

Projection of Survival Instinct in Robert Zemeckis Directed Film *Cast Away*

This research studies how the English film, *Cast Away* projects the issue of survival instinct and the factors that compel a shipwrecked person to develop this instinct in the midst of fear and loneliness. The protagonist like Noland represents strong survival instinct with which they overcome all hardship and hurdles of shipwrecked lives on uninhabited island. In December 1995, Chuck Noland is a time-obsessed systems engineer, who travels worldwide resolving productivity problems at FedEx depots. He is in a long-term relationship with Kelly Frears, with whom he lives in Memphis, Tennessee. Although the couple wants to get married, Chuck's busy schedule interferes with their relationship. A Christmas with relatives is interrupted when Chuck is summoned to resolve a problem in Malaysia. While flying through a violent storm, his plane crashes into the Pacific Ocean. Chuck escapes the sinking plane and is saved by an inflatable life raft, but loses the emergency locator transmitter. He clings to the life raft, loses consciousness, and floats all night before being washed up on an island. After he awakens, he explores the island and soon discovers that it is uninhabited.

Several FedEx packages from the crashed plane wash up on the shore, as well as the corpse of one of the pilots, which he buries. He initially tries to signal for rescue and makes an escape attempt with the remnants of his life raft, but cannot pass the powerful surf and the coral reefs surrounding the island. He searches for food, water, and shelter, and opens the packages, finding a number of potentially useful items. He leaves one package, with a pair of angel wings stenciled on it, unopened. During a first attempt to make fire, Chuck receives a deep wound to his hand. In anger and pain, he throws several objects, including Wilson volleyball from one of the packages. A short time later he draws a face in the bloody hand print on the ball,

names it Wilson, and begins talking to it. One night, Chuck calculates that in order for the rescue workers to find the site of the plane crash, they will have to search an area twice the size of Texas, making him doubtful he will ever be found.

Four years later, Chuck has adapted to the meager living conditions on the island, having become adept at spearing fish and making fires. He also has regular conversations and arguments with Wilson, which has become his only means of socialization. A large section from a portable toilet washes up on the island; Chuck uses it as a sail in the construction of a raft. After spending some time building and stocking the raft and deciding when the weather conditions will be optimal, he launches, using the sail to overcome the powerful surf. After some time on the ocean, a storm nearly tears his raft apart. The following day, as Chuck sleeps, Wilson becomes untethered and floats away from the raft. Chuck is wakened by the spray of a sounding whale, sees Wilson, and swims after him, but Wilson has gone too far to safely retrieve. Chuck returns to the raft and collapses in tears. Later, a passing cargo ship finds him, drifting.

Upon returning to civilization, Chuck learns that he has long been given up for dead; his family and acquaintances have held a funeral, and Kelly has since married Chuck's one-time dentist and has a daughter. After reuniting with Kelly, the pair professes their love for each other but, realizing they can't be together because of her commitment to her new family, they sadly part. Kelly gives Chuck the keys to the car they once shared.

Sometime later, after buying a new volleyball, Chuck travels to Canadian, Texas to return the unopened FedEx package with the angel wings to its sender, a woman named Bettina Peterson. The house at the address is empty, so he leaves the package at the door with a note saying that the package saved his life. He departs and

stops at a remote crossroads. A friendly woman passing by in a pickup truck stops to explain where each road leads. As she drives away, Chuck notices the angel wings on the back of her truck is identical to the one on the parcel. As Chuck is left standing at the crossroads he looks down each road, and then smiles faintly as he looks in the direction of the woman's truck.

Brian Tallerico evaluates *Cast Away* 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 characteristic is 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. (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 of *Cast Away* 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 Noland and his director, Robert Zemeckis, have cooked up. (10)

Cast Away is the embellished that has appeal and attraction of its own type. Noland endures a beastly attack and the disappearance of Wilson. 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 *Cast Away*. 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 *Cast Away* 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. (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 *Cast Away*:

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.

Lisa Tsering, a noted Hollywood film critic, declines to appreciate *Cast Away*. 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. Tsering makes the following remarks:

The digitalized reproduction of adventure is too scary for young viewers and too long-winded for everybody else. In *Cast Away*, it continues that the effort is admirable and the effects are certainly adequate, but can't compensate for uninteresting, drawn out action scenes; childish logic and uneven acting, especially by Noland and Wilson. Worst of all, the movie is devoid of that one secret ingredient that makes audiences love narrative of thrill and wonder. (12)

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 component. Lisa notices the structural looseness in *Cast Away*.

Although all these critics and reviewers examined *Castaway* from different points of view and then arrived at several findings and conclusions, none of them notice the issue of intertextuality and the strong sense of survival instinct. This film explores how will power and strong survival instinct enable shipwrecked people to create a heaven out of hell of loneliness. The alternating cinematography and visual effect are almost the same in both the film. Thus it would be reasonable to say that these two films bear intertextual resemblance.

To conduct this research, the research makes use of the theory of intertextuality. Intertextuality is one of the most commonly used terms in contemporary literary theory. The thought of Barthes and Kristeva will help to lay the basis of methodological framework. With this methodological conception, the researcher proceeds to produce the thorough analysis of the text. According to Kristeva, Barthes, Riffaterre, and other pioneers of the field, every text has its meaning only in relation to other texts; texts as viewed by modern literary theory are lacking in any kind of independent meaning.

The act of reading plunges us into a web of textual relations, a network of other texts. Intertextuality is a crucial element not only in the attempt to understand literature in general but also in our attempt as educators to enhance our students' literary reading by locating it into a motivated and meaningful classroom context. According to Barthes, the very idea of the text, and thus of intertextuality, "depends on the figure of web. The figure of spider web reminds us not only the World Wide Web but also the web-like diagrams used in classroom as tools for learning"(76).

Theorists of visual mode of representation have responded quite passionately to the role and significance of realistic mode in films about the portrayal of violence. Nicholas Mirzoeff argued something similar when he wrote, as part of a literary discussion. He puts forward the following viewpoint in this regard:

There's a considerable difference between art history and neo-realistic culture. Visual culture is, in my estimation, the study of the genealogy and practice of the visualization of modern culture. Its concentration is, then, on the interface between images and viewers rather than on artists and works. It is concerned with visual events in which information, meaning or pleasure is sought by the consumer in an interface with visual technology. (13)

Images and the combination of images is the key to enhancing the space of reality. If convincing dialogues and suitably relevant methods are not kept anterior to and posterior to the represented event, cinematographic technique seldom produces effect. The arrangement of events is expected to strengthen the impact the projected reality evokes in the spectator.

Film is like a collage. It blends several elements and events. The harmonious and balanced combination of events is fundamental to making a film successful. Thus it is fair to know the techniques that incorporate several events to generate digital integrity. Malte Hagenar makes the following view regarding the all-encompassing characteristics of film:

So far, we have dealt mainly with approaches predicated on the realistic cinema in its classical form: photographically based, dependent on theatrical projection, dealing primarily with the live-action feature film. But the salient features selected from the history of

film theory for our systematic-historical overview were chosen in the full awareness that we are at a point of transition. (56)

Hagener is of the opinion that foregrounding window or mirror, for instance, was also a way of suggesting that these metaphors may not be so forever. It is their historicity, and thus variability that allows one to see them as pertinent metaphors in the first place.

It is our contention that in the era of digital cinema, the body and the senses are even more central for a theoretical understanding of the film experience. Rebert Shapiro makes the following view regarding the distinguishing characteristics of film:

The salient features selected from the history of film theory for our systematic-historical overview were chosen in the full awareness that we are at a point of transition. From the start we tried to keep our categories and conceptual metaphors open toward future developments - even as these future developments are set to modify and revise the past. (56)

Shapiro suggests that visual metaphors may not be so forever. It is their historicity, and thus variability that allows one to see them as pertinent metaphors in the first place. However, it is our contention that in the era of digital cinema, the body and the senses are even more central for a theoretical understanding of the film experience.

In the film, Noland shreds his leg on coral and has to extract an abscessed tooth. Noland is an engaging character. Noland's shipwrecked life is more impressive than involving and begins to seem more of an acting exercise than an adventure about the triumph of the human spirit or the importance of love and family. The following extract is illustrative of this scenario which proves to be tragic and continuously tormenting to Noland:

The wind's still blows in from the west. I know! Yeah I know- I know where there's 30 feet of extra rope! But- But I'm not going back up there. There. There you see? Huh? There. Are you happy? Do you have to keep bringing that up? Can't you just forget it? Huh? You were right. You were right. It was a good thing that we did a test 'cause it wasn't gonna be just a quick little snap. I would have landed on the rocks. Broken my leg or my back or my neck, Bled to death.

(01:27:10- 01:29:15)

A dead body from the plane washes ashore. In a moment of rage, the lead character calls the island he is trapped on a goddamn's hole. In a scene that will definitely be too gruesome for more sensitive viewers, Chuck extracts a painfully sore tooth with a rock and the blade of an ice skate. His injuries draw blood, and his struggles to maintain sanity in the midst of so much isolation might be too intense.

Intertextuality is the reference to literary text. It is associated to the application of a media or social text. It aims at establishing a sort of causal, thematic and nonliterary nexus amidst all the texts that touch upon history. Intertextuality is refers to a condition in which a book refers to a second book by title, scene, character, or storyline. The moment a book refers to a social text such as a media, social, or cultural story, the notion of intertextuality arises. The notion of intertextuality gives rise to the understanding of the text outside of the book. Intertextuality gives rise to the tendency of choosing this particular literary or social text.

One form of intertextuality is the establishment of the relatedness of a text to other texts that exist in canon or outside the canon. Focusing on this aspect, Roland Barthes makes the following remarks:

Intertextuality is a brief or prolonged reference to a literary text in a second literary text. This reference might involve the author simply

giving the title of another book, adopting a famous character name from another book, or revisiting a famous scene from another book.

These brief references are meant to call attention to them as borrowing an outside text, and to how it is being applied and reworked in the

primary book. Examples of longer intertextual references might

include the adopting of an entire storyline from another book, or a

lengthy scene from another book. (18)

Not only literary or nonliterary but also digitalized text bears a sort of interconnectivity with erstwhile texts. It concentrates on the process. This process involves a creative impulse arise not from the center of the autonomous consciousness of author but from the embedded quality of a text to other texts. In the contemporary context where digitalization takes rapid momentum, the concept of intertextuality is almost unavoidable.

When FedEx employee Chuck Noland's plane crashes, he ends up stranded on a deserted tropical island for four years, with an inanimate volleyball named Wilson as his only friend. Noland's survival instinct gets projected in the film only when he is really stranded on an island which is utterly uninhabited. He has to give a name "Wilson" to a ball and then makes repeated conversation to it. This represents how he chooses a fictitious name for survival and socialization. The following extract is a case in point:

Well regardless I would rather take my chance out there on the ocean...than to stay here and die on this shithole island spending the rest of my life talking to a goddamn volleyball! Shut you up. Wilson!

Wilson! Wilson! Wilson! Wilson! Wilson. Wilson! Oh God! Wilson!

Wilson! Oh! Oh! Never again, never again, never again, you're okay.

You okay? Yeah. Yeah I know you. (01:29:39-01:41:59)

Noland has adapted to his new environment. He prepares to escape on a raft. The big change is not internal but purely physical. When he finds terribly alone on the island, he could not help talking to Wilson. He loves to talk to Wilson when he feels totally afflicted with haunting sense of loneliness.

Crying about Wilson repeatedly enables him to search for meaning in a mendacious island. Noland comes to realize how important socialization is for the development of healthy and harmonious life. Noland makes fire and then goes one step ahead in adapting himself to survival. The following visual snap clarifies this point:



(Fig I- 01:11:69)

Making a fire is useful for Noland to survive in this hostile island. It gives him warmth. It also helps him to cook his raw fishes which he catches for food from sea.

Intertextuality is different from the ordinary notion. What makes intertextuality different from "literature's common mention of things in the media and society is that the text which the book references has a narrative quality. Intertextuality involves an implicit comparison by putting two texts together" (Barthes 17). When literature points to another text, critics and reviewers are asked to "draw from our knowledge of the text in its original form. It compares this to how it is being used, changed, or reframed by the primary book. Intertextuality functions on comparison and contrast of similarities and differences" (21). Intertextuality invites an interactive possibility dialogue between two texts.

Two narratives are very different on the surface. Yet they can therefore create competing dialogues about which is powerful and instrumental. Intertextuality can have subversive purpose. It can destabilize. It shakes up our understanding of originality. The original text may be a story. Such a story can be felt by readers in familiar way. Reframing by the primary book changes our feelings. To our own surprise, it reveals something new about this original story. Regarding its subversive purpose, it is worthwhile to cite theoretical insight of Barthes. In this connection, Barthes says:

A book may be presenting a scene, character, or argument. It is disrupted and destabilized by entry of this intertext. The first influence intertextuality can have is on a reader's understanding of the primary book. This is a matter of evaluating effect on the book at hand. Why does the primary book choose this similar or dissimilar intertext, where is it used, how does it add to or change our understanding of the scene it is in and how does it evoke important arguments the book is making

overall? Intertextuality can also influence our understanding of the original text. (31)

Intertextuality is helpless in destabilizing the hegemony of interpretive autonomy. It calls into question the notion of pure creation. No creativity has the right to claim to originality. The very idea of originality itself is a fictitious concept. This notion of intertextuality is not destructive of the idea of originality. Rather, it is indicative of the emergence of the new notion of originality or creativity relevant to poststructuralist practice.

The following figure is expressive of how lonely, panic stricken and insecure Noland is and how he is struggling to make a sense of survival out of this horrible island:



(Fig II-01:26:73)

Chuck follows spear fishing with net fishing. He manages to gather several small guppy-like fish in his net. Again, a local fish wrangler gathered the fish into a concentrated area. Chuck, however, appears to take one of the small fish and place it into his mouth, eating it alive. The fish out of water was dirty. Noland does not actually put anything into his mouth. Instead, he used a sleight of hand to trick the

audience into believing that he put the fish into his mouth. His survival journey is full of ebbs and flows.

The narrator repeatedly affirms "I know. I know. This is it. That's all that's left. I checked over the whole island and that is all that's left. So we're gonna be short. Short. We'll just have to make some more out of the videotape. Yes. No we have time. We do. We have time. Look!" (01:29:58). It begins with the search for an escape to the management of daily chores that are needed for survival. Finding a rope to mark the beginning of survival mode removes all types of fear, anxiety and uncertainty. The following part of the dialogue is reflective of this sort of instinct for survival:

That gives us another month and a half until we're into March and April which is our best chances for the high tides and the offshore breezes. We need- We need 424 feet...of good rope plus another 50 feet say for miscellaneous. Round that off to 475 feet of good rope, now if we average 15 feet a day- Plus we have to build it we have to stock it we have to launch it. That's gonna be tight. That is not much time. But we- We live and we die by time don't we? Now let's not commit the sin of turning our back on time. The wind's still blows in from the west. I know! Yeah I know- I know where there's 30 feet of extra rope! But- But I'm not going back up there. (01:25:13-01:29:58)

Chuck holds a stick and scoots a live crab off of the pants leg of the dead pilot. The crab is an actual inhabitant of the island. It is untouched by Chuck's stick. The horseshoe crabs seen on the coconuts are also island dwellers. They are gathered on the beach by crew members. When a man finds himself stripped of life's essentials in the middle of an island in the Pacific Ocean, he must rely on his instincts and on-the-

go thinking. The following figure is illustrative of his quest for food and ways to manage it on this solitary island:



(Fig III-01:02:77)

Sometimes, the outside text is not being reworded. It is not rewritten in any way. The outside text is reframed. In time to give rise to its manifestation, it is then changed. The author changes the intertext from its original form.

Intertextuality can create a simultaneous re-reading of any discourse or literary representation. This task involves a back-and-forth rereading. This type of reading is rooted in the similarities and differences. Such similarities and dissimilarities disclose plenty of things about the nature of text, or discourse. The following extract throws light on this aspect of the intertextual subversion which is highly valorized by Barthes:

Intertextuality is a concept often associated with postmodernism, more particularly with that sphere of postmodernism where literature encounters critical theory. In many respects, and especially in the field of literature and poetics, postmodernism can be viewed as a development of modernism. Modernism manifested itself during the

first decades of the 20th century. Modernism was characterized by the loss of stable values, by the loss of belief in the possibility of an objective truth and in the validity of totalizing ideologies, by the rejection of formal aesthetic theories, the emphasis given to subjectivity, to the discontinuous and the fragmentary, also by the place given to reflexivity and self-consciousness in the production of texts. (41)

Postmodern idea of discontinuity is a break with the modernist notion of break and at the same time, it is a sort of continuation too. Postmodernism is a bit more subversive in heightening the idea of discontinuity. It is forced to gain momentum by ironic awareness and skepticism. It unfolds as a consequence of new developments. Such developments are consumerism, the new technologies, and globalization. The question to what extent such a rupture original is difficult to answer. There was no new epistemological rupture. Modernist sense of rupture and the postmodernist sense of rupture are partly similar and partly dissimilar. Noland creates a picture of a man on a ball and calls him Wilson. It shows his mode of survival. The following figure is a clear example of this fact:



(Fig IV-69:82)

Chuck Noland finds himself in this position after becoming the sole survivor of a FedEx plane crash. Noland works in a high position with FedEx as a systems engineer, and he cares more about business than his friends, family or anything else in life. Obsessed with meeting business deadlines, Noland spontaneously decides to take a trip at Christmas time. He exchanges gifts with his wife on the tarmac just before boarding his plane.

Crusoe is shipwrecked alone on an uninhabited island somewhere just north of Brazil. He is faced with the immediate challenge of survival. This means he must construct an economy, which can provide him with food, clothing and shelter. His behavior, therefore, can be used to describe the fundamental qualities of a human as an economic being, stripped of social and cultural trappings and advantages. Following his initial shock and despair, Crusoe proceeds to reconstruct all the basic historical stages of pre-industrial development. The detail with which Defoe describes Crusoe's efforts is remarkable. It is also significant, in that it shows the importance he places on Crusoe's economic activities.

Crusoe carefully nurtures it, frugally saving the seed for the next year. He creates a field, plants and replants the grain, and after four years of careful husbandry is able to make bread. Thereafter, he rationally calculates how much he needs to grow on a yearly basis in order to support himself, and never grows more. Crusoe domesticates the goats, which abound on the island, creating enclosed pastures, which eliminate the need to chase game and use the gunpowder. He becomes a craftsman, learning to make baskets and create pottery in the fire. Crusoe immediately defines Friday as a servant. Yet his descriptions of Friday are admiring, albeit sometimes by comparison to a lesser type of human, the African, or to a superior one, the European:

He was a comely, handsome fellow, perfectly well made, with straight strong limbs, not too large, tall and well-shaped. ...He had a very good countenance, not a fierce and surly aspect, but seemed to have something very manly in his face, and yet he had all the sweetness and softness of a European in his countenance, too, especially when he smiled. His hair was long and black, not curly like wool; his forehead very high and large. (202)

Crusoe's description of Friday is admiring, but by describing him using comparisons with other groups it also renders boundaries imprecise. African slavery was systematically replacing other forms of servitude in the West Indies, and racial categories were still shifting.

While she gets him a heartfelt family heirloom, he gets her a pager, journal and bathroom towels, all gifts with minimal sentimental value. Later, Chuck's first attempt at spear fishing is a botched one. The fish in the shallow water near the shore swim away unharmed. For this scene, the fish were gathered alive by a local fish wrangler and the camera captured images of them swimming in their natural environment. The following extract is a classic example of Noland's powerful commitment to live in the midst of chaos and disaster:

Five hundred and two thousand four- That's a search area of 500000 square miles. That's twice the size of Texas. They may never find us. This tooth is just killing me. It started out just hurting when I bit down but now it just hurts all the time. All the time, it's-let's a good thing there's not much to eat around here because I don't think I could chew it. Just keep sucking on all that coconut and all that crab. And just think I used to avoid going to the dentist. Like the plague. I put it off

every single chance I got. But now oh what I wouldn't give... to have a dentist right here in this cave. (01:16:31- 01:24:49)

Hope is about believing in the potential in us for a life. It is greater than the one Noland's frightened and limited ego has designed. Wisdom larger than his thinking mind can provide him courage. Noland clings to hope for the affirmation of his survival. He is driven by the hope that he has to live at any cost. Clinging to hope is the surest way to overcome surrounding trial and tribulation. This figure is a dramatic instance of a shipwrecked continuing style of living on this island:



(Fig V-01:13:03)

Kristeva is hailed as the proponent of the notion of intertextuality. She deserves the credit of launching the notion of intertextuality. Any assessment of Julia Kristeva's launching of "the notion of intertextuality must surely begin by recalling the social and political context of the 1960s, but also the specific context of the development of the problematics of the linguistic sign, of the concept of enunciation" (4). Additional view of Kristeva is cited in the following extra:

The order of the sign being radically different from that of the referent, the sign itself being split into signifier and signified, the very notion of meaning as something fixed and stable, even though it sometimes had

to be deciphered, was lost and replaced by that of the sliding, shifting, floating signified. Meaning could no longer be viewed as a finished product; it was now caught in a process of production. The subject of the enunciation was to be distinguished from the subject of the utterance and all the imaginary representations of a solid, identifiable self, or ego, in control of language and capable of expressing himself, were denounced and replaced by the notion of a subject intermittently produced by his parole – literally spoken by language. (55)

As elaborated by Kristeva, intertextuality refers to a text's dependence on another text and all other machineries like words, dictions, and connotations. It is a text's dependence on prior words. Its concepts and connotations have derivative qualities. All of its beautifying qualities like codes, conventions, unconscious practices are workable so long as they contribute to the creation of texture and textuality. Every text is an intertext. It borrows from the immense archive of erstwhile culture.

There are a variety of strategies for increasing resilience. It consists of having redundant capacity, or deferring production commitments. It means not locking into plans too early, but waiting until the last possible minute to actually manufacture or finalize products. On the part of Noland, it works as the grace of life that is trapped in shipwrecked condition. It affords more flexibility with work-in process inventory. These are just examples of strategies that companies can use to become more resilient, more flexible, more adaptable, and leaner. The following extract is clearly suggestive of Noland's resilience:

But I'm so grateful that she was with me on that island. And I know what I have to do now. I got to keep breathing. Because tomorrow the sun will rise, who knows what the tide could bring? I gave a letter to

the postman. He put it in his sack Bright and early next morning. He brought my letter back. She wrote upon it. Return to sender. Address unknown. No such number. Hello! Hello! FedEx! You look lost. I do? Where are you headed? Well I was just about to figure that out. Well that's 83 South. And this road here will hook you up with I-40 East. If you turn right that'll take you to Amarillo Flagstaff California, And if you head back that direction. You'll find a way to Canada. (02:11:49-02:15:31)

Even after returning to normal life in his homeland, Noland finds himself strongly motivated by will to overcome any hindrance that comes in his life. The moment he sees any hurdle, the same nostalgia haunts him. He makes much of his life as long as he finds himself surrounded by hurdles aplenty. Exhaustion and eccentricity, certain degree of lassitude and sluggishness of emotion accompany him.

To understand the issues of intertextuality, should very clearly distinguish the intertextual effect from other effects generated by other types of researches. Such research is difficult to conduct and its findings are hard to come by. In Kristeva's words:

I know the frustrations and rewards, the pains and satisfactions that accompany it, and I am fully aware that it is necessary to the advancement of knowledge. But knowledge is not my concern here, nor is erudition, since what I have been trying to describe as the intertextual effect takes us to the edge of the unnamed feelings which form the substratum of our being and to the brink of the truth. (56)

Text's interpretive possibility and accompanying meanings are of utmost importance. The concept of intertextuality puts forward the statement that the text as a dynamic

site. In this dynamic site, relational processes and practices are the focus of analysis. Static categories have no value. Static products, objects and artifacts draw less attention of critics and reviewers. an intersectional textual surfaces reveal these implications.

Developing Bakhtin's spatialization of literary language, Kristeva argues that "each word is an inter section of other words (texts) where at least one other word text can be read. There are always other words in a word, other texts in a text" (64). The concept of intertextuality requires the assumption and understanding that text is not a self-contained system. On the contrary, it is a differential and historical system subject to change. Meanings are shaped by the repetition, mutation and modification of textual details. It is initiated by the transformation of other textual structures. Further thoughts of Kristeva are rejected in the following extra:

Rejecting the New Critical principle of textual autonomy, the theory of intertextuality insists that a text cannot exist as a self-sufficient whole, and so, that it does not function as a closed system. From this initial approach, there have appeared a wide range of attitudes towards the concept of intertextuality and what it implies, to such an extent that it is practically impossible to deal with it without considering other related subjects or without taking into account the various contributions made by a large number of literary critics. (32)

Text is not a coherent unit of meaning. It cannot be a locus of coherent meaning. It is in no way a pure site of unblemished or virgin meaning. Textual integrity is said to have dissolved by supporters of intertextuality. No text receives singular attention in the age that celebrates the theory of intertextuality. The birth of intertextuality is

marked by a shift of emphasis from the individual text to the way in which texts relate to one another.

When Crusoe first discovers evidence of cannibalism, his initial reaction is shock and horror. "I looked up with the utmost affection of my soul, and with a flood of tears in my eyes, gave God thanks that had cast my first lot in a part of the world where I was distinguished from such dreadful creatures as these" (163). He obsessively considers how he can stop the cannibals from eating any more captives. However, after further reflection, he comes to the conclusion that:

These people were not murderers in the sense that I had before condemned them in my thoughts; any more than those Christians were murderers, who often put to death the prisoners taken in battle; or more frequently, upon many occasions, put whole troops of men to the sword, without giving quarter, though they threw down their arms and submitted. (169)

Crusoe goes on to say that if he should attack the cannibals, who had not done anything to him personally, he would be no better than the Spanish, who everyone knew had behaved atrociously in the New World.

The latent and unpracticed notion of intertextuality was in existence prior to the beginning of the twentieth century. Its widespread theoretical implication boomed and thrived only in the later decades of the twentieth century. The twentieth century has proved to be a period "especially inclined to it culturally, intertextuality is by no means a time-bound feature: the phenomenon, in some form, is at least as old as recorded human society. We can find theories of intertextuality wherever there has been discourse about texts" (71).

Barthes holds that the limitations of the linguistic-structuralist approach have to be "overcome by means of a meeting of different epistemes, namely dialectical materialism and psychoanalysis" (77). This new method will produce "a new object that we call text and which is intertextual by default: other texts are always present in it, at varying levels and in more or less recognizable forms" (Barthes, 39). Barthes' vision of intertextuality also highlights "the frequent anonymity of the sources of intertextual quotations" (84). This idea was implicit in Kristeva's discussion of the absorption of social texts. The social may be thought of as "the network of anonymous ideas, commonplaces, folk wisdom, and clichés that make up the background of one's life" (Barthes 89). Traditional studies primarily hunt for allusions to celebrated works of the past. Barthes goes one step ahead and says:

The citations which go to make up a text are anonymous, untraceable, and yet read. The already read in Barthes encompasses more than the idea that we all possess conventional knowledge whose sources we cannot recall. It extends towards a notion of the subject as constituted by the texts of his/her culture, the subject as already read. This which approaches the text is already itself a plurality of other texts, of codes which are infinite or, more precisely, lost. (43)

The greatest contribution of intertextuality is the fracturing of reading. The fracturing of the reading subject is inevitably associated with the dissolution of the author. It is also associated with the death of the author. This implied rejection of authority does not correspond exactly to the political or even revolutionary thrust. Barthes tends to sound rather neutral in his sense. He is innovative and original rather than iconoclastic or radical. In affirming his theory, he takes the soft approach. He seems ever ready to politicize matters of taste. He tends to aestheticize political issues. This is the

substantial difference between radicalization of aesthetics and aestheticization of radicalism. Barthes chooses the later.

Crusoe is a man alone, making use of thrift and hard work to get ahead, yet he is in thrall to international trade. He expresses strong religious convictions based on personal spirituality, but does not seem to act on these convictions once more worldly concerns intervene. He entertains notions of the Noble Savage and cultural relativity, but when push comes to shove, meaning when money and power are in play, he chooses to act in a way consistent with the imperialist categories of civilized and savage people. Crusoe claims to prefer his life on the island, however isolated, to his previous existence as a businessman. This claim is based on his freedom to enjoy the fruits of his labor without the need to accumulate worldly goods:

I had enough to eat, and to supply my wants, and what was all the rest to me? If I killed more flesh than I could eat, the dog must eat it, or the vermin. If I sowed more corn than I could eat, it must be spoiled. In a word, the nature and experience of things dictated to me upon just reflection that all the good things of this world are no farther good to us than they are for our use. (129)

Crusoe readily and happily reintegrates into a world of trans-Atlantic trade. Possibly, then, Defoe means to tell us that the simple life appears to be a happy one, but man is really incomplete without the challenge of commerce with his fellow man. Passages like the one above, or another in which Crusoe looks at his money and exclaims.

Barthes' account of intertextuality is valuable. It is and continues to be a tool to analyze a literary or nonliterary text. It provides the critic with a particularly effective tool for analyzing literary texts. Barthes' radical intertextuality foregoes "the possibility of rigor in the discussion of individual texts, so much so that to attempt

such a rigorous discussion, he must retrench on the theory" (91). Intertextuality has a real heuristic value. Its iconoclastic value is undeniable. It is a milestone in unsettling customary ideas about the author, the work, and the representation of reality.

Intertextuality is helpful in getting greater interpretive certainty. It is an object of attraction to a large number of critics. They apply it rather effectively to their practical criticism. Concerning this, Jonathan Culler says:

While the latter privileges the literary text in its narrower sense, the former concentrates on the act of reading. Critics rely on the linguistic method and its analogies with literary discourse in order to carry out his critical task from an intertextual perspective. However, in spite of the differences, their approaches are equally bent on establishing certain limits to the intertextual scope of every particular text. (47)

Culler defines the literary phenomenon as not only the text, but also its reader and all the reader's possible reactions to the text. The text-reader relation is of utmost importance. In the traditional approach, it had no specific value. Influence study had taken prominent position. As post-structuralism descends, its pragmatic value increased exponentially.

While not boasting of heroism, Crusoe is nonetheless very interested in possessions, power, and prestige. When he first calls himself king of the island it seems jocund, but when he describes the Spaniard as his subject we must take his royal delusion seriously, since it seems he really does consider himself king. Overall, Crusoe's virtues tend to be private: his industry, resourcefulness, and solitary courage make him an exemplary individual. But his vices are social, and his urge to subjugate others is highly objectionable. In bringing both sides together into one complex

character, Defoe gives us a fascinating glimpse into the successes, failures, and contradictions of modern man.

Crusoe's survival on the island seems like a rebirth into true Christian spirituality. It is a chance to live less materially and more religiously. It is doubtful that in his solitude he needs "a dozen of good knives and forks" (76). When he discovers thirty-six pounds in coins on the ship, he first disdains it with Christian high-mindedness, saying, "Oh drug, what art thou good for," (88). Then he takes the money with him anyway. His attitude toward possessions seems a major contradiction in his character.

The presence of one text in other is noticeably watched by those who analyze from the vantage point of intertextuality. Intertextuality is the relation of co-presence between two or more texts. Two texts can be related in terms of their titles, subtitles, epigraphs, illustrations and other thematic cues. Paratextuality is "the relations between the body of a text and its title, subtitle, epigraphs, illustrations, notes, first drafts, and other kinds of accessory signals which surround the text and sometimes comment on it" (Culler 55). Additional view of Culler is expressed in the following extract:

Metatextuality is the relation, usually called commentary, which links one text with another that comments on it without quoting it or, even, without mentioning it at all. It is the critical relation par excellence.

Archtextuality is the generic category a text belongs to. The text may not recognize its generic quality, which should be decided by its readers, critics. (37)

Paratext tends to overlap the minute it is taken out for application. It may also contribute to determining the generic quality of the text. It has the possibility of

merging with archtextuality. Hypertextuality is described as the interpellation of one text with the other. To achieve its ironic purpose, it naturally checks plagiarism, quotation or allusion.

Immediately after the earthquake, a hurricane arrives. Crusoe takes shelter in his cave, cutting a drain for his house and waiting out the torrential rains. He is worried by the thought that "another earthquake would send the overhanging precipice falling onto his dwelling and resolves to move. But he is distracted from this plan by the discovery of casks of gunpowder and other remains from the ship that have been driven back to shore by the hurricane" (121). Crusoe spends many days salvaging these remains for more useful items. For more than a week of rainy weather, Crusoe is seriously ill with a fever and severe headache. He is almost too weak to get up for water, though he is dying of thirst. He prays to God for mercy. In one of his feverish fits, he hallucinates a vision of a man descending from a black cloud on a great flame. The man brandishes a weapon at Crusoe and tells him that all his suffering has not yet brought him to repentance.

Crusoe emerges from the vision to take stock of the many times he has been delivered from death and cries over his ingratitude. He utters his first serious prayer to God, asking for an end to his distress. The next day, Crusoe finds he is beginning to recover, though he is still so weak he can hardly hold his gun. He struggles with thoughts of self-pity followed by self-reproach. The following extract is illustrative of this point:

Taking some tobacco and rum, his mind is altered and he opens the Bible to read a verse about calling on the Lord in times of trouble, which affects him deeply. He falls into a profound sleep of more than twenty-four hours, which throws off his calendar calculations forever.

In the days that follow, Friday almost completely recovers and kneels to God in gratitude. He prefers not to eat the wildfowl while sick and instead eats some turtle eggs that he finds. (94)

Crusoe discovers that the rainy season is a very unhealthy time. Having acquiesced in the idea that only Providence controls his deliverance from the island, Crusoe resolves to explore the place thoroughly. He discovers sugarcane and grapes, and is delighted with the beauty of one valley especially. He secretly exults in imagining himself the king and lord of the whole domain. Crusoe lays out grapes to make raisins and carries home a large basket of limes and grapes. He contemplates choosing that site as his new home, then spends the rest of July building a bower in the valley. He notes that his domicile now houses some cats. He celebrates the passing of one year on the island by fasting all day. Shortly after this occasion, he runs out of ink and discontinues his journal.

Foucault defines intertextuality from the perspective of discursivity. Foucault's notion of intertextuality emphasizes the role played not only by discursive but also by non-discursive formations. Such formations are institutions, professions and disciplines. Unlike Barthes and Derrida, Foucault highlights the forces prevent the free circulation of the text. Among them he cites the author principle, that of commentary and that of discipline:

We tend to see, in an author's fertility, in the multiplicity of commentaries and in the development of a discipline so many infinite resources available for the creation of discourse. Perhaps so, but they are nonetheless principles of constraint. It is probably impossible to appreciate their positive, multiplicatory role without first taking into consideration their restrictive, constraining role. (Foucault, 224)

Foucault adds the conditions under which discourse may be employed. No discourse comes into existence without any purpose. Every text possesses countless points of intersection. It is not autonomous locus and site. These connections situate a work within existing networks of power. When a statement is located in the network of power, it gets uniqueness and certain degree of interconnectedness. Influenced by power, it happens to establish a sort of resemblance to erstwhile texts.

Power plays immense role in the production of textuality. Foucault insists that "we analyze the role of power in the production of textuality and of textuality in the production of power" (114). By means of social and political institutions, subjects are subjected. They are enabled. To achieve the set purpose, they are regulated in forming textual meanings. Foucault takes authorship as a sort of ideological product. Text can be a site of anonymity. Foucault's additional view on this subject is cited in the following extract:

Foucault does not agree with Barthes' isolation of the text from history and ideology. His concept of culture as intersecting discourses represents a form of the concept of intertextuality that emphasizes the production of ideology. Foucault's neglect of gender issues has often been noted and historicist criticism in the eighties and nineties has generally attempted to correct this lacuna in Foucault's project, so much so as to suggest that historicist critics should begin by hyphenating race-class-gender. (112)

Intertextuality refers to the relation each text has to the texts surrounding it. Intertextual analysis examines the relation of a statement to the words from other texts. It is concerned with how it uses those words. It probes how a text positions

itself in respect to those other words. Rational approach to the intertextual analysis can be multifarious.

Crusoe's journal is false in its dating, despite its author's loudly trumpeted concern for absolute accuracy. By Crusoe's own admission, he states that he arrived on the island on the thirtieth of September. His idea of a journal comes only later: "After I had been there about ten or twelve days, it came into my thoughts, that I should lose my reckoning of time for want of books, and pen and ink. . . ." Thus he keeps no journal for the first ten or twelve days. Yet his first journal entry is dated "September 30, 1659" (104). Clearly Crusoe likes the idea of using the journal to account for all his time on the island, giving himself an aura of completeness, even if it requires some sneaky bookkeeping to do so.

Castaway solely deals with how a shipwrecked man cultivates his instinct to survive in the midst of unspeakable loneliness. This issue is integrally related to the narrative of Crusoe. Both the shipwrecked persons develop their strong will to survive no matter how helplessly they are surrounded by insurmountable and irresistible challenges.

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