realization ultimately at last. The irresponsible behaviour of Madhav and Gheesu generates the hatred to such fellows who act in such careless way towards the woman who was very important part of the family and this hate is transformed into the form of *Roudra Rasa*.

The *Karun Rasa* can also be aroused for Budhia at the time of her labour pain which leads to her death but the same *Karun rasa* (See. Fig.5.36) can be felt for Madhav and Gheesu also which is converted from the *Roudra*. After analysing the socio-political economic condition of the poor people who were compelled to do work without payment as a slave. As it was depicted in the text and visuals also that the labours and peasants who were not lethargic but actively doing their work in comparison to Madhav and Gheesu who were suffering inspite of their hard work. There is no more difference between the social status and sufferings. At the end of the story when they sat at the liquor shop they had discussed in an intoxicated state they could reveal the hidden cum naked social truth about the hell and heaven after the death and also about the custom. Here the author and the film maker too presented the Indian ritual satirically/ ironically, through the narratology of both the respective creations in form of discussion between Madhav and Gheesu, when they were planning and wandering to purchase the 'shroud' for the dead body of Budhia. At the cost and texture of the shroud in the market through their dialogues they had made a satirical comments which reflect the living standard of the women and poverty in
Indian society. "What a rotten custom it is that somebody who didn't even have rags to cover herself while she was alive has to have a shroud when she dies!" (Rubin 191).

In the end of the story 'Kafan', Premchand has used mystically describing lines of the Saint 'Kabir' 'thagini kyon naina jhamkavey' (See. Fig.5.37 & 5.38).

In a society where the condition of people who toiled day and night was not much better than theirs and where, on the other hand, those who knew how to profit from the weaknesses of the peasants were infinitely richer, it's no wonder they felt like this (Rubin 187-88).

Those lines are not only inspirational but they had been providing the reader that both Gheesu and Madhav are superstitious as they believe in fortune and try to forget the bondage of life with death. The life cycle runs through just like a brook inside a forest and it cannot be easily understood by the outer sources of the life. It can only be imagined through the philosophical ideology. Premchand has tried to elaborate the vast episode of the struggling life without the income sources. The knowledge attained through books which is derived through the rise and decline in the life style of the people of weaker classes. It can be observed that the very 'Shant Rasa has been aroused through the satisfaction of both the characters Gheesu and Madhav who are idle sneers before the death of Budhiya and after her death as well. They were presented as entirely worriless and negligent of everything though the plot of the story has been woven with the very influence of the Karun Rasa.
Fig. 5.36: Budhiya's death scene after prolonged labour pain without careful attention due to poverty.

Fig. 5.37: Gheesu and Madho drinking wine bought of the collected money for the shroud of the dead body of Budhiya. The scene of appraisal of Budhiyas deed as she could provide them edibles and drink even after her death.
Fig. 5.38: The reflected scene of dead Bhudiya showing happiness by getting rid of curseful life after observing Gheesu and Madhav.
Work Cited


