India has a unique distinction of producing the largest number of films in comparison with the rest of the world and in many languages as India is the country of diversity having many castes, creeds and languages. Every common man needs to love and watch movie either in cinema houses or on videos/celluloids and through cable connection on Television but the ultimate thing is that how they watch. It is estimated through several data and rough graphs that an audience as large as India’s entire population flocks to its cinema houses every day now and then. Films have played a major role in developing and shaping the post-independence Indian identity.

Stories are an essential part of every human culture. They help us to understand one another and our place in the world. These stories inspire us and interpret whether they are written, spoken, or acted on the stage or screen. Since the beginning of the cinema, literature has always attracted the attention of all the creative film makers.

Like literature especially the fiction, films have also served for the benefits of the society in various ways. They are also very useful and emphatic medium to portray social, economic and political realities of the Indian society at different times in every decade. As Nichols writes in his book:-

"the cinema 'reproduces' reality: this is what a camera and film stock are for- so says the ideology. But the tools and techniques of film-making are a part of 'reality' themselves and furthermore 'reality' is nothing but an expression of the prevailing ideology." (Nichols 25)
So whatever the author Premchand has written in his works about the society is the same as it has been picturized by the film maker during the transformation of the genre. When a film is made based on any literary text, there could be one of the many interpretations of the work. When such a film is made, the images presented through it are the manifestations of the subjective impressions that the filmmaker has received from the literary text in which he makes an instrumental effort by adding touching fragrance of his own thoughts.

The script of the films is literature itself and a 'special' literature is thought to have images and in this way in any movie, words are the keystone of the images. Besides, there is no cinema without word and without physical space. No literature can be known to exist without images in some ways. On the screen, stories are seen with opened eyes and in literature with closed ones.

Cinema, having greater audio-visual spectacle, pushes other numerous images, imagined by the readers through the suggestions of the printed signifiers to the background and gets the height up to the sky in the grandeur of thoughts and imagination to the fancy. Literature and cinema are the narrative arts. It is obviously to be comprehended that the literary language and the cinematographic language are the two different and specific systems of communication. The first one uses words and the second one images but the aim is the same. That is to tell and present the entire story which comes out of the language to turn into a source of emotions and of feelings. Moreover, the cinematographic script in itself is the materialization of the relationship between literature and cinema and vice-versa. Sometimes these variations lead into the shape of convergence or somewhere they are transcribed into the shape of divergence.
Being an exclusive study of this complex process of mediation from printed words to screen images, the thesis focuses on one of the legendary writer Premchand’s fiction and its visual re-presentation. This research will appeal to anybody who possesses interest in the textual and visual interface as well as the students and scholars of literature, film, media and cultural studies. Fortunately, media have become an important part of the studies of higher standards which leads to the study and research in the fields of cinema. Further, it glorifies the way of writing material related to cinema not only quantitatively but qualitatively also. Literature and cinema are always interrelated and pour influence on each other. The movies' adaptation of literature is not only produced and made in our country but also in foreign countries. There had been many authors, who are related to different works according to their capabilities in Indian film industry as the story writer, dialogue writer, lyricist, actors, producers, directors and so on. They played their parts in various fields and they have also affected the cinema.

Now it is quite clear that literature and cinema both of art have long line of lovers, followers and spectators. Some of these have the same purpose of entertainment for the society so this research work is going to play the role of a bridge in between these two different forms of art trying to establish co-relation. It is a well known fact about Premchand’s work that his works are nothing but the true and real picture of the society. In this research only a few work could be opted which found representation through Indian cinema, serials and documentaries or it can be said that visual representations of fiction like Godan, Gaban, Shatranj ke khiladi, Kafan, Idgaah, Boodhi Kaki, Poos ki Raat Sadgati and Bade Bhai Saheb could have been incorporated. Both cinema and literature are the mirrors of the society, reflecting an image of society but because of their different approaches, tools and limitations which
made them limited with regard to their sense of appealing to some extent. So the research work is to find out the facts that whether the social reality presented by Premchand can be represented by visual representation or not and if it is represented, so up to what extent it is represented having the same appeal or not which is to be found in the Premchand's work.

Several literary issues, regional, national and international problems have always been portrayed through cinema. Cinema has established the relation of give and take with many other national and regional works on literature. It can't be bound by any languages. It is free from all narrow barriers of conservative thinking. Since decades this evolution process of making meaningful cinema based on literary writings has been getting retarded. Only few movies have been made on literature. Since last two decades Indian cinema is under the influence of globalization and consumerism. So the production depends upon the market value.

Even the Indian cinema has been honoured several times for giving lines to the poetic stanzas of the songs and versed poesy; otherwise the modern and post modern poets have shown the exit door to them. Cinema also influences the literature, in fictional writings and dramas the words, fantasy, dreams, scene construction, pre-illumination (purva deepti) are few term directly adopted in literature from films.

Criticism is the task of a person where one has to watch, to study, to comprehend and to analyse the things put before him to be criticised. The job of any literary and cinematic critic before critical analysis, the one should know and collect the information of film making in present and past. The one should gather the information of commercial objectives including intellectual, socio-political and cultural propagandas. The one must keep these things in mind how these information's through cinema effected the viewers and readers, its importance is to what are the
merits and demerits behind its creation to the common and literary men especially the persons of literature. A critic should have the knowledge of audio-visual media which had not only been the modes of communication, information technology and entertainment means but also bestowed the knowledge and expression of reality. If a question is put forth as curiosity whether literary person or author could give the prominent place of the global realities in one's creative writings without the help of cinema. The reply will be definitely no. For literary person of India belonging to both Indian and foreign literature are important, similarly the Indian-foreign movies for grasping the hidden meanings and understanding the realities of the lifestyle inside and around the globe. It is necessary to make comparative study on them, to know the actual descriptions of reality and to find out how it sharpens the edge of reality to what extent it is depicted or can be depicted, in which medium it is better. If the amount of difference is varied in literary writing of reality in comparison to cinematic presentation then it becomes the legal duty of a literary critic to find out the valid causes and sources. If this act is done sincerely and seriously then the critical study of cinema and literature would be a benediction for the literary readers, film reviewers and research scholars of the same field. The creator of art the author as well as the film maker are totally ignorant of the fact that when, where and what the one influenced by up to which limit the one is totally unaware but their effects can be observed in its creator which governs making the one overpowered consciously or unconsciously.

Every spectator of the Indian cinema is a critic. It has own point of view, which can be expressed among one's closer ones. The one could not be afraid of while discussion on own perspectives and logics. Every individual spectator has its own intellectual power, knowledge, experiences, awareness, interest, the taste of
aesthetics, belief, ideologies and the power of expression so their view may vary at the level of comprehension.

There is found abundance of mode of entertainment which are now-a-days available around men's approach like T.V. DVD, internet etc. In spite of these revolutionary electronic gadgets the cinema is still at the top among all. It has immense potential to keep aside all modes of entertainment. Among cinema lovers and viewers with common to special men and the literature readers of literature can be easily found in the same queue of spectators. These spectators do have only purpose of entertainment in their mind but without informing them cinema influences them. Their mind get strived to maintain co-relation between them. Whatsoever the viewers could see and hear they treated and felt it like reality or fantasy they all surely get influenced by it. The reason behind it was the reel moving lifelike. The Production and presentation through images of thoughts and values somehow evolve the process of influence into the human psyche. The analysis of cinema is in other words is the process of understanding and to make it understandable by the logics of its production and presentation. The adaptation of a literary text into a cinematic script requires a certain amount of liberty for the script-writer. It becomes an extremely difficult proposition when the liberty of compositor of the text provides the one use of folklores and legends. In case of literary texts that belongs primarily to legends and folklores, the movie adaptation is comparatively more straight forward and easier as compared to the text that do not come across to be about folklores or legends at the surface level, but enrich the texts by their subtle presence throughout. In transformation and adaptation of text the filmmaker must have to be very careful during its visualization. The film Gaban which is based on Premchand's novel and its adaptation into a movie with the same title, attempts to explore the points of
convergence and divergence between the two art forms. Attempts have also been made in this work to examine whether these adaptations could change or redirect our understanding of the texts, those issues and concerns which are aroused in the text. It does not mean that the analysis of the film is an easier task. There are many illustrations which signify that the true analysis of the films is very responsible and herculean task. The writing about adaptations of cinema, in cinema, on cinema or related to cinema evolves serious study and research a trivial negligence is worth a lot in this field because a single scene of cinema possesses the power of many pages.

Every visual re-presentation has embossed a strong influence on the psyche of a common man who often tries to identify oneself with the central character of the film, imagined as a hero or the heroine. For every special to common individuals, cinema is an integral part to their lives; it is not destroying, killing, or wastage of time approximately three to four hours. It proves a new hopeful lesson of life to learn, to feel, to experience, to realize and to enjoy full of zeal for them. The silver screen provides them an option, a choice, an opportunity for an escape from the realities of their boring melancholy routine and even sometimes provides solutions for their unutterable personal hidden problems. They provide them a kind of refreshment as well.