

**Tribhuvan University**

**Victory over Natural Ordeals: A Study of Will Power in Alejandro G.  
Inarritu's *The Revenant***

**A Thesis Submitted to the Central Department of English  
In Partial fulfillment of the Requirements for the  
Degree of Master of Arts in English**

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Letter of Recommendation

Tika Ram Sapkota has completed his thesis “Triumph over Natural Ordeals: A Study of Will Power in Alejandro G. Inarritu's *The Revenant*” under my supervision. He carried out this research paper from February 2017 to March 2018. I hereby recommend this thesis be submitted for viva voce.

.....

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Letter of Approval

This thesis entitled “Triumph over Natural Ordeals: A Study of Will Power in Alejandro G. Inarritu's *The Revenant*” submitted to the Central Department of English, Tribhuvan University, by Tika Ram Sapkota, has been approved by the undersigned members of the thesis committee.

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## Abstract

This thesis is a study of how the shipwrecked protagonist in *The Revenant* achieves triumphant sense of mastery over seemingly irresistible odds and ordeals posed by hostile nature and treacherous team mates. The inner will of the protagonist to transcend nature's adversity makes him a master of his own destiny. To probe this issue, certain theoretical insight of Nietzsche and some film techniques like cinematography are used. The protagonist in *The Revenant* does not lose a single moment to project his fervent determination to transcend all the mishaps and disasters that befall him. Glass struggles to develop his innate instinct to survive in the midst of tough challenges. The harm of this natural process is the resulting subjugation of particular experiences, objects and groups of people. The protagonist does his best to overcome all the hurdles and hazards that occur in their journey. No matter how hazardous and terrible their shipwrecked lives, he and his allies exercise their latent sense of survival instinct and come triumphant over each and every hurdle. The miracle arises from the technique of visual effect and incredible cinematography. Under the guise of incredible heroism capable of any feat of miracle, the protagonist gets glued to the notion of humanity. The protagonist's concern is that such a person embodies contradictory values, and so feels in conflict with himself. As a result, his idea of happiness will be tranquility. A stronger person, he continues, will exercise his will to power to make something productive of the tension within him.

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### I. Representation of the Protagonist in *The Revenant*

This study concentrates on how the life force is affirmed in the film *The Revenant*. The protagonist in the film is on the journey which is beset with plenty of disasters. In the midst of life-threatening deadlock and disasters, he does not lose heart. With an unwavering faith in his will power and redemptive power of struggle, he ultimately succeeds in overcoming all these trials and tribulations. It is the ceaseless struggle and the looming chance of coming out of the sequential hurdles like cruelty of nature that constitutes the marvel of will power and grace of life force. Alejandro Gonzalez Iñárritu uses Lubezki's film works as a pictorial ornament to his bland theatrical staging. Malick combines these wide-ranging and mysterious images in series of speculative associations conjuring cosmic spans.

The director, Iñárritu, links his images with an uninspired dramatic continuity, decorating and punctuating them with postcard-like landscape views that impress without shocking. He offers mere virtuosic grandiosity in place of grandeur. There is no more pictorial imagination in *The Revenant*. There is narrative imagination or psychological imaginings. Iñárritu's sympathy for the indigenous people of the region and their struggle to survive American and French occupation veers toward an exaltation of them as magical exceptions. Traditions endow them with special powers and transform them into the living embodiments of God's will. The director does this not from a lack of sympathy but a failure of imagination.

In the film, the exploration undertaken by the frontier man, Hugh Glass, appears to be entirely problematical. His mission is thwarted by betrayal. The friend who betrayed him is unforgiveable. In the midst of cruelty, he is left alone by his own

friend. Worst of all, a ferocious bear attacks Glass. The attack of bear incurs further risk and insecurity in his journey. He is harmed and horrified by countless catastrophes. He survives attacks and assaults that loom successively trying to ruin his life permanently. Hugh Glass transcends life-ruining disasters and hurdles by virtue of strong determination, trust in his inner strength, unshakable will power and constant affirming viewpoint.

To talk about the technique of cinematography, Timothy Heiderich very rightly puts his idea saying, “Many directors are adept at conveying their vision of the project verbally or with drawings, metaphors, or photographic references. In any case, it is up to the cinematographer to make the director’s vision come alive . . .” (11-12). The scene also helps to establish the geography of the location. Blain Brown rightly says, “A phrase that is often used is that we have to “establish the geography.” In other words we have to give the audience some idea of where they are, what kind of place it is, where objects and people are in relation to each other” (18). The scenic projection of events well gives us the idea of the place and its people.

To analyze the scene cinematographically, the scene is technically called two shot. Heiderich states, “The two shot is any frame that includes two characters. The interaction between two characters in a scene is one of the most fundamental pieces of storytelling. The two characters don’t have to be arranged symmetrically in the frame” (20). Cinematography is the art of visual storytelling. Anyone can set a camera on a tripod and hit record, but the artistry of cinematography comes in controlling what the viewer sees (or doesn’t see) and how the image is presented. Film is a visual medium, and the best-shot films are ones where you can tell what’s going on without hearing any of the dialogue.



While exploring the uncharted wilderness in 1823, frontiersman Hugh Glass sustains life-threatening injuries from a brutal bear attack. Glass must utilize his survival skills to find a way back to civilization. Grief-stricken and fueled by vengeance, the legendary fur trapper treks through the snowy terrain to track down the man who betrayed him. The fall of coercive forces paves the way for assuring secure and free zone for human beings. Tyranny and rationalistic speculation create and intensify dualisms which hinder people's perception will to survive at all cost. He single-handedly battles against the callous forces of nature.

The film *The Revenant* is a traditional old west survival-and-revenge tale. It assumes the dimensions of a harrowing voyage to the American frontier's heart of darkness. It moves from brutal realism and extravagant visual poetry to the edges of mainstream American filmmaking. The director/co-writer Alejandro G. Inarritu has created a sensationally vivid and visceral portrait of human endurance under very nearly intolerable conditions.

Brian Tallerico evaluates *The Revenant* as a noted example of an adventure and thriller film. In his commentary on uniqueness of this novel, he enumerates some of the positive characteristics of this film. Some of these characteristics are presented below:

Great film has the power to convey the unimaginable. We sit in the comfort of a darkened theater or our living room and watch protagonists suffer through physical and emotional pain that most of us can't really comprehend. Too often, these endurance tests feel manipulative or, even worse, false. We're smart enough to "see the strings" being pulled, and the actor and set never fades away into the character and condition. What's remarkable about Alejandro Gonzalez

Iñárritu's *The Revenant* is how effectively it transports us to another time and place, while always maintaining its worth as a piece of visual art. (1)

Pathos dramatized in this film is irrational, chaotic, fragmented and unscientific. It does not have to have a meaning unless that meaning is explored through the individual. It does not attempt to theorize. Instead its ideas are concrete. It invites the ironies and contradictions of cinematographic representation.

Daniel Butler is keenly interested in the representation of cinematographic experiment and the random inception of a new possibility that would be beneficial to mankind. In the following extract, Butler gives expression to his view:

It should be noted that even the stereotypes of power as the breeding ground of Overmastering basic human instinct belong to the same discourse of exoticism. In the beginning, they are indeed described as faceless brutes but as the quote demonstrates he does realize their humanity. What a preposterously enjoyable film DiCaprio and his director, Alejandro González Iñárritu, have cooked up – a glistening, gut-wrenching wilderness concerto grosso, drunk on blockbuster quantities of self-importance and with the coppery tang of machismo pricking on its palate. (10)

*The Revenant* is the embellished true story of a 19th-century fur trapper. He endures a savage bear attack and the death of his son at the hands of a fellow frontiersman. He claws his way across thousands of miles of frozen rock in order to settle the score.

Anita Abbott is highly appreciative of the costume design in the film. She says that the costumes are designed with a view to reflect the cultural beliefs and social

preferences of the groups and minorities. Anita comes across tactful and insightful uses of costume design in the film:

Separating what *The Revenant* is from what it means is tricky, because the two are more or less the same thing. The film stretches for sublimity, addressing grand, spiritual issues like revenge and rebirth. But its moral turns out to be no more complicated than "don't give up" – and what really keeps you watching is the dumb thrill of finding out what horrendous thing will happen next. The whole project is a bizarre blend of art-house and frat-house: an episode of Jackass as envisioned by Terrence Malick. (7)

What psychological nuance does not come in the film because there is not much more to the character than suffering and stoicism? Instead, the intrigue comes in the side-story about the companions who abandon him. Anita is of the opinion that this film exists on the realistic level though it occasionally aims at projecting the sensationalizing images and details.

Kate Wong is the popular film critic who presents a persuasive appeal as a way to feel empathetically the struggle of a common man. The following citation is a good demonstration of his opinion regarding *The Revenant*:

Foremost among them is the bear attack itself, which passes in three long takes so raw and real, they move Glass's suffering beyond immersive into the realms of the participatory. At points, the creature (which is computer-generated, though you wouldn't know it) comes so close to the camera that her breath actually fogs the lens – and later on, the breath and blood of human characters will do the same. (12)

Violence, retaliation and ugliness of power along with other political evils have effect in the psyche of people. The unusual coincidence and its effect in the generation of total human capacity for violence are the most appealing aspects of this film.

Representations take on a fantastic autonomy apart from the material relations they originally stood for.

Andrew Smith is somewhat reluctant to appreciate *The Revenant*. She admits that the film is full of thrilling and awesome elements. The incorporation of whim-catering extravagant elements has spoiled some of the pristine aspects of this film. Smith makes the following remarks:

The film was adapted by Inarritu and Mark L. Smith from Michael Punke's 2002 fact-based novel, which is set in 1823-24 in the territories that now make up the Dakotas, Montana, Wyoming and Nebraska. While the film never specifies exactly where and when it's taking place, it faithfully centers on a fictionalized version of Hugh Glass, a real-life man of the West who works for the Rocky Mountain Fur Co., skillfully guiding beaver trappers deep into hostile terrain. There is a life of hard work, scarce rations and frequent peril, as we witness firsthand when the men are attacked without warning by Arikara warriors. (7)

The film establishes its stylistic approach immediately in this harrowing early sequence. It begins with a single unbroken shot in which tension mounts by the second. The utilization of technical devices like cinematography and visual effect exist to cater to the imaginative longing of audiences. These devices are not directly attached to the inner thematic components.

The basic contradictions of the film are incapable of digging all the layers of the protagonist. Reconciling the sometimes paradoxical elements of this film is a tough task. The contradictions and inconsistencies inherent in *The Revenant* make the film open to multiple readings. In this regard, Louis James argues:

Glass did not die, but his fellow travelers didn't expect him to survive for long. They could not carry the injured man with them and, since winter was approaching, they could not risk staying with him until he died. The men in the group offered two of their own \$80 (quite a sum in that time) to stay with Glass and give him a decent burial once he died. But Glass would not let go of life, and after five days the two men abandoned Glass, scared that they would perish themselves if they stayed any longer. (22)

All the travelers who accompanied the protagonist take with them all their belongings. Their guns, knives, flints and other essentials of wilderness life are lost. These they gave to Henry and asserted that Glass had died. Glass had lost his gun but still had his flint and knife. He was reported to say of these circumstances. They were apparently enough to sustain him until he eventually reached Fort Kiowa, later that spring.

Leonardo DiCaprio has praised *The Revenant* director Alejandro Inarritu's work in creating a key scene so unsettling that sparked mischievous rumors it showed the actor's character being raped by a bear. Eddie Marcus says that there was a harmony between these two different groups of people. All of a sudden, this harmony snaps rendering the heroic tapestry fragile within a fraction of second. Marcus further elaborates his view as follows:

There is a brief period at the beginning of the film when expectation is overshadowed by hopelessness. Filmmaker uses this opportunity to

make the point that the physical and naturalistic differences between the two categories of travelers are superficial and that objective identity is not an issue for many drug smugglers. Other scenes confirm that the divide is. (82)

Physical and cultural differences are emphasized explicitly. The sole purpose of the film does not lie in hinting and exposing these differences. To expose the overall effect of genocide is the foremost concern of this film. In addition, another equally important concern is to dramatize the diminishing prospect of humanity. Both the groups have exactly the same features and are clearly friends but are one of each race emphasizes the ridiculous nature of the division.

Prateek Sur contends that the cause of the sufferings of the protagonist is not their emotive and sentimental bent of mind. Rather it is the whims and sporadic mindsets of men from which women have been subjected to harrowing experiences. Sur makes the following comments in regard to the vision inculcated by the director of *The Revenant*:

In *The Revenant*, every shot has been pre-planned perfectly way before the movie began shooting. Every angle, every locale, every nuance has been mastered at the pre-production stage and then the filming was begun. The scenes are so well planned that even a ten second scene where the protagonist and his friend are fighting against terror and challenge of nature. Their sufferings are immense. (27)

Sur's assumption is that even the placing of the scenes is perfect. It is so perfect that the audience never needs to see a shot in sepia mode for knowing that it is a flashback sequence. The romance between the lead pair has been intermingled with the normal

scenes in the form of flashback. Each shot is perfect in its delivery and there are no loose ending.

The protagonist of *The Revenant* is portrayed as a bold frontier man endowed with invincible power. He strikes challenges of nature with passionate sense of determination. It is the zeal and vindictive drive that make him an incomparable figure. Philip Clifford makes the following disclosure about the inner drive with which the protagonist moves forward:

It is the bear scene -- which is really all you have to say. Refer to it in those words, and most movie fans will know that you're referring to the six-minute sequence in *The Revenant* in which DiCaprio's frontiersman character is mauled by a grizzly bear before being left for dead by his companions. Shot to appear as a single take, it is brutal, it is intense and -- from a filmmaking perspective -- it is a thing of technical and narrative beauty. (13)

In many ways, the movie is unflinching in the affirmation of survival instinct. As he made the rounds this past award season, Inarritu talked about the scene in general terms, but he's been coy about the specific methods he employed to make it all come together. He wants to maintain artistic sense of the mystery.

Norman Rush is the film critic par excellence. He published many treatises on adventure narrative. The digital locus of antagonistic landscape is reflected in most of episodic moments of the film. Rush makes the following statement about *The Revenant*:

The film *The Revenant* is not an optimistic book, and the adventure and frontier quest become darker and darker. Into them the director pours not only his unexpressed trust in the primordial power of human

beings. His last adventure gives the film its title, shows his friend lost in limbo like a wandering shade: a portrait of a soul in Hell. (37)

The narrative excitement and the possibility of prosperity are increasingly challenged by the fresh hardships. The modern India has both the prosperous possibility and the imminent fear of being dragged by the mounting hurdles. Yet there is the intense possibility of development. To cut the matter, short, *The Revenant* projects the dual possibility of decadence and development.

Although all these critics and reviewers interpreted the film from different angles and approaches, none of them noticed the issue of the affirmation of life. In the midst of despair and debacle also, the protagonist does not lose heart. He takes pride in his ability to fight with irresistible antagonistic forces. He is willing to be destroyed but he never allows himself to be overpowered by hostile forces like the attack of a beast, fatal snow fall, and destructive phenomena of nature. With strong faith in his will power to transcend antagonistic forces, he ultimately subdues life-threatening forces. He nears victory and the grace of life.

The will to power is a prominent concept in the philosophy of Friedrich Nietzsche. The will to power describes what Nietzsche may have believed to be the main driving force in humans – achievement, ambition, and the striving to reach the highest possible position in life. These are all manifestations of the will to power; however, the concept was never systematically defined in Nietzsche's work, leaving its interpretation open to debate. Alfred Adler incorporated the will to power into his individual psychology. The will to power is perhaps the key concept in Nietzsche's philosophy. It is strongly connected to his concept of 'life'. Nietzsche says "A living being wants above all else to release its strength; life itself is the will to power" (33). He claims that "all animals . . . strive instinctively for an optimum combination of



favorable conditions which allow them to expend all their energy and achieve their maximum feeling of power" (13).

Each form of life has a particular constitution, with its instincts having different strengths, such that certain conditions will favor its form of life. This brings different types of life into conflict with each other, as each wants different conditions to prevail: 'life itself in its essence means appropriating, injuring, and overpowering those who are foreign and weaker' (Nietzsche 259). Life does not refer just to biological life. The same is true of societies, of classes within society, wherever we find different types of people.

The term cinematography is from the Greek roots meaning writing with motion. Cinematography is more than the mere act of photography. In Blain Brown's words, cinematography, "it is the process of taking ideas, words, actions, emotional subtext, tone, and all other forms of nonverbal communication and rendering them in visual terms" (16). Cinematic technique is the entire range of methods and techniques that are used to add layers of meaning and subtext to the content of the film. The dialog and action are the tools of cinematic technique. These techniques are used by both the director and. As mentioned, cinematography is "far more than just photographing what is in front of the camera — the tools, the techniques and the variations are wide ranging in scope; this is at the heart of the symbiosis" (Blown 16).

Nietzsche's idea of self-overcoming and self-transcendence constitutes the core methodological basis of this novel. Tragic scenario as the platform for the affirmation of life would be the guiding theoretical insight in this research. The will to power is a prominent concept in the philosophy of Friedrich Nietzsche. The will to power describes what Nietzsche may have believed to be the main driving force in humans – achievement, ambition, and the striving to reach the highest possible

position in life. These are all manifestations of the will to power; however, the concept was never systematically defined in Nietzsche's work, leaving its interpretation open to debate

This thesis is divided into three chapters. The first chapter consists of the introduction of topic, elaboration of hypothesis and different views of critics and reviewers. The second chapter consists of the thorough analysis of the text from the perspective of Nietzschean idea of the affirmation of life in the midst of despair. In addition, the notion of power as formulated by Michel Foucault constitutes the methodological fulcrum of this research. The last chapter contains the conclusive finding of this research.

## II. Victory over Natural Ordeals: A Study of Will Power in *The Revenant*

This research aims at examining how Glass affirms and asserts his will to live in the midst of pitfalls and hazards of nature posed him when he was on certain mission. The affirmation of life dominates *The Revenant*. The strong instinct to explore the moment to overcome extreme adversity and come triumphantly from the layers of tragic hassles make Glass the heroic model of life force itself. Hugh Glass guides Andrew Henry's trappers through unorganized territory. He and his half-Pawnee son, Hawk, are hunting. The company's camp is attacked by an Arikara war party.

Glass recommends that the survivors travel on foot to Fort Kiowa. Traveling downriver will make them vulnerable. After docking, the crew stashes the pelts near the shore. Glass is badly attacked by a grizzly bear. He is left close to death. Trapper John Fitzgerald is fearful of another Arikara attack. He argues that the group must mercy-kill Glass and keep moving. Henry agrees. But he is unable to pull the trigger. Instead, he offers money for someone to stay with Glass. When the only volunteers are Hawk and the young Jim Bridger, Fitzgerald agrees to stay to recoup his losses from the abandoned pelts.

After the others leave, Fitzgerald attempts to smother Glass. But he is discovered by Hawk luckily. Fitzgerald stabs him to death as Glass watches helplessly. The next morning, Fitzgerald convinces Bridger that the Arikara are approaching. They must abandon Glass. After they depart, Fitzgerald admits he lied. When Fitzgerald and Bridger meet Henry at the fort, Fitzgerald tells him that Glass died and Hawk vanished. Glass begins an arduous journey through the wilderness. He performs crude self-surgery. He avoids pursuing Arikara. Arikara are looking for the Chief's kidnapped daughter, Powaga. Glass encounters Pawnee refugee Hikuc. He

says that revenge is in the Creator's hands. The men share bison meat and travel together. After a hallucinogenic experience, Glass discovers Hikuc hanged by French hunters.

To give a sense of meaningfulness to his mission, Glass infiltrates their camp. To his utter surprise, he sees the leader raping Powaqqa. He frees her and kills two hunters. This way he steals Hikuc's horse, leaving his canteen behind. The next morning, Glass is ambushed by the Arikara. He is driven over a cliff on his horse. He survives the night by eviscerating the horse and sheltering inside its carcass. After the two split up, Fitzgerald ambushes and kills Henry. Glass props Henry's corpse on his horse as a decoy. Fitzgerald shoots the decoy. Glass shoots Fitzgerald in the arm.

Even though more movies are being shot on digital media with each passing year, the majority of feature films are still shot on traditional film stock. The two basic types of film stock are important. One is to record images in black and white while the other to record them in color. Both the techniques are completely different and have their own technical properties and cinematic possibilities. Film stock is available in several standard gauges. Before the advent of camcorders, "8mm and Super 8mm were popular gauges for amateurs (for home movies). Many television or student movies, as well as low-budget productions, are shot on 16mm. Most professional film productions use either 16mm or 35mm" (Brown 32).

To probe this issue, the researcher applies certain concept of cinematography and the movement of camera. While there are certainly ideological differences between these modes of filmmaking, hand-held cinematography is a form of cinematographic embodiment that traverses these divisions, regardless of whether the filmmaker uses the camera to subjectively record their own private world in here or a historical world out there. By repositioning the filmmaker at the foreground of the

film, the new autobiographical documentary disrupts the detached, objective ideal of direct cinema, which excluded the presence of the filmmaker and the cinematic apparatus. These divisions do not "account for the slippages between different forms of cinematographic embodiment. The cinematographer and the camera apparatus produce their presence through the shaky movements caused by holding the camera" (76). The filmmaker is not necessarily any more or less present simply because he or she is also in the shot.

With this theoretical insight, it is relevant to focus on the struggle of G Fitzgerald. Glass pursues Fitzgerald to a riverbank. There they engage in a brutal fight. Glass is about to kill Fitzgerald, but sees a band of Arikara downstream. He remembers Hikuc's words and pushes Fitzgerald downstream into the hands of the Arikara. The chief scalps and kills Fitzgerald. After that the Arikara spare Glass. Glass is heavily wounded. He retreats into the mountains where he is visited by the spirit of his wife. Strong collective voice of commitment to the actualization of destiny is projected in the following extract:

Bridger, go tell the others. We'll camp here tonight. I'm right here. -  
 Yes, sir. I'll be right here . . . Toussaint, he's here. I thought he  
 wouldn't make it. I'm glad you made it here. We need horses and rifles.  
 We bring you many pelts. No horses... Just what we agreed. Take all  
 the pelts you want. We need horses and rifles. I need a woman with big  
 tits... Who can cook? We can't give you any horses. (00:31:24 -  
 00:32:42)

A French survivor staggers into Fort Kiowa. Bridger recognizes his canteen as Glass's. Believing it stolen, Henry organizes a search party. Fitzgerald realizes Glass is alive. He empties the outpost's safe and flees. The search party finds the exhausted

Glass. Henry is enraged. Henry orders Bridger arrested. Glass vouches that he is deceived. Furthermore, he reveals that Fitzgerald murdered his son. Glass and Henry set out in pursuit of Fitzgerald.

The protagonist's vibrant will to assert his power to conquer the adversity of nature needs to be probed in the light of Nietzschean notion of will to power. Nietzschean notion of the affirmation of life serves as the basis of conducting thorough analysis of the text. He is widely noted as the philosopher who gives rise to the life-affirming philosophy. In *Will to Power*, while illustrating the notion of affirmation, he says:

If we affirm one single moment, we thus affirm not only ourselves but all existence. For nothing is self-sufficient, neither in us ourselves nor in things; and if our soul has trembled with happiness and sounded like a harp string just once, all eternity was needed to produce this one event—and in this single moment of affirmation all eternity was called good, redeemed, justified, and affirmed. (43)

Nietzsche's affirmation of life's pain and evil resulted from an overflow of life. Life-negating advocacy of self-denial and negation of life is very harmful. For his entire mature life, Nietzsche is concerned with the damage that he thought resulted from life-negating disgust with life and turning against the world.

Glass only looks at the ultimate target. For him, the intended goal has to be targeted. At any cost, he is solely guided by the goal. The fulfillment of the mission is what he cherishes. He is bent upon transcending limitations, hindrances, and chronic sense of being haunted by the fear of failure. The following visual image exemplifies how far sighted and visionary Glass is:



In a moment of encountering irresistible challenges of nature, the protagonist utters "What's he saying? I don't know something about horses. Bring us something to drink... Some whisky. Tell him to stop asking about the horses. Always good doing business with you. Horses. No horses. All we can trade are guns and ammunition" (00:31:24 - 00:32:42). Glass's look, the eyesight he injects to the intended destination and disastrous destiny that befalls him, the sort of fur coat he puts on and the scenario are all indicators of how achievement of goal appears to be almost to life. Reaching the goal at all cost is almost analogous to realizing life in its totality and the fullest form.

The protagonist's struggle and his success are magnified by the proper handling of the technique of cinematography. Cinematography is another widely-used film technique without which it would be almost impossible to complete shooting a film. In the film, the use of cinematography is technically appropriate. The director does not show how many people died and who is fighting against whom. The effects

and fallout of the quest is demonstrated with a sense of loyalty to humanity and humility. The effects and horrendous consequences of confronting callous nature are brought to the fore. The major component of the film intends to show how helpless, pathetic, insecure and tormented travelers are. Visual images and visual impressions are used to show the range and bulk of massacre of innocent Tutsi children and old people.

The distinction between the good man of active power and the other type also points to ambiguity in the concept of freedom. For the hopeless, human freedom is conceived negatively in the freedom from restraints from higher expectations, measures of rank, and the striving for greatness. The higher type understands freedom positively in the freedom for achievement, for revaluations of values, overcoming nihilism, and self-mastery. Nietzsche frequently points to such exceptions as they have appeared throughout history. The emergence of such figures seems possible only as an isolated event as a flash of lightning from the dark cloud of humanity.

In the light of Nietzsche's insight, the inner working of the protagonist appears to be a driving factor. Even the allies of Glass manage on their own terms to escape from every hurdle and hardship that comes on the way. One of the travellers is trapped in an ambush. Singlehandedly, he wants to come out of this deadlock. But his singlehanded effort is not sufficient and effective to cross over this deadlock. So he finally decides to ask for the help of Glass. To intensify his passion for survival, he makes a call the group. He says, "We have to stitch him up. What about me? It's alright. You have to . . . You stay here. Hold it down. I'm sorry Mr. Glass. I am so sorry. He is bleeding down here too" (00:30:25). Even in the repeated outcry for assistance, the fervent will to survive appears to be projected. The following extract is



convincing proof of how trapped individual affirms his will to survive in the midst of invincible challenge:

Help me out. Keep your eyes open, the bear's alive. Come on, I need your help now. Glass. Oh my god! Oh Christ! Captain. Give me rags now! Push where he bleeds out. Prepare the kit. Bridger, you hold that. Easy. Oh god! Gotta give him credit for taking that grizzly down with him. He shouldn't have fire the shot, the whole place is crawling with fucking tree niggers . . . Hey that's enough, that's enough! We're still on reel territory here . . . this is one of our own men, god dammit. The boy leaves him, just got a circle around us. North and west, take those two with you. Bill, fryman you take south and east. Watch for anyone that might have heard that shot. Yes sir. (00:29:27 - 00:30:28)

Glass's friend who himself is on the journey suggests him to take precautionary measure. From repeated encounter with countless deadlocks and unprecedented disasters, Glass continues to move forward in his way reckless and headstrong way. Others are mindful of what wrongs can happen on the way. But Glass alone is not mindful. He seldom takes lesson from the wrongs he did in the past and mishaps that broke out on the journey.

Most of the participants in the adventure are engaged in the construction of their own rules and regulations. The will to power is perhaps the key concept in Nietzsche's philosophy. It is strongly connected to his concept of life. So in *Beyond Good and Evil*, Nietzsche says "A living being wants above all else to release its strength; life itself is the will to power" (32). And he claims that "all animals... strive instinctively for an optimum combination of favorable conditions which allow them to expend all their energy and achieve their maximum feeling of power" (66) Each

form of life has a particular constitution, with its instincts having different strengths, such that certain conditions will favor its form of life. This brings different types of life into conflict with each other, as each wants different conditions to prevail: "life itself in its essence means appropriating, injuring, and overpowering those who are foreign and weaker" (59). Life does not refer just to biological life. The same is true of societies, of classes within society, wherever we find different types of people. The original fact of all history is that society originates in and is based upon exploitation. History is, then, a history of the forms of life through which the will to power has been expressed. The will to power, claims Nietzsche, even supports philosophical theories.

Glass's construction of the scenes of adversity is not limited in the projection of the protagonist's power. Nietzsche has argued repeatedly that how people understand what appears depends on our perspective. It embodies our values, which originate in our instincts. People cannot go beyond the reality we experience, grounded in our instincts, to some deeper reality. Regarding this Foucault remarks:

The hypothesis to be tested is whether 'all mechanical events, is so far as an energy is active in them, are really the energy of the will'. If so, and if the will is the will to power, then we could say that all energy is the will to power. Nietzsche says that the question comes down to 'whether we believe in the causality of the will', then arguing that it is the only form of causality. But he explicitly rejects both causality (as real) and the causality of the will. Willing is not something we can identify as the truth about reality. (21)

Nietzsche repeatedly rejects the projection of philosophical theories onto nature. In an earlier work, he explicitly claims that will is only to be found in creatures with an

intellect. The idea of will "has been turned into a metaphor when it is asserted that all things in nature possess will. It would be very curious for him, therefore, to take his idea of will to power and project it onto nature" (32). He claims that some forms of life can 'lack' the will to power.

Countless numbers of unexpected obstacles happen to appear in Glass's journey. He suffers betrayal. He is almost dead. But due to the grace of some miraculous power, he survives and goes forward in his mission. The following visual snap is a convincing example of this condition of Glass:



In the name of leading the camp, "the sort of faith he pinned in his fellows falls flat. He is abandoned by his team mates when he is seriously and severely weakened. He comes under the assault of a bear" (1:01:23).

The above-mentioned visual snap represents the toughest and deadly tragedy which happened to Glass. But Glass is bold enough to survive it. Due to his own

powerful will to overcome extremely hostile and tragic situation, he overcomes it and asserts his will to unite the collective efforts which antagonistic nature had separated.

The will to conquer natural pitfall and threat motivate the adventurers to move to the path of transcendence. Nietzsche explicitly asserts that life is the will to power. Will to power would then be the force that distinguishes what is living from what is inanimate. But if by 'life' Nietzsche means "life in the biological sense, he is still projecting a psychological theory onto nature. He asserts that only creatures with an intellect possess will – which excludes all forms of life that are not animals" (31). Furthermore, Nietzsche talks of societies being alive and exhibiting the will to power which again indicates that life is not meant biologically. Life itself is the instinct for growth. Where the will to power is lacking there is decline. It is my contention that all the supreme values of mankind lack this will. The following extract is clearly expressive of this point:

The will to power cannot be life in the biological sense if something alive, such as the human race, can lack the will to power. In the sense of 'life' used here, somewhat paradoxically, some forms of life fail to express or value life. This is the sense in which we talk of someone as full of life or as rather lifeless. The psychological interpretation of will to power is therefore best, bearing in mind that for Nietzsche psychology is very firmly rooted in physiology, in biology. (25)

It also fits with Nietzsche's use of the idea of will to power in providing accounts for a wide variety of human behavior and thought. The will to power is the basic character of our drives or instincts. The essence of a drive is to assert itself. To do so successfully, to achieve expression, is for it to have power. Power is not a separate aim of the drives. In asserting itself, each drive comes into competition with others,

and with the drives of other individuals. So drives are always in relations of power to each other.

Glass is typically Dionysian in spirit and orientation. His entire approach is Dionysian. He moves ahead in the midst of chaos in a somewhat headstrong and persistent way. In case terrible situation occurs, he does not lament. No matter how harsh, harrowing and horrendous the scenario, he seldom loses his heart. He wants to overcome any pitfall and hazard that befall him. It is this will to overcome every unprecedented hazards and tragic slings that makes him unique and wonderful. His realization of how precious life is and how much efforts one should make to grapple any bitter moment in life appear to be exceptionally meaningful.

Environment and atmosphere pose serious challenge to the all the team members. Even in the beginning, environment was not so horrible. As their quest gains rapid momentum, nature acts in a cruel way. Nature brings sufferings, cold, and cruelty. The more hostile nature becomes, the more disharmony and misunderstanding occur in the group. The possibility of betraying each other takes root in the mindsets of the travellers. The following extract exemplifies this fact:

God dammit, don't let him down! Don't let him down. Watch it. How are we gonna make it up there? Slow down a bit. Its killing we captain. Lift him Bridger. Keep it steady. Everybody. And here . . . I'm gonna go up and pull . . . Here . . . Hold it. Enough of this shit. We'll never make it across land this way. He is burning out captain. Captain you ain't doing us or him . . . no favor . . . going on suffering like this. Captain! Captain, it's all the same up here. We have to go back. Find another way. Hold on. (00:36:02 - 00:37:20)

Sufferings increase claiming the lives of those who are weak and feeble. Even the so-called travellers with robust strength and stamina are not able to survive in the cold and calamity nature brings forth. All the friends of Glass try to persuade him to go back. They are rather ready to leave their mission. But the captain alone is bold and determined. No matter how ruinous, threatening and dreadful the atmosphere, he gathers his will to proceed. For him, the destination and destiny is the object of single most importance.

Threats from both the natural and manmade world are offset by the inner commitment and zeal of the protagonist. The will to power is not, therefore, a will to political power, although this may be one form it can take. Instead, Nietzsche understands its greatest expression to be a genuine creativity – of art, of insight, and of course, of new values. Nietzsche says that the supreme values of mankind, i.e. the ascetic ideal, lack this will; but he also argues at length that the ascetic ideal is an expression of the will to power. The following extract throws light on this side of will's creative impulse:

A better interpretation is to say that the ascetic ideal does not express the will to power forcefully, that in such people as adopt it, and the will to power is weak. The will to power manifests itself throughout all human life for Nietzsche, but in differing strengths. Nietzsche approves of those understandings and expressions – of love, of thought – that fit with and express the will to power, without necessarily concluding that they are nothing but the will to power. (55)

On one level, the will to power is a psychological insight: our fundamental drive is for power as realized in independence and dominance. This will is stronger than the will to survive, as martyrs willingly die for a cause if they feel that associating themselves

with that cause gives them greater power, and it is stronger than the will to sex, as monks willingly renounce sex for the sake of a greater cause. While the will to power can manifest itself through violence and physical dominance, Nietzsche is more interested in the sublimated will to power.

Glass is insightful enough to penetrate the core of reality that looms threateningly in his journey. He is firm in giving whole attention to the goal towards which he is bound to go. The following image is illustrative of this fact:



In a terrible condition when the protagonist and his allies were not up to the challenge, they decide to overcome the hurdle which is hinted at their utterance that goes "But that does not mean, any external force has compelled him. Except the team spirit and assigned roles and responsibility, Glass is driven by his own fervent zeal and enthusiasm" (0:31:12).

Glass's facial sobriety, boldness, commitment to purpose and willingness to face any hazard that comes on the way are all reflected meaningfully in the above-cited part. Environment plays a very important part here. Environment controls one's

life. The environment plays a very important part. Environment has a chief importance.

The protagonist's master over the setbacks of unconquerable type serves as a chief exemplar. Humans turn their will to power inward and pursue self-mastery rather than mastery over others. On a deeper level, the will to power explains the fundamental, changing aspect of reality. According to Nietzsche, everything is in flux. There is no such thing as fixed being. Matter is always moving and changing, as are ideas, knowledge, truth, and everything else. The will to power is the fundamental engine of this change. For Nietzsche, the universe is primarily made up not of facts or things but rather of wills. The idea of the human soul or ego is just a grammatical fiction, according to Nietzsche. With respect to this, he adds the following remarks:

What we call "I" is really a chaotic jumble of competing wills, constantly struggling to overcome one another. Change is a fundamental aspect of life. An individual gifted with the critical bent of mind considers any point of view that takes reality to be fixed and objective, be it religious, scientific, or philosophical, as life denying. A truly life-affirming philosophy embraces change and recognizes in the will to power that change is the only constant in the world. (66)

Nietzsche contends that humanity is a transition, not a destination. People ceased to be animals when we taught ourselves to control our instincts for the sake of greater gains. By learning to resist some of our natural impulses, they have been able to forge civilizations, develop knowledge, and deepen ourselves spiritually.

Glass has a deep understanding about environment. Glass's behaviors represent the survival of the fittest. He makes himself accustom to the new environment, so he wins the right of survival. At the same time, Glass ensures himself



the safety with his courage and wisdom in the severe north. Glass's behaviors indicated the extremely bold, brave and venturesome.

Glass knows how to target enemy camp and continues to search for the lost object with full preparation. The whole team of Glass proceeds ahead on the journey. It is uncertain what sort of tragic jolts and lacerations appear on the way. But they are with one accord determined to move forward. The following visual part exposes these traits and qualities of Glass:



The whole team is imbued with realization that "Chaos, uncertainty, fear of being surrounded by enemies and unprecedented attacks of beast are faced by the whole team members" (1:32:54). But the boldness and fierce passion to explore of Glass work as the paradigmatic example of the affirmation of life force.

These flames symbolize exuberance and excitement by which Glass and his fellows are driven. The very snap exemplifies how lofty and subtler their ambition is. Their nuance and tact of exploring the unknown territory is revealed in an awesome way. The somewhat dim scene in the rear part stands as a strong evidence of how much confusion lies on the way and how much insight is essential to initiate the mission to its ultimate destination.

Rather than directing our will to power outward to dominate those around us. Humans have directed it inward and gained self-mastery. However, this struggle for self-mastery is arduous, and humanity is constantly tempted to give up. Christian morality and contemporary nihilism are just two examples of worldviews that express the desire to give up on life. We come to see life as blameworthy or meaningless as a way of easing ourselves out of the struggle for self-mastery. Nietzsche's concept of the overman is the destination toward which we started heading when we first reined in our animal instincts. He elaborates the concept of overman in the following extract:

The overman has the self-mastery that animals lack but also the untrammelled instincts and good conscience that humans lack. The overman is profoundly in love with life, finding nothing in it to complain about, not even the constant suffering and struggle to which he willingly submits himself. There is no such thing as being: everything is always changing, always in a state of becoming. Because nothing is fixed, there are no things that we can distinguish and set apart from other things. (44)

All of reality is intertwined. Human beings cannot pass judgment on one aspect of reality without passing judgment on all of reality. This is purely reflected in the

reactions of those who are involved in the mission. They cannot feel regret for one aspect of human lives and joy for another because these two aspects of human lives cannot properly be distinguished from one another. All of life is one indistinguishable swirl of becoming. They are faced with the simple choice of saying yes to all life or no to all life. Naturally, Nietzsche contends that the yes-saying attitude is preferable.

Glass is almost killed by cold. Only his powerful will to survive at any cost makes him alive. In this moment of impending mortality, he says, "The cold started streaming down my face and my eyes. The breathing it in . . . choking on it that's when I felt it. I felt all of it. They got my head turned inside out" (00:43:26). He struggles for his life. Facing trouble, to survive is the most important thing. The following extract dramatizes how Glass fought against terrible life-ruining cold and manages to come out of it with his deepest trust in his will to survive at any cost:

Yeah, the Indians down Texas way . . . they may rob you, am not going to take your topknot. When was it? God damn, will you just, would you quit that noise now, will ya? Or just . . . Leave it. I'm following further back from heading against the boys on account of tending to you. We got to get up that damn mountain but the wind keeps chasing us down. If you're ready . . . take the sacrament. I can do that for you. The cold started streaming down my face and my eyes . . . The breathing it in. choking on it. That's when I felt it. I felt all of it. They got my head turned inside out. Yeah, the Indians down Texas way . . . they may rob you. (00:44:36 - 00:44:38)

Glass is clearly not a fearful traveler. He gives credit to the pure will and joy to explore the unknown. He takes delight to explore the unknown. He always wants to see what lies beyond the limitations of human experience.

The question rightly points out that the Will to Power is not about dominating other people. It is the will to express, rather than possess, power. For Nietzsche, power is the 'feeling that resistance has been overcome. The Will to Power, therefore, is the natural tendency of all creatures to encounter and attempt to overcome obstacles. *The Will to Power* is the drive to overcome obstacles. The eternal recurrence is the ultimate obstacle, and the Übermensch is the only one who can fulfill the drive to overcome it.

Nietzsche's interpretation of the will to power arises from his denial of Christianity as a moral order. Most of the thinkers in 19th century were rejoicing at the progress of science and hoped an end of dogmas of the church. Nietzsche sees another problem arising with the growing influence of science - "science's inability to establish moral values as "truths". Science can shatter old traditions with experimentation and offers cold truth, something most of the human beings won't be able to adapt to" (88).

So death, morality, agony and sinister sense of being trapped in the pitfall of nature do not count to him. He just wants to explore and experience the unknown, the beyond which alone brings mystery and sense of mastery in his life. When the cold turns severe and fatal, Glass thinks about saving his life. He looks for each and every available way and means. But none of the available medium is found. The idea of killing his horse and using its skin as a shelter from chilling arises in his mind. The following visual snap is undoubtedly a fine example of how Glass worked instinctively to save him from severe cold:



It is not the rational force that dictates him in this tragic condition. On the contrary, he is dictated and driven by instinct to survive and will to affirm life in the midst of impending doom. The instinctive will to thrive over others is going to consume the entire species.

It is the instinct to save life from every severe hazard that guides Glass in the most dangerous moment. When he is trapped in the ruinous moment and finds no means to survive, the idea of killing the horse and using its skin as a coat to save himself arises in his mind. Nietzsche takes this desire, this will and calls it fundamental to not only living but also the dead. In this connection, Nietzsche argues:

The will to exert your influence over others is the will to power and it is exhibited by everything. What traditional morality called 'exploitation' is really nothing but a basic instinct of reality and of life.

You need to eat, plant or meat; without it you won't survive. That is not exploitation. That is you exerting your will to power upon your food. Seen in this way, the entire world appears to be but a manifestation of this 'will' - the will to survival is merely a prerequisite for the higher form of 'will - the will to power. (25)

To dominate yourself, to not succumb to things that are harmful to life is the goal. Of course, this will to power can be used to carry out many atrocities, both on you and on others, but it is in itself a life denying phenomenon. This is a fine line to tread, and it requires wisdom and courage in the practitioner. Animals exhibit this will in all their forms, dogs will fight over a piece of bread, cats get scared because of nothing, both of them attack when made uncomfortable - but in humans, this would appear an uneven demeanor. Therefore, we need wisdom to manifest this will and courage to execute it.

Glass ignores all the facts that indicate danger.-he underestimates the cold, he ignores the absence of travelers in the last month, and he de-emphasizes his soon-to-be-frostbitten cheekbones. Again, processes are important. He does not take facts and assign them increasing significance. What enables him to do so is his unwavering trust in his instinct. The following extract shows how Glass gives less important to sufferings and more to his fervent will to go beyond the limitation of sufferings.

Take away the suffering, really quick and easy .....no one has to know that you give up. I do that. All you gotta to do is blink .....if you want me to do that. Save your boy and blink. You just have to blink. Yeah. Oh yes! You best hope that the good lord get his ass here quick, huh. Maybe he'll forgive your sins, you know maybe he won't ...You just sudden commend it to the lord. Through Jesus Christ, the lord of all

reality and mercy ...Get away. Get away. You ok? Jim. Jim ... helps.  
Help. Calm down. Alright, you don't understand. Don't shout, you'll  
get us all fuckin' killed. (00:46:48 00:46:50)

Glass finally takes these facts and makes conjectures about the future. Unlike before he refuses to think about processes. While he initially fights off ideas of his dying, he later engages in causal thinking. He entertains visions of his body freezing. He is amazed with the idea of finding his own body the next day. It is a truly abstract, futuristic mode of thought. Hands are man's naturally selected advantage. It allows people to use tools. This ability is the products of Glass's intellect. But here the Glass's hands betray him.

In an indifferent, brutal environment, this is a far more valuable resource than intellectuality. Glass's greatest impulse is to try to live and make whatever efforts he can in this direction which constitutes the true sense of affirmation. It is the possibility, and what lies in the beyond the limitations of human minds that inspire Glass and his fellow. That is why their struggle, their vision and their sufferings appeal readers. The following visual snap is reflective of this fact:



Glass affirms life by acknowledging the inevitability of change. It is established by the ceaseless passage of time. He insists on celebrating human existence while recognizing the paradoxical positive and negative effects suffering exerts on individuals.

In some sense Nietzsche is ferociously, contemptuously opposed to something. He is for' some life affirming. He says yes-saying alternative, sometimes called a tragic. There is plenty of material for someone with interests. It could be shown that life must be affirmed as such in order for one to lead a life. It is the one thing needed in order to do so a reason or justification for doing so a good deal of Nietzsche's answer to such a question will depend on exactly what his diagnostic claim is. Affirmation is defined by the expansive embrace of suffering demonstrated by Glass.

Nihilism can result either if these values lose their grip in some way. They are no longer regarded as values. The most important life-orienting values are completely unrealizable in the world people happen to live in. It is obvious that there are no objective values or moral facts. They are coupled of course with the assumption that values would not be sustainable if they were not objective. This assumption produces the nihilism of disorientation. One is left lost, with no confidence that esteeming which Nietzsche called life itself is possible. The view is that nothing of any significance can be achieved. So living cannot be said to be worth more than not living.

Glass frequently concentrates on the inevitability and instrumentality of suffering—its unique power to shape an individual's character into someone who stands in favor of the lives of others. One of the travelers says "He's going to be scalped. If that ree can find us, can't he? Wait. What about glass? He ain't our problem



no more, he is like us, and he's on his own" (00:49:23). Thus, he too maintains the same foundation of unconditional embrace and joy. The following extract is illustrative of how Glass insists on the crucial need to project heroically the deepest will to live:

His breathing changed? I ain't noticed. Damn, he's cold as ice. Here Mr. Glass . . . this will help . . . It will keep you warm. It's alright. Where is hawk? He ain't with you? No. No? I understand Mr. Glass. Alright. I think I'm gonna get a fire going. Yeah, sounds like a good idea. Hawk! You killed my son. Hawk! Bridge, there's about 20 of them down by the creek. They're headed this way. Now grab your shit and let's go. Shit. Wait. What do we do? Run right now. What about hawk? He ain't our problem no more. We can't just leave him here.

(00:50:01-00:50:04)

Glass affirms life by proclaiming that individuals must be fully engrossed, including mind and body, in the immediacy of each successive moment, regardless of whatever potential threats it may pose. Glass faults the pressure of news and excessive reliance on history for obscuring the fundamental innocence of existence, and the constant transformation it experiences.

For Glass, if humanity recognized this innocence and inexorable change, they would insert themselves into the natural process of affirmation embodied by the earth. They would constantly seek new experiences and revitalizing resemblances. The following extract serves as a proof about how Glass responds to insurmountable hurdle in front of him and how hostile and callous the entire environment is:



Glass has been able to forge civilizations. He develops knowledge. He deepens himself heroically. Rather than directing his will to power outward to dominate those around him, he directs it inward and gained self-mastery. In a moment of intoxication, he argues "I was ready to get .....Moving on out you know, but...Bridger here, he argued to stay. He argued to stay so that .....he could at least build the cross, or something .....to put on top of glass's grave, and that's what he did...That's what we did. Glad to hear you pulled your weight Mr. Bridger" (1:27:21).

Only those who know how to get exposed to hazards and disasters fearlessly can exert their strength and hopes to achieve what is above the reach of common run of humanity. By learning to resist some of his natural impulses, when defeat surrounds the team and when their fellows are killed one after the other, they have no option other than saving the last remnant of their hope. The following image is a trustworthy example of this spirit with which they are collectively nourished and guided:



Far from displaying impudence they are wise enough to "handle the situation as per their strength and preparation. Those who affirm life and exert their survival instinct are not reckless and headstrong" (0:45:32). They are rather rational, wise and careful enough to weigh the pros and cons of the situation.

This struggle for self-mastery is arduous. The following extract is an example of how the whole group of the travelers is moved and inspired by Glass's will to survive and transcend the prevailing pitfalls and hazards:

You ought to be proud of yourself boy. Yeah. Well we followed orders . . . we just kept the funeral apart. Don't go down there starting going no kind any conscience, alright? Cause sure is neither come will have us both swinging from couple grants. Now, we did what we had to do. We had the extra day, so we managed to dig a little deeper . . . leave some rocks on top, so that the scavengers couldn't get out to him . . .

we was done right and all. He was buried right. Sir . . . The truth is that, ah . . . When hawk disappeared, i was worried about the savages.

(01:31:40 - 01:31:41)

This will of Glass is stronger than his will to survive. His desire is not limited in asserting his will to survive. Rather, he wants to overcome all types of hazards and calamities including the attack of bears. By facing them and conquering them all he wants to realize the extent to which an individual's desire to near destination goes. The will to power can manifest itself through violence and physical dominance. Glass is more interested in the sublimated will to power.

Glass manages to deal with snowfall with attire made up of animals' fur. He appears to be bent upon encountering every challenge and severity nature brings on the way. Despite extreme forms of nature's cruelty and severity, Glass is determined to forward the journey. It is he who instills desire for the long cherished and intended destination. It is he who works as the source of constant inspiration. The following figure stands as a convincing evidence for the justification of Glass as the dynamo of invincible willpower:



When the situation turns extremely unfavorable, he miraculously demonstrate his "instinctive urge and ability to handle them and finally to come out of dreadful dangers" (0:12:34).

While fighting against all types of odds and obstacles, Glass develops various safety measures and defense mechanism. He bears the responsibility to protect not only himself but the whole team. In dire moment, the whole members rely on him. The following visual snap serves as evidence:



Glass's search for Power is only accepted as a pure limit set on freedom, "a capping of freedom, its fulfillment rather than its abuse" (0:43:23). The way power operates is subtle and silent.

Cinematography is vivid and awe-inspiring. It includes the movement of camera, visual effect and emphasis on sound that suits the intensity of events. Theodore Brass is the leading theorist of cinematography. He brings innovations in the field of modern cinematography. His ideas are relevant in this research. In addition, Christopher Paul is distinctive theorist of contemporary dramaturgy. He maintains that "Cinematography is the mold in which film content is poured" (54).

Glass is driven by what he had acquired along with his upbringing. He is told to believe that any challenge can be overcome. He is frequently instructed to believe that any catastrophe no matter how insurmountable can be resisted and subdued. His trust in the power of assumption and practice force him to tackle what he faced on the mission. This struggle of Glass can be further understood in the light of what Foucault has said. According to Foucault, any mode of representation is not totally free from the formative influence of power. It is shaped and sustained by the dominant cultural codes of society. The idea of taking out pure truth from a discourse is doomed to fail. So, Glass does not take truth in piecemeal. He grapples the scenario in totality. Whim and urge hold no influence over him. The following lines give a glimpse of Foucault's stand on the absolute power of representation:

In other words, ideas are no longer taken as the unproblematic vehicles of knowledge; it is now possible to think that knowledge might be something other than representation. This did not mean that representation had nothing at all to do with knowledge. Perhaps some knowledge still essentially involved ideas' representing objects. (171)

Every mode of representation is problematical. But this problematical nature of representation is actually the true characteristic of representation. Judged from the classical point of view, the postmodern narration or representation is problematical. But viewed from the workable perspective, it is the exact characteristic of representation.

To sum up, Glass retains triumphant control over hazardous forces of nature and treacherous collusions fabricated by one of his own ally. What determines his victory over the irresistible is his unwavering will power, trust that he can overcome

any hurdle and vibrant power of visualizing victory. It is the will to action and strong zeal to be successful that make Glass different.

### III. Glass' Reflection on Other Face of Nature

The core finding of this research is that Glass in the film *The Revenant* is driven by stoic will to overcome any insurmountable challenges of nature and obstacles on the mission. The most appealing and alluring aura of Glass's journey is his affirmation of life in the midst of almost inescapable calamities. There is a shift in the development of what a hero is or does. Heroism has been defined as a divine attribute, to which patriotism approves and honors. Humanity fervently and ambitiously inclines to cherish. This lull in violence fosters the state of reflection, emotion, and progression of the artistic, intellectual, and literary movements.

Glass finds himself outside of the civilized environment and faced with the dangers of nature, hostile Indians, and inner turmoil. He assumes the role of a personal hero. While the external struggles ensue, Glass finds himself doubting his decisions and capabilities. Glass does have some heroic actions in his ventures, such as his rescue of the girl among Indian captors. Yet these events are mitigated by the ever-present tone of truth and integrity, light and dark. It appears that the definition of a hero in the frontier at this time is under scrutiny. The artistic impression left by those willing to create the tales and relate stories.

Every action toward another individual stems from a deep-down desire to bring that person under one's power in one way or another. Whether a person is giving gifts, the psychological motive is the same: to exert one's will over others. This presupposition entails that all human beings are ultimately and exclusively egoistic by nature. There are no truly altruistic actions. The will to power is not, however, limited to the psychology of human beings.

Rather, it is the underlying reality of the universe. It manifests itself in various ways in everything and everyone. Growth, self-preservation, domination, and upward



mobility are some of the basic elements of this will. It everything in the world exhibits, according to Nietzsche. The frontier may define a hero through the environment, the needs of a society, or their views.

Heroes cannot simply exist. They are created from events in a surrounding environment. This first case sets the stage for the creation of a hero through the journeys. As Glass's journey continues, lack of food make exploration increasing difficult, as well as further losses of his men to due to fatigue, starvation, and Native attacks. Completely separated, he relies on the Natives to bring himself back to civilization. Our stage is the foreign landscape, filled with danger and mystery. He must protect himself. A wild land untamed by man, populated with multiple challenges, Glass is the beginning of a frontier hero as he is introduced to the landscape, and relates his journey towards surprise and awe.

Through the adventure of Glass and his fellow's adventure and sufferings, the conception, birth, growth, and culmination of a hero across four centuries appear convincingly. Glass is portrayed as the figure gifted with the admirable characteristics wanted in a time of struggle. While there certainly are many heroes that are not mentioned, it is these characters that exemplify how the frontier has developed the idea of a hero. Regardless, the idea of a hero is ever changing. Wherever a Frontier exists, there will always be a hero influenced by it.

To deduce a conclusive finding, in a moment of rage, Glass forgets the existing limitations and boundaries of sufferings and exploration. His injuries draw blood, and his struggles to maintain sanity in the midst of so much isolation might be too intense. Maintaining integrity, boldness, and enhancing will to overcome mortally agonizing hurdles make him the noblest Nietzschean hero of measureless proportion.

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