

## TRANSFORMATION: TEXT-SUB TEXT-TEXT: A STUDY OF FILM ADAPTATION IN CONTEXT WITH *THE WHITE NIGHT*

**Janki Naynesh Bhatt,**  
Research Student (Ph.d),  
Hemchandracharya North Gujarat University.  
Patan (Gujarat)

The contemporary literary scenario is marked with multifaceted interdisciplinary approach. Scientific and technological enhancement has enriched the horizon of regional literary movements. The western set of literary values and principles have considerably been challenged by the non-western groups of literary intellectuals. The hegemony of traditional author centric critical approaches has been shaken with discovery of new context oriented, text oriented and reader response approaches.

Twentieth century marked complex association of multiple ideologies pertinent to various disciplines other than Literature and Literary Criticism. In effect, formalism, a close study of plot structure, narrative perceptions and symbolic imagery in a text, Structuralism, study of text as a system of various signs, and New Criticism, the text-oriented close study of ambiguities, ironies and paradoxes in an individual text, became dominant in academia.

For a long time, there has existed an interrelationship and mutual influence between literature and other forms of artistic expressions. This has resulted in painting and music based on works of fiction, drama and poetry, as well as literary works emulating pictorial styles and musical structures. The creative exchange between literature and film was initiated in the last decade of the 19th Century. Initially, film was most related to photography and painting. Literature shares with film the ability to employ the structures and devices of narrative. Sequence of images on screen told a story and this is equivalent to the sequence of words on page. The use of language in film established firmly the connections to literature.

Films, just like in literature, present i) action ii) images iii) words replicating life. Literary works also have a stylistic and thematic basis in a realistic presentation of characters and incidents. Theatre, initially, seemed nearest to film because of the common use of actors and sets. Critics agree that films have a stronger affinity with fiction, especially with the pronounced emphasis on narrative. However, the primary thrust of literature is linguistic; the thrust of film is imagistic/ visual and immediate.

Film draws from the tradition of live theatre which includes techniques of staging, lighting, movement and gestures. From the novel, film draws from structure, characterization, theme and point of view. From poetry it draws from an understanding of metaphor, symbolism and other literary tropes. Film can extend into areas of the innermost privacy and consciousness just like poetry does.

Popular film developed with the emergence of the 18th Century novel. Both the 18th Century novel and film relied heavily upon realism as a technique. Early films were concerned,

just like with realism in literature, daily lives of ordinary people. The subject matter and audiences was people of low social standing.

An analogy stands out for film and literature. The basic structural units of the novel were replicated in film. In the novel we have: the word, sentence, paragraph, chapter and the entire novel. In film we have the frame, shot scene and sequence. The word in literature and the image in film were similar in so far as they are visual phenomena, both perceived with the eye. By and large, therefore, film is considered as a branch of literature. Filmmakers are indebted to literature in a wide variety of ways. Since literature is a narrative art intent upon creating images and sounds in the reader's mind, then film is obviously literary- an extension of the older narrative arts.

Film adaptation is a derivative work of transferring literary text into a feature film. From earliest days of cinema, adaptation has been as common as the development of the original play. In society as well if analyze, audience accept films more than text because the common class does not possess the ability to enjoy the text.

In literary field, if we refer to the new emerging genres, then, translation studies is getting the distinct recognition as a genre. Referring to the history of translation, it was struggling with the main text to search for its own identity. The translated texts were received as subtext supplementing the main text. However, in effect of post-structural theoretical development, especially Roland Barthes' specifying Text as distinct entity from that of Work, Translated texts are received as individual entity for study. This research proposes to study the whole process of film adaptation with a view to examine the possibility of Film as an individual literary genre.

### **Theoretical perspective:**

Translation Theory has been debatable issue among the academicians, professional translators, researchers as well as common translators. Translation occurs as a habitual phenomenon during the multiple language usages which, arguably, requires no specific skill or theory. On other hand, it is argued that translation occurs in brain which associatively incorporates cultural, social, psychological behaviors beside mere habitual implications. Translation is ultimately an extended interpretation skillfully drafted in another language; the whole process is considered as scientific. This interpretation is not mere transformation of source text into target text, of source codes into target codes; in fact, it creates the whole of new text carrying the similar essence of the original one.

Translation in India was not considered different than creative writing. The translations of Indian epics, the Ramayan and the Mahabharata, into various scriptural stories in varied Indian languages are, arguably, no separate subtext. However, the modern Indian languages translations focus upon the specificity of translation as a distinct art that requires special skill and artistic sensibility. Translators, remaining faithful to the both source and target languages, transmit exact codes, especially linguistic ones, interwoven in original text through strict imitation. Translators consciously attempt to retain the style, socio-cultural strands intact with least changes made in translated work. The whole process can be technically termed as transliteration which can narrowly be interpreted as *conversion of text from one script to another one*. The earlier conversions of religious Sanskrit texts into distinct regional languages, which aimed at availability of classical texts to the common readers inhabiting in different regional areas, can be considered as examples of transliteration.

The transliterations may lead to mistranslation due to certain limits; linguistic, cultural and psychological. The process of transliteration mainly relies on the set of synonyms in both source language and target language that enables translator for exact transcriptions. However, it is observed that there are no any synonyms in any set of linguistic codes; each term has its own essence, sense and tone. For instance it is found difficult to translate Hindi term “mala” and Gujarati term “pu~y” and like into exact English retaining the same essence of the word. The term “rosary” chosen to replace mala may carry the similar notion of small balls stringed in a lose thread which is used for religious enchantment and prayer; however, the actual entity rosary and mala are drastically different as both significantly represents distinct cultures; the former one represents Christian and the later one Hindu. The translators, then, prefer to incorporate the term *mala*, in italic, to retain the cultural essence intact.

Many a time, transliteration faces the problem in translating the peculiar words of source language as the concept associated with that term does not exist in the culture, geographical area of target language or radically inappropriate to the peculiarity of the source term. For example, the words like “Chotra”, meaning the high place around the tree which is used to sit in leisure, and “Otala”, meaning the small space in the front of house used for sitting in leisure, are difficult to be translated into English because we may not find such entities like *chotra* and *otala* existent in English culture.

Translation, then, cannot be mere conversion of texts from one script to another; the whole process of translation involves other strands to be taken care. The conversions of source codes into target codes occur at various levels like: syntactic, semantic, and lexical. The translation of this type can be termed transformation whereas translator interprets the socio-cultural and psychological codes of the source language and consciously attempts to find out the codes of target language that represents similar interpretations. The suggestiveness of codes is mainly focused upon while transforming the text. Certain phrases loses the denotation while being translated following the process of transliteration; wherein the suggestiveness of the phrase ought to be interpret and should be translated following the process of transformation. For instance, the Hindi phrase 2as ka3na, used for a person waiting for someone cannot be transcribed as “cutting grass” in English as it does not denote the same or even similar suggestiveness; hence, requires skilful transformation.

Bearing all the essence of source language, the texts, translated/transformed into socially, culturally, and linguistically distinct system of codes, are considered as the sub-text, less than the main text. Sometime, the translations are considered as the imitation of the original source. The sense of binary opposition: original/duplicate occurs to groups of intellectuals who consider translated texts as the shadow of the original source text and do not give considerable importance to such texts.

Translators, using the liberty in peculiar frame work, transform the source text creatively into altogether distinct form, genre retaining the very suggestiveness of meaning of the source language. The term transcreation can be used for such creative translations that transcend all the limits through creative conversions of the texts. The translator, remaining faithful to the suggestive meaning of the source text, transmits all the codes of resource text transcending the context, forms and genre as well. For instance, transformation of Othello by William Shakespeare into Hollywood film and into that of Bollywood film Omkara by Vishal Bhardwaj. Film adaptation is considerably part of translation theory wherein the imaginative verbal suggestiveness is interpreted through visual medium using various techniques. Film adaptation

has enhanced the literary translation producing good numbers of films adapted from various literary works. While adapting text into film, translator offers visual experience of literary events, imagined or unimagined, to the viewers; and, in so doing, enlivens the sensibility through the screened interpretations. In literary translations it is the translator who governs the system codes of the translated text solely, whereas, in adapted films, director, actor and set and other aspects govern the text collectively. The film is mainly governed by director producing actual literary experience on screen; however, it depends upon the actors understanding and exhibiting the sense of literary experience, technicality like set, lights, and camera.

Film adaptation, just as translation process, can be classified at three various levels: transliteration, transformation and transcreation; denoting the same concepts as that of associated with literary translations. Film in comparison to literary written text and adaptation are, like translated texts, considered sub-text, less than the main one. Transcreated film adaptations of famous literary texts are, arguably, evident of creative transformation of main text that enriches the literary experience of the viewers; hence, such film adaptations ought to be judged as separate valuable text. The next section of the paper analyses the short story *The White Night* (1848) by Fyodor Dostoyevsky, the French film adaptation *Four Nights of a Dreamer* (1971) directed by Robert Bresson, the Hindi (Bollywood) adaptation *Sawariya* (2007) directed by Sanjay Leela Bhansali and English adaptation *Two Lovers* (2008) directed by James Gray with a view to examine the process of transcreation.

### **White Night**

White Night is a short story narrating the relationship between two lonely individuals reciting in St. Petersburg. It is the story about the relation which took birth, grew, flourished and demolished within four nights.

### **First Night**

The narrator narrates his experience walking on the street of Saint Petersburg. He shares his affection towards the atmosphere during the night in the city. He is inclined towards the night duration because at that time he is used to watch people and has built up good pace with them. Moreover, he is acquainted with the houses in the street and it feels to him as if the walls tell him the story how they were painted and renovated. He feels alone during day time because he comes across new faces. He stays in an apartment with old, non-social maid Matryona. Proceeding, he tells the story of his relation with Nastenka, a girl whom he saw crying and later saved her from a harassing stranger. The conversation between them, while walking to Nastenka's home, informs about the lonely state of mind and the solitude of life to the readers as well as themselves. At the door of Nastenka, both of them decide to meet next night and share their life stories.

### **Second Night**

Second meeting introduces Nastenka and they become friends. He addresses himself as a 'dreamer' and tells his life story. He dreams everything, every time consisting, befriending poets, to have place beside a girl etc. Through his speech, the utter loneliness is being exhibited and thus Nastenka assures to be his friend.

### **Nastenka's story**

Nastenka relates her story and says that she lives with her grandmother and passes their livelihood on grandmother's pension. Pension being insufficient, they rent out their house to a lodger, whose death replaces a young man closer to her age. The young man silently woos her by giving books and inviting them for theatre. Soon he has to leave Petersburg to Moscow and Nastenka insists him to marry her but it is being refused due to lack of money. He departs

promising her to return back after a year. A year has passed; neither he nor his letter has reached Nastenka yet.

### **Third Night**

The narrator assures her pure friendship, but deep within, he truly loves her and out of that love he helps her writing letter to her lover and waits for the reply. She has become too much comfortable in being friend with him but he feels despaired and alienated from her as well.

### **Fourth Night**

Nastenka becomes restless in the absence of her lover whereas, the narrator continues comforting her to which she is too much grateful. Ultimately, at a weak moment he confesses his love to her which puts question mark to their existing friendship. He insists not to meet again if she is uncomfortable; but she urges him to stay back. They take a walk during which she feels hopeful that their relation might get romantic some day. But they pass by a young man who stops and calls Nastenka. He turns out to be Nastenka's lover into whose arms Nastenka jumps. She returns to kiss the narrator but departs with her lover leaving him all alone and broken hearted.

### **Morning**

Nastenka sends an apology letter to the narrator for hurting his feelings and thanking him for the great companionship. She also mentions her marriage with her lover within a week and expects his arrival. He breaks into tears and wonders his own future to be without companionship and love.

### **Four Nights of a Dreamer**

Robert Bresson, a director who has made the French adaptation of White Night in the year 1971. The movie starts with the hero, Jacques walking on the street of Paris. It's a night time and he passes by a lady on a bridge with a book in her hand. He observes her and finds something strange; he continues walking but keeps on turning to watch the activity done by the lady. He watches that the lady puts off her shoes, keeps it on the railing and prepares herself to jump in the river. He returns and tries to stop her; but she denies listening to him. The police come and stop her to do so. He escorts her to the home but they don't talk much; but Jacques says her that he will be waiting for her the next night at the same place. The second night when they meet, both tell their story and it is represented using the technique of flash back. Jacques says that he talks to no one, just follows the girls and fall in love with them several times. This shows his internal loneliness which is understood by Marthe. Marthe says her story that she lives in an apartment with her mother and her mother lodges male lodgers every year in her house. Once there comes a PhD student as a lodger who woos her, observes her, but she doesn't pay attention. Once she was observing herself nude in the mirror and indulges in to a mute communication with him. She silently starts loving her but suddenly an announcement is made by her mother that he is going to London. She runs away to her room, packs her bag and goes to him saying him to take her along with him. He denies saying that he does not have much money but at an emotional moment, they get physical ignoring her mother's call. She goes to bid him bon voyage and he promises her to return after a year. They will marry if she is not in love with someone else between that period. It's been a year and she has got the information that her lover is in town since three days and yet has not contacted her. She is in despair now and does not wish to live further. Jacques listening to the story sympathizes her. They keep on meeting for other two nights in which he suggests her to write a letter to him. She gives him the letter, he hands over to her lover which is been received by a woman. He informs this to her and she is in despair again. At this moment he confesses his love to her. She primarily does not respond but later becomes



submissive. They go to a restaurant and market; he buys her a red scarf. As they were passing by, a man crosses them and pronounces the name 'Marthe', she runs to that person and kisses him. He was no one else but her lover. She returns back, kisses Jacques and walks away with her lover forever.

### **Saawariya**

A film directed by Sanjay Leela Bhansali is an adaptation of White Night by Fyodor Dostoyevsky. Here with some changes, there is Rani Mukherji as the narrator who meets 'Saawariya'- Ranbeer Raj at RK Bar, where he is taken as a lead singer. Rani Mukherji as Gulabji is the prostitute and narrates the story of a dream town addressing it as '*mere sapno ka shaher*'. One fine night Raj meets Gulabji and treats her well without knowing her profession and is being good to other prostitutes as well. He asks Gulabji if he can get shelter in the city as he is totally new to the place. He is being informed that there is an old lady, Lilian, who can accommodate him but only if she likes him. He wins her heart by emotional conversation and she agrees to keep him at her house.

One night when he goes out for a walk, he sees a girl dressed in black, carrying an umbrella and standing on a bridge, waiting for someone. He follows her and tries to converse with her but she shows disinterest in interacting with him. He still insists her to escort to her house; in spite of her denial, he drops her home safely and there, discovers her name: Sakina. That very night he falls in love with her. They meet up the next night where Sakina informs about her life, that she lives with her grandmother and a maid named Zumri Apa. She along with it tells that she comes there to look whether his lover has turned back or not. She shares her love life with him that how they had to rent a lodger and how their eyes met and love sprung between them. The lover, being not efficient to give her safe life, goes away promising to return after a year. The year is about to get over and she is becoming restless to meet him and thus she waits at the bridge for him. Raj's heart gets broken knowing that his longing for her remained a dream only. But still he manages himself and supports her in writing letter to the lover. She asks him to give that letter to Imaan(lover) but out of jealousy he burns that letter. Gulabji watches the scene from distance and asks him to confess and apologize to Sakina. It is the third night when he goes to confess, but looks Sakina waiting for him, as she was expecting the answer of her lover's letter. Raj couldn't see this and the next morning, out of guilt he goes to search Imaan on the address given by Sakina but he doesn't find him there. It was the night of Eid and Raj gets mesmerized by the beauty of Sakina. That very night he confesses that he burnt the letter; Sakina realizes that he is not going to come and agrees to be with Raj. But in the end she is accompanied by Imaan and she goes away with him leaving behind Raj.

### **Two Lovers**

The European film by James Gray, is the transcreation of White Night by Fyodor Dostoyevsky. The main plot in the original text of narrator and Nastenka is supported by the sub plot of the love between the protagonist and a family friend Sandra. The film opens with Leonard walking on the bridge and suddenly jumps in to the water, thinking of committing suicide. After jumping, he changes his mind and gets out of the water by himself. As he reaches home, his parents watch his wet cloths and his mother says to his father that he has attempted it again. This reveals that he must have tried it before as well. As he reaches his room and watches to his beloved's photo, it is known to the audience that she might be the reason behind his decision of committing suicide. It

is informed by his father that they have invited one of their family friend and business partner for the dinner and their daughter wishes to meet him. As they come, Sandra and Leonard are sent in his room. He shows her his photograph; she gets impressed by his skill of photography; they talk a lot on different subjects. By the time Sandra leaves, Leonard feels the hope to relive his life. He throws away his girl friend's photograph. They plan to meet for the lunch the next day. Leonard goes out for the walk and while returning he sees a girl in the corridor. He gets impressed by her and takes her to his house. He follows her the next day and tries to be friends with her. They start talking on phone at nights. She invites him to go to the disco with her group of friends. There she gets a phone call and she gets mentally disturbed. Later at night during Leonard and Michelle's call, she informs about her love affair with a man who is married and has children too. She shares her disturbed state of mind and wishes him to meet her lover to check out whether he is a correct guy for her or not. In all this issues, he starts neglecting Sandra but she has started loving him. Leonard meets Michelle's lover and finds him inappropriate for her. He tries to stand by her in every thick and thin situation. When he sees that Michelle is ready to be with her lover forgetting all his faults, he concentrates on Sandra and his relationship. They get physical as well but his heart is still stuck to Michelle and once he conveys this to her. She gets convinced and they plans to elope from that place. He buys a ring for Michelle. It's the anniversary party at Leonard's place but he somehow manages to escape from there. Getting down, he waits for Michelle for long time, she comes also but to inform that her lover has decided to leave his family for her and she is going back to him. Leonard, without wasting time gets back to his home and gives the same ring to Sandra and proposes her to marry.

**Theme:** The protagonist, in *White Night* by Fyodor Dostoyevsky and its three adaptations is being presented as an artist; in *White Night* and *Four Nights of a Dreamer* a painter; in *Saawariya* a singer and in *Two lovers* a photographer. The main character of all the texts is significantly shown full of life, jolly and very positive. He does not like to see anyone unhappy, such we can observe in the character of *Saawariya* when he sings a lullaby for the daughter of a prostitute and brings smile on all the prostitutes as well. It is being apparent at the time when they try to wipe the tears of their main female character. As the movies are the adaptations of the short story, all of them carry a single theme. Their settings and techniques change according to the society and culture. *Four Nights of a Dreamer* and *Saawariya* relates nearer to the main text and its theme. Though, *Two Lovers* only concentrates on single line theme of one sided love and sympathy; in it, there has also interwoven the sub-plot of lust, engagement and betrayal. The setting (city) of all the texts is named differently but there is a sticking common setting in all i.e. *Night*. The meeting of the main two characters, the development of their relation comes in action at night. *Night* more often than not relates with darkness which signifies pessimism, sadness and deprivation; but here in the main text as well as its adaptations, the ray of hope, expectation, and love is being observed. It is the *Two Lovers* which differs as the male and female protagonist don not meet but engage themselves in to telephonic conversation.

**Narrative technique:** Narrative technique in all three movies are quite different; in the main text *White Night*, the narrator is the protagonist himself (first person singular) which somewhere suggests that it can be the writer's own story. In *Four Nights of a Dreamer*, there is no narrator as such, movies goes on without a narrator. In *Saawariya*, Rani Mukherji as Gulabji is a narrator who is shown as the silent lover of the protagonist (*Saawariya*) but refuses to confess because of

her being a prostitute. *Two Lovers* is also a movie without a narrator. The movie goes on straight with the characters on the screen. The protagonist is shown committing suicide and thus the movie starts.

*White Night* being the main text puts forth a plot which is being more or less adapted in three of the movies. *Four Nights of a Dreamer* and *Two Lovers* seem to be transcreation or transformation as the directors have largely tried to show the impact of the society. Both movies have taken up just the zest and they are inter-woven with the sub plots. *Four Nights of a Dreamer* largely carries the impact of French society, where the people rent the room in their own house. To meet the ends, Marthe's mother boards the male lodgers just beside Marthe's room. Marthe's lover's desperate approach, Marthe's boldness to watch herself nude in the mirror, her instant decision to elope with her lover suggests the free atmosphere of France. *Two Lovers* is a story of Leonard, who is superficially in love with his family friend and heartily connected with his neighbor, who is suffering from psychological assaults by her lover. When he is being informed by his father that they have invited the family friends, he meets Sandra, likes her and becomes ready to forget his old love because of whom he tried to commit suicide several times. But the meeting of Michelle changes everything. He secretly falls in love with her in spite of knowing that she is in love with a man having two children and a wife. He simultaneously dates both the women which show his confused state of mind. After having physical inter course with Sandra, when he runs to Michelle, it shows his inclination towards Michelle more. At some point, he is observed doing injustice to Sandra when he forgets to go for movie at the decided time; but his mean side is exhibited when he gifts the same ring to Sandra which he brought for Michelle and she is no more with him. Whereas, *Saawariya* is quite near to the original plot of *White Night*. Sanjay Leela Bhansali has Indianized the plot so that it can be acceptable to the Indian audience. Along with that, he has shown his own craftsmanship by preparing huge and amazing set, appropriate costumes, characters and without fail, symbols.

**Analysis of Characters:** characters in main text and their significance (how they contribute to the main theme), actual characters and additional characters and their significance in the adaptations. In the *White Night*, there are just two characters which are seen during the whole story; though there are several other characters which are mentioned by the main two characters. *Four Nights of a Dreamer* presents several characters. Along with Jacques we find a fellow painter, who was with him at the institute. His visit brings an opportunity, a business but he rejects just to be with Marthe. The character of Marthe's mother, insisting her to take initiative to talk to the lodger in spite of her complains to board male lodgers only. In *Saawariya*, the narrator is changed, Gulabji, a prostitute who narrates a story of a dream world and a dream lover, *Saawariya*. The character of Sakina's grandmother is shown very much insecure and her insecurity is exhibited by her act of tying Sakina with a safety pin. The same safety pin is used by Imaan when Sakina forgetting all the boundaries goes to his room; seeing him sleeping, she falls asleep beside him and finds her dupatta attached with his cloths which suggests that Imaan wishes to bind the same strong relation which she has with her grandmother. The character of Lilian also becomes weakness for Raj as she sees in him, her lost son. Raj feels hurt when Sakina in her own sadness refuses to talk with her. The character of Gulabji is also shown as a supportive one as she shows the correct path to Raj whenever he falls down or gets demoralized. *Two lovers* being transcreation, is filled with too many characters as the plot of *White Night* is



not the only plot where the story is stuck, it is been supported by the sub plot. Leonard's life is changed with the entrance of Sandra. He himself is confused between Sandra and Michelle.

**Symbolism used in main text and in adaptations:** Symbolism in movies is the concept which is being used from decades. In four of the texts including text and film adaptations, there are several visible symbols used. White Night, the title itself is quite symbolic; white colour which is not actually the colour of Night. It contrasts in fact with the darkness of night; but here the usage of both contradictory words suggests that though the night is dark, there is possibility of hope. The meetings of two main characters take place and one sided love sprung during the night. Apart from that every important events take place during night only. When it comes to symbolism, Four Nights of a Dreamer is carrying too much of it which we observe in the paintings of Jacques. He is observed to be using just three colours while he paints; he draws lines with black water colour taking name of Marthe which suggests his new feeling of love for her. When he draws line on the painting, it is an incomplete painting which reminds of the hero's own dialogue when he says, "I have been in love several times" so the previous lines might be drawn in the painting when he has felt the same feeling for other girls. Then he moves towards orange colour which suggests his progress in love; the green colour at the end, when he paints after the rejection by Marthe suggests solitude in his life. In Saawariya, there are symbolic elements used like umbrella which Sakina carries with her. It symbolizes several things like she is carrying it considering it as a mark of protection or as a hope. In the end when she goes with her lover Imaan, he gives that umbrella to Raj; it suggests two things, either she is leaving a part of herself or she doesn't need protection any more as she is in safe hands now. Other than that there is a bridge where Sakina waits for Imaan, which suggests her insecure state as standing nowhere else but on bridge. The Monalisa Painting in Raj's room suggests the presence of Sakina in his life, as we find the character of Sakina just like of Monalisa painting, at one angle smiling and at other, sad. In Two Lovers, the story goes straight and very less symbols are found. Everything by the director is exhibited straight.

### **Conclusion:**

The range of various characters, setting, symbols, language and genre in all the three distinct adapted films entertain the universal theme of unrequited love appropriating it to respective cultural norms and values. White Night, originally written in Russian, has artistically transformed and, to be more specific, transcreated into films of altogether different cultures; Four Nights of a dreamer in French, Two lovers in English and Sawariyaan in Indian. In all three adaptations, we can find the original thematic thread of unrequited love dramatized differently in the context of respective surroundings. Being modern film adaptation, Two Lovers drastically departs from original text and appears to be less appropriate in exhibiting the real pain, loneliness and sense of solitude of a lover. Moreover, each adapted film aptly exhibits cultural specificity through the setting, language peculiarity, attire and symbols; hence, each of the adapted film transcends the cultural boundaries creatively. This adapted films carry individual value converting the words papered classically into visual colorful imagination; henceforth, films adapted, are not mere imitation of original source, sub-text of main literary text, but, are transcreated text.

### **Work Cited**

#### **Primary Source**

Dostoyevsky, Fyodor. *White Night*. New York: Oxford University Press, 1995.

#### **The Film adaptations**

1. *Four Nights of a Dreamer*. Dir. Robert Bresson. 1971. DVD.
2. *Saawariya*. Dir. Sanjay Leela Bhansali. 2007. DVD.
3. *Two Lovers*. Dir. James Gray. 2008. DVD.

#### **Secondary Sources**

1. Barry, Peter. Beginning Theory: An Introduction to Literary and Cultural Theory. Chennai: Manchester University Press , 2004.
2. Bertens, Hans. Literary Theory: The Basics. London and New York : Routledge , 2003.
3. Clages, Mary. Literary Theory: A Guide for the Perplexed . Continuum International Publishing Group , 2008.
4. Leo Braudy, Marshall Cohen. Film Theory and Criticism: Introductory Readings, 5th Edition. Oxford University Press , 1974.
5. Stam, Robert. Film Theory: An Introduction. USA: Blackwell , 2000.
6. Waugh, Patricia. An Oxford Guide Literary Theory and Criticism. New York: OXFORD UNIVERSITY PRESS, 2006.
7. Waugh, Philip Rice & Patricia. Modern Literary Theory. London: Hodder Arnold, 2001