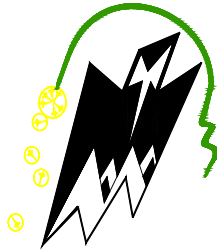


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**Daniel Defoe's *Robinson Crusoe* in Cinematographic
Adaptations: A Postcolonial and Intertextual Study**

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Mr. Jennings, do you happen to be acquainted with *Robinson Crusoe*?”

I answered that I had read *Robinson Crusoe* when I was a child.

“Not since then?” inquired Betteredge.

“Not since then.”

He fell back a few steps, and looked at me with an expression of compassionate curiosity, tempered by superstitious awe.

“He has not read *Robinson Crusoe* since he was a child,” said Betteredge, speaking to himself—not to me. “Let’s try how *Robinson Crusoe* strikes him now!” (Wilkie Collins, 2005: 474).

To interpret an adaptation *as an adaptation* is, in a sense, to treat it as what Roland Barthes called, not a “work,” but a “text,” a plural “stereophony of echoes, citations, references” [...] For the reader, spectator, or listener, adaptation *as adaptation* is *unavoidably a kind of intertextuality if the receiver is acquainted with the adapted text*. It is an ongoing dialogical process, as Mikhail Bakhtin would have said, in which we compare the work we already know with the one we are experiencing. (Linda Hutcheon, 2006: 6-21).

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To my parents, for always supporting me.

Abstract:

The present dissertation is entitled “Daniel Defoe’s *Robinson Crusoe* in Cinematographic Adaptations: A Postcolonial and Intertextual Study”. It focuses on the relationship between Defoe’s first novel and some of its cinematographic adaptations notably Luis Buñuel’s *The Adventures of Robinson Crusoe* (1952), Jack Gold’s *Man Friday* (1975), and Robert Zemeckis’s *Cast Away* (2000). Taking its bearings from intertextual dialogism inflected towards cultural materialism, this work deals with these filmic adaptations as intertexts that engage in a dialogue with their source text from which they are brought into existence. Taking this approach into consideration, I have argued that the cinematic adaptations under scrutiny are not exact copies that attempt to replicate their source; far from that, the three films reinterpret, discuss and even criticize Defoe’s first novel. One has to note that the historical background has played a crucial role in shaping these adaptations in specific direction. Hence, the films are highly influenced by their social, cultural, economic and political environment. In addition, there is the impact of the filmmaker who unequivocally frames and shapes his film according to his aspirations, culture and ideology. Despite their sharp differences, Buñuel’s, Gold’s and Zemeckis’s respective films carry the same traditional pattern of the castaway story established in *Robinson Crusoe*. The studied cinematic adaptations contribute, in their own ways, to perpetuating the Crusoe myth. To carry out the ultimate purpose designed for this research, I have appealed to the concepts of a host of theorists like Mikhail Bakhtin (1984), Raymond Williams (1977), Gérard Genette (1997) and Graham Allen (2000).

**GENERAL
INTRODUCTION**

General Introduction

“*Robinson Crusoe* falls most naturally into place, not with other novels, but with the great myths of Western civilization, with Faust[us], Don Juan and Don Quixote.”¹ Thus writes Ian Watt in his seminal book *The Rise of the Novel*. Significant as it is, this statement sheds light on the worldwide fame that Daniel Defoe’s novel has achieved in the course of the centuries following its publication. The story of the miserable, shipwrecked and castaway Crusoe has resonated in the four quarters of the globe provoking strong zeal for adventures among adults and children as well. The first appearance of the work goes back to 1719, and due to its focus on the common daily life of a simple individual, it has come to be recognized as the first English novel.²

A few years ago when I first read the novel entitled *Robinson Crusoe*, it greatly impressed me with its adventures and exotic settings; and from that moment onward it has figured among my favourites. There is something fascinating about Defoe’s hero which might be that ultimate desire to struggle for survival even in the most extreme conditions. Likewise, Crusoe never gives up and manages to vanquish over the various hardships and emerge from them victoriously. He also becomes one of the mythical figures that both adults and children aspire to be and imitate. This is why the novel has become one of the widely distributed works around the world amid the diverse social strata.³

While dealing with *Robinson Crusoe* lately, a careful study of this novel has revealed to me a strong and stunning presence of ideologies concerning eighteenth-century British imperialism, racism and slavery encapsulated by the author. Through his work, Defoe offers a deep insight for everyone who is interested in the study of that typical colonial encounter with the ‘barbarian other’. It is perhaps for this reason that writers, like James Joyce, have declared

¹. Ian Watt, *The Rise of the Novel*, (London: Chatto and Windus, 1957), p. 84.

². *Ibid.*, p. 71.

³. _____, *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe*, (London: Cambridge University Press, 1996), p. 281.

Robison Crusoe to be “an imperial prototype.”⁴ In a nutshell, Defoe has given voice via his work to the prevalent ideas that were in circulation during his era.

The eighteenth-century, in which Defoe published his masterpiece, is considered by historians as the threshold for direct military colonialism as it witnessed an intense activity of the major European mercantile forces, such as Spain, Portugal and the Netherlands. Britain was no exception, for it established trade posts in different parts of the world, especially in India and Africa. This imperial tradition had a considerable effect upon the British authors who portrayed the exotic settings in their stories and advocated success away from the mother country. As a literary work, *Robinson Crusoe* probably contains many elements bringing it within that category of writings which support colonialism. To put it in Brett McInelly’s words, “British colonialism informs nearly every feature of Defoe’s first novel.”⁵

In the centuries that followed its publication, the Crusoe story has resurrected under various forms and has continued to fascinate people. This possibly makes of Crusoe one of “the most familiar and resonant myths of modern literature.”⁶ The subsequent works that draw their settings, characters and plots from Defoe’s novel are pointed out by scholars with the significant term “Robinsonades”. The twentieth century has witnessed the production of a huge bulk of attempts that fall within this category. Amongst the most notable novels of the kind, one can mention Muriel Spark’s *Robinson* (1958), Michel Tournier’s *Friday, or the Other Island* (1967), Dreck Walcott’s *Pantomime* (1978) and J. M. Coetzee’s *Foe* (1986) as well as other innumerable attempts. All these works have engaged in several intertextual re-reading relations with Defoe’s canonical text. Taking into account their postcolonial context, the above mentioned robinsonades cultivate a dialogue with *Robinson Crusoe*. In so doing, each novelist transforms the original story to contribute something new to the genre.

⁴. John Richetti, *The Life of Daniel Defoe: A Critical Biography*, (London: Blackwell publishing, 2005), p. 185.

⁵. Brett, C. McInelly, “Expanding Empires, Expanding Selves: Colonialism, the Novel, and Robinson Crusoe,” in *Studies in the Novel*, Vol 35: N°1, 2003, p. 01.

⁶. Margaret Drabble, ed., *The Oxford Companion to English Literature*, (New York: Oxford, 2000), p. 268.

The Crusoe myth to which Ian Watt referred previously still survives, resurrects and even evinces no weakness in our modern time. This can be noticed through the strikingly different and numerous cinematographic adaptations of the novel. The list is a long one; and to illustrate with a few instances, I can refer to Edward Sutherland's *Mr. Robinson Crusoe* (1932), Luis Buñuel's *The Adventures of Robinson Crusoe* (1952), Byron Haskin's *Robinson Crusoe on Mars* (1964), Jack Gold's *Man Friday* (1975), Caleb Deschanel's *Crusoe* (1989), Rod Hardy and George Miller's *Robinson Crusoe* (1996), as well as Robert Zemeckis's *Cast Away* (2000).

This selection might be enlarged to encompass other robinsonades like the famous television show *Survivor* (2000) together with the American television series named *Lost* (2004). Both TV serials have nearly the same features as the Crusoe story, with castaways deserted on an island where the wrestle for survival represents their ultimate objective. Psychological torments under the effect of solitude alongside with the daily struggle with nature are some of the prominent themes that these movies share with Defoe's novel. Nevertheless, the above mentioned list is not exhaustive because it does not deal with the whole bulk of films that Defoe's novel has inspired. Accordingly, *Robinson Crusoe* has generated a wide range of subsequent works under various shapes.

This research is mainly concerned with examining the intertextual and dialogic relationships existing between Defoe's first novel and some of its cinematic adaptations. The films under scrutiny are: Luis Buñuel's *The Adventures of Robinson Crusoe* (1952), Jack Gold's *Man Friday* (1975) and Robert Zemeckis's *Cast Away* (2000). Each of the three films adjusts the Crusoe story to its period, articulating the prevalent ideas, values, as well as ideologies of its specific environment. To borrow Katherine Frank's words, 'Each historical era and [...] culture has appropriated *Crusoe* for its own purposes, to embody its own morals

and to promote its own values.”⁷ Thus, every additional version of Defoe’s work brings something new to the original Crusoe myth.

Review of the Literature

Most of the eighteenth-century critics praised Daniel Defoe’s *Robinson Crusoe* and declared it to be one of the Western masterpieces. In a late eighteenth-century discussion, Samuel Johnson asks the following rhetorical question, “Was there ever yet anything written by mere man that was wished longer by its readers, excepting “Don Quixote,” “Robinson Crusoe,” and the “Pilgrim’s Progress?.”⁸ Johnson’s query echoes some of the prevalent views concerning Defoe’s first novel during that era. Presumably, the growing fame of the work was due to the strong presence of the mercantile together with the emerging capitalist, colonial and imperial ideologies that characterized the period. It was these beliefs that prompted Crusoe to follow his desire to rise to his father’s middle class.

Apart from its being the first English novel, several critics have asserted the diversity of interpretations attributed to Defoe’s work and protagonist as well. Watt makes it clear that “Robinson Crusoe (1719) is seen as representative of the new religious, economic, and social attitudes.”⁹ This statement entails some possible readings of the novel and its hero that might vary considerably from one perspective to another. As for its protagonist Crusoe, he is labelled by many postcolonial critics and authors as, “the symbol of British conquest”¹⁰ who demonstrated eighteenth-century British alleged superiority. Indeed, Robinson Crusoe established himself as a master over both the island and the ‘savages’.

With the invention of the camera, film directors have apparently seen the importance of employing novels as inspirational sources for making films. Interestingly, *Robinson*

⁷. Katherine Frank, *Crusoe Daniel Defoe, Robert Knox and the Creation of a Myth*, (New York: Pegasus Books, 2012), p. 18.

⁸. Hester Lynch Piozzi, *Anecdotes of the Late Samuel Johnson LL. D. During the Last Twenty Years of His Life*, (London: Cassell and Company Limited, 1887), p. 177.

⁹. Ian Watt, *The Rise of the Novel*, (London: Chatto and Windus, 1957), p. 03.

¹⁰. Eve Tavor Bannet, *Transatlantic Stories and the History of Reading 1720-1810*, (New York: Cambridge University Press, 2011), p. 26.

Crusoe is one of the literary works that have repeatedly been adapted to the screen. Statistically speaking, the twentieth century witnessed the production of a huge number of these filmic robinsonades that explored new depths of the Crusoe myth. Some of them added a female castaway, others increased the number of the shipwreck survivors while others focused on metamorphosing the Crusoe/Friday relationship. To use Michel Tournier's words, "the encounter between Robinson Crusoe and Friday has taken on a significance that Daniel Defoe was a thousand leagues from even suspecting."¹¹

The screened adaptations of Defoe's novel, notably Luis Buñuel's *The Adventures of Robinson Crusoe*, Jack Gold's *Man Friday* and Robert Zemeckis's *Cast Away*, have been subject to a huge number of studies. To begin with, one may mention Buñuel's version that attracted the attention of a host of scholars. The most representative critic is perhaps Sophia Nikoleishvili. Deploying an intertextual and dialogic perspective, she examines several cinematic adaptations of *Robinson Crusoe*. In a careful analysis of Buñuel's movie, she declares it as the, "most "faithful" rendering of the original source."¹² For her, the director has attempted to follow as much as possible the story lines of the source novel. At the level of the narrative voice, Nikoleishvili does not detect alterations, since it is Crusoe who tells the story reproducing the novel's point of view. Yet, she uncovers other changes in many scenes through which Buñuel criticizes his contemporary era.

Unlike Nikoleishvili, Rebecca M. Schreiber deploys a historicist approach. In so doing, she establishes a link between Buñuel's adaptation of Defoe's novel and the broad context of the post-war years. For Schreiber, the exile of Luis Buñuel, the screenwriter Hugo Butler as well as the context of the Cold War, played an important role in shaping the film. To put it in her words, "Defoe's story provided [Buñuel and Butler] with a narrative through

¹¹. Michel Tournier Cited in Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 88.

¹². Ibid., p. 57.

which to allegorize their own position as exiles in Mexico.”¹³ While analyzing the adaptation, Schreiber identifies several alterations of the novel, one of which is an over-emphasis on the theme of solitude with its impact on the castaway’s psyche. Indeed, one can safely assume with Schreiber that the context of the Cold War has decisively shaped Buñuel’s cinematic adaptation of the Crusoe myth.

In one of their essays, Bruce Babington and Peter William Evans rely on psychoanalysis to elucidate the dream sequences inserted in the adaptation. In their study of Crusoe’s dream work, in the film, regarding his father tormenting him, Babington and Evans follow in the footsteps of Sigmund Freud. This leads them to assert that the dream is an untainted manifestation of “Crusoe’s Oedipal desire to destroy his father in the wish [for] fulfillment,” especially when he wakes up in a hurry to take his axe to strike back his ‘oppressive’ father.¹⁴ One major problem with Babington’s and Evans’s approach consists of the fact that the two authors read Buñuel’s film as a literal rendition of its source text. They interpret Crusoe’s dream in the film as a surrealist version of the one in the novel. Therefore, Babington and Evans have overlooked the link between the hero’s dream in the adaptation and the filmmaker’s personal life.

Similarly, Jack Gold’s *Man Friday* (1975), has been analyzed by a number of critics. One of the most representative of these critics is perhaps Sophia Nikoleishvili who approaches Gold’s film from an intertextual and dialogic standpoint. Her most prominent finding is the shift in the narrative point of view from Crusoe to Friday. The story in Gold’s movie is told from Friday’s eyes. This has a strong impact on the Crusoe myth and the ideology inherent to it. Nikoleishvili also pinpoints a multitude of changes in Crusoe’s and Friday’s characters as well as their power relationships.

¹³. Rebecca M. Schreiber, *Cold War Exiles in Mexico U.S Dissidents and the Culture of Critical Resistance*, (Minneapolis: University of Minnesota Press, 2008), p. 72.

¹⁴. Bruce Babington and Peter William Evans, “*The Life of the Interior: Dreams in the Films of Luis Bunuel*,” in *Critical Quarterly*, Vol 27: N° 4, 1985, p. 11.

The same dialogic perspective is adopted by Elena Butoescu in her interpretation of Gold's movie. In her article, "*Adaptation as Parodic Critique: Jack Gold's Man Friday*", she points at the fact that the film subverts its source through several strategies and that the change in the narrative voice is the most evident. Butoescu sheds light on this aspect that makes Friday the narrator from whose perspective the story is retold. This feature announces from the onset that *Man Friday* would be a critical rewriting of the Crusoe myth. According to her, Gold's adaptation mocks and ridicules a wide range of aspects of Defoe's novel. Throughout the film the viewer is compelled to evoke the, "impression of a parodic representation of Crusoe's island."¹⁵ Nevertheless, Butoescu does not account for the ways in which the film reproduces some aspects of the source text. For instance, in many scenes, Gold's adaptation accepts the colonial ideology of the novel, a fact that she does not point at in her analysis.

Opting for a postcolonial approach, Robert Mayer provides the reader with a study that examines samples of filmic adaptations of eighteenth-century fictions. In his work, he signals the visible changes that Gold introduces to the Crusoe story. Starting from the assumption that films can never be exact reproductions of their original sources, Mayer claims that Gold's adaptation, "goes [...] further [...] in rejecting the values associated with Defoe's novel and in its treatment of the Crusoe-Friday relationship."¹⁶ This statement foreshadows the dramatic transformation of the Crusoe myth once told from Friday's point of view. The story is metamorphosed in favour of the weak, Friday.

As for Robert Zemeckis's *Cast Away* (2000), it has generated a wide range of critics. For example, Paola Golinelli and Danielle Knafo have studied some aspects of Zemeckis's film from a psychological angle. Golinelli links it with fear, anxiety and other psychological

¹⁵. Elena Butoescu, "*Adaptation as Parodic Critique: Jack Gold's Man Friday*," in *Analele Științifice ale Universității Ovidius Constanța. Seria Filologie*, Vol 23: N° 1, 2012, p. 146.

¹⁶. Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 42. in <http://books.google.fr/books?id=9srUhGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

problems that trouble modern man. Following her lead, she confirms that *Cast Away* “ends up revealing the typical anxieties of contemporary man [overwhelmed by a] vision of becoming a homeless urban reject [...] marooned on an [island] of unreachable solitude.”¹⁷ The writer also shows that the film is not a faithful reproduction of the novel because of its thematic reorientation. Towards the end of the movie, “we glimpse a contemporary man’s recognition and awareness that he no longer has the great conquests and certainties of Robinson Crusoe.”¹⁸ Writing in the same vein as Golinelli, Danielle Knafo directs her attention to the importance of the volleyball in the psychological balance of the film’s protagonist. The relationship between Chuck Noland and Wilson evolved to the extent that the viewer cannot imagine them separately. Without his imaginary companion, as the critic believes, the hero would have collapsed into extreme madness and other psychological problems.¹⁹

Following Golinelli’s and Knafo’s psychological approach, Douglas H. Ingram focuses on the relationship between Chuck Noland, the protagonist, and Wilson the volleyball (ball). In his reading of the Zemeckis’s film, Ingram stresses the role of volleyball in keeping the hero alive while on the deserted island. The author considers Wilson more than an objectified volleyball. Psychoanalytically, Wilson suggests to the castaway a clear possibility of a “dialogized consciousness [and] provides the central psychic stability Noland needs for survival.”²⁰ Alone on an island, Chuck manages to establish a dialogue with Wilson in order to escape the absence of human companions. It is perhaps noticeable that Golinelli, Knafo and Ingram have studied Zemeckis’s movie from a limited point of view. For instance, with their psychoanalytical perspective, the three authors have failed to notice the imperialist side of *Cast Away*.

¹⁷. Paola Golinelli, “*The castaway self: A psychoanalytic reading of Castaway (2000)*,” in *The International Journal of Psychoanalysis*, Vol 84: N° 1, 2003, p. 169.

¹⁸. *Ibid.*, p. 172.

¹⁹. Danielle Knafo, “*Alone Together: Solitude and the Creative Encounter in Art and Psychoanalysis*,” in *Psychoanalytic Dialogues: The International Journal of Relational Perspectives*, Vol 22: N° 1, 2012, p. 61.

²⁰. Douglas H. Ingram, M. D., “*Cast Away and the Creation of the Dialogic Other—the Apostrophe*,” in *The American Journal of Psychoanalysis*, Vol 61: N° 3, 2001, p. 310.

Zemeckis's film is also examined by Carol Kaufman-Scarborough from a cultural and structural standpoint. In her article, she investigates the value of time before, during, and after the hero's life on the island. She also sheds light on the whole notion of time in a corporate and capitalist America where Noland is obsessed by effective time management. On the basis of her findings, she declares the protagonist as "a genuine personification of a time style that characterizes many Western cultures."²¹ The reader of Kaufman-Scarborough's article can recognize the strong resemblance between today's hectic, time-obsessed daily life and the film's perception of time. This vision of tight schedules and deadlines is highlighted through the movie's hero.

Accounting for *Cast Away* from a colonialist perspective, Catherine Craft-Fairchild investigates the relationship between Defoe's novel and the film. She points to the novel as a colonial text in which the hero engages in a conquest of distant lands. For her, the film underwrites it as an instance of contemporary imperialism. To put it in her own words, "Interrogating the parallels and divergences between the [novel and its adaptation] allows [the] audience[...] to perceive the continuity and disconnect between the colonial past and imperialist present."²² The view of Craft-Fairchild establishes a direct relationship between the film and the contemporary context of global capitalism. Federal Express, the company for which Noland works, plays an important role in maintaining this system.

Abiding by a postcolonial approach, Rebecca Weaver-Hightower draws attention to the striking affinities between Zemeckis's movie and Defoe's novel. However, she puts emphasis on the substantial differences between the two works. Among other intertextual aspects, she signals the film's tendency to express a rejection of life on the island. For her, this aspect "reflects a culture-wide fantasy of the United States as an anticolonial world power

²¹. Carol Kaufman-Scarborough, "Two Perspectives on the Tyranny of Time: Polychronicity and Monochronicity as Depicted in *Cast Away*," in *The Journal of American Culture*, Vol 26: N° 1, 2003, p. 90.

²². Catherine Craft-Fairchild, "Castaway and *Cast Away*: Colonial, Imperial, and Religious Discourses in *Daniel Defoe and Robert Zemeckis*," in *The Journal of Religion and Film* Vol 9: N° 1, 2005, p. 2.

that simultaneously engages in neo-imperial foreign policy.”²³ According to Weaver-Hightower, *Cast Away* might be regarded as a mirror that shows the anxieties of contemporary Americans about their fear of losing their present hegemony. Through her analysis, the author manages to reveal the neo-imperialist aspects of Zemeckis’s film.

Issue and Hypothesis

It follows from the above review of the literature that the majority of the critics have focused on the sharp differences between the novel and the films. While one cannot deny the striking divergences noted by the critics, these differences have not yet critically been categorized in terms of the ideologies inherent to the Crusoe myth. Similarly, whether the mentioned differences are at the level of form or content, the critics barely point out the dialectic of continuity and discontinuity in the three adaptations of the novel. One of my claims is that unless this continuity and discontinuity dialectic is looked at in Raymond Williams’s critical categories of “emergent”, “residual” and “dominant” ideologies, the way films criticize the novel will remain hidden for the viewers.

In the ideological spectrum drawn by Williams, Luis Buñuel’s *The Adventures of Robinson Crusoe* will be placed at the middle point that is the dominant ideological point. One of the assumptions on which this placement is based is the historical context. Adapted at one of the highest points of imperialism, Buñuel’s film is an attempt to salvage imperialism as a strategy between the centre and the periphery. At one end of the ideological spectrum of the Crusoe film will be placed Robert Zemeckis’s *Cast Away*, and at the other end Jack Gold’s *Man Friday*. The former is marked by an emergent ideology of globalism, the latter by residual ideology of older type.

While making these distinctions in ideological placement, the dissertation also maintains that the three films also contain the other types of ideologies although in a

²³. Rebecca Weaver-Hightower, “*Cast Away and Survivor: The Surviving Castaway and the Rebirth of Empire*,” in *The Journal of Popular Culture*, Vol 39: N° 02, 2006, p. 302.

weakened form. To delve deeper into the Crusoe myth, Mikhail Bakhtin's critical categories of stylization, hidden and overt polemics will be deployed as a supplement to Williams's ideological category. As a discursive statement, the Crusoe myth needs to be historicized to see the changes or shifts of the ideology of the same character of the films.

Methodology

"Language is dialogic, it is always involved in the relations between specific speakers in specific social situations."²⁴ These are Allen Graham's words in his work, *Roland Barthes*. This view about language has been introduced by Mikhail Bakhtin who has initiated his important concept of dialogism alongside Julia Kristeva's notion of intertextuality. Such a perception rejects the Saussurean emphasis on "(la langue)" because Bakhtin closely relates language with the social context.²⁵ Consequently, the use of language is no longer perceived as a monologic action. For Bakhtin, whenever human being appeals to language, there is a dialogic bond that would directly or indirectly link it to other people's utterances.

According to Bakhtin, literary works always engage in an intertextual dialogue with other artistic works. Given this understanding, a relationship is formed between the texts or even among the artists no matter the medium used. The new resulting texts are subject to personal interpretations and the authors' ideologies. The social environment exercises a deep influence. Bakhtin argues this point as follows,

Since authors found themselves addressing audiences who shared some values and did not share others, they had to find effective ways to embody values in fiction and drama, values that would make the work *work*. Authors were thus in charge of created unities that consisted of choices exemplified and judged (though from quite another viewpoint they were not in charge, because their culture imposed norms upon author, work, and audience).²⁶

²⁴. Graham Allen, *Roland Barthes*, (London: Routledge, 2003), p. 80.

²⁵. Ibid.

²⁶. Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, in Carl Emerson, ed., trans., Carl Emerson, (Minneapolis: University of Minnesota Press, 1984), p. XVIII.

This quotation points at the various factors - individual, social and cultural - that are in action within the system of intertextual dialogism. These crucial aspects contribute to shaping the new literary outcome in a particular direction rather than another.

It would be plausible to claim that what might be applied to texts might also be applied by analogy upon filmic adaptations. Allen Graham maintains that, ‘Films [are] just like literary texts, [they] constantly talk to each other as well as talking to the other arts.’²⁷ It is important to shed light on the fact that a cinematic adaptation of a novel can never be a neutral and exact reproduction of the original work. To use Linda Hutcheon’s words, ‘adaptation is a form of repetition without replication, [and] change is inevitable, even without any conscious updating or alteration of setting.’²⁸ This brings again to the surface the two important terms: intertextuality and dialogism. These are two crucial concepts upon which adaptations are based. Such an intertextual and dialogic approach makes it intelligible that a novel’s adaptations to the screen are not passive, static and verbatim reproductions of the novelist’s original text and story. Mikhail Iampolski states,

The tradition of basing a film on a literary source (the ‘‘adaptation’’) itself has the effect of turning the film as a whole into a huge quote, creating a kind of ‘‘global’’ intertextual link between the film and the literary work.²⁹

The direct question that arises in this case - that of fidelity to the source text - has little value for Bakhtin. ‘‘Objectivity’’ in his own words, ‘‘is not a supreme goal. It is unattainable, in itself, because the author’s voice is always present, regardless of how thoroughly it is disguised.’’³⁰ This perception is centred on the dialogue in which an adaptation explains, re-interprets and criticizes some aspects or even the essence of its original work. To borrow Sara

²⁷. Graham Allen, *Intertextuality*, (London: Routledge, 2000), p. 175.

²⁸. Linda Hutcheon, *A Theory of Adaptation*, (New York: Routledge, 2006), p. XVI.

²⁹. Mikhail Iampolski, *The Memory of Tiresias: Intertextuality and Film*, (Berkeley: University of California, 1998), p. 51.

³⁰. Mikhail Bakhtin, *Problems of Dostoevsky’s Poetics*, in Carl Emerson, ed., trans., Carl Emerson, (Minneapolis: University of Minnesota Press, 1984), p. XIX.

Martin's words, "screen adaptation should be understood as a critical reading expressed through [...] film [...] rather than as a 'truthful'"³¹ rendition of its source.

Until one conspicuously perceives the cinematographic adaptations as a system of intertextual dialogism with fiction, one might overlook several aspects. Indeed, many critics misjudge films and declare them blindly as being non-sense because the director has simply departed from the spirit of the main work. Arguably, these people are unaware of the various possibilities of direct or oblique messages that a screen adaptation allows the directors to address to the viewers. All these issues would pass unnoticed if one does not look at cinematic adaptations as a process of intertextual dialogism with the source novel.

The use of language entails the creation of a specific category of discourse. Such a stance emerges from Bakhtin's vision which sees the use of language as being tightly linked with dialogism. The uttered words are involved in a clear dialogue with other people's utterances. Such a standpoint leads Bakhtin to distinguish between what he terms 'the single voiced and the double voiced discourses'. The single voiced discourse refers to the direct or the author's discourse and the objectified or represented discourse. In these two cases, there is only one underlying tone that might be detected. In direct and objectified discourses, the reader cannot detect other intentions, apart from the author's, since they belong to the single voiced discourse. Bakhtin makes it clear that "both [single voiced categories] have in fact only one voice each."³²

In a stark contrast, the double voiced discourse involves the author's words in diverse relationships with other people's sayings, intentions, and consciousnesses as well. This aspect seems to be in perfect harmony with Bakhtin's dialogism. To put it in his words,

³¹. Sara Martin, "Classic Shakespeare for all: Forbidden Planet and Prospero's Books, Two Screen Adaptations of the Tempest," in Deborah Cartmell et al., eds., *Classics in Film and Fiction*, (London: Pluto Press, 2000), p. 50.

³². Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, in Carl Emerson, ed., trans., Carl Emerson, (Minneapolis: University of Minnesota Press, 1984), p. 189.

[The double voiced discourse] serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. In such discourse there are two voices, two meanings and two expressions. And all the while these two voices are dialogically interrelated, they [...] actually hold a conversation with each other. Double voiced discourse is always [...] dialogized.³³

It seems plausible to stress that the double voiced discourse includes the four important concepts that fall within this category of discourse. They are respectively: “stylization”, “hidden and overt polemics” and “parody”. These concepts are important for the present study, as each type expresses a quite different degree of double voicedness.

Before going further, one would like to linger upon these concepts to elucidate them. In stylization, the author uses somebody’s speech in order to serve his own purposes without clashing with the ideology of the source work. According to Bakhtin’s understanding, “stylization is an artistic representation of another’s linguistic style” that “creates a free image” about it and “highlights [it] by carrying into it [the stylizer’s] interests.”³⁴ Every stylization should articulate two consciousnesses: that of the first author alongside that of the second. No conflicts ought to be signalled between the two. In other words, “Stylization [...] does not collide with the other’s thought, but rather follows after it in the same direction.”³⁵ For instance, in *The Swiss Family Robinson* (1812), Johann David Wyss stylizes Defoe’s *Robinson Crusoe*. In his attempt to rewrite the Crusoe myth, Wyss relies on the style of the robinsonade first established by Defoe’s novel.

The hidden and overt polemics belong to a similar type of dialogue since they share a clear rejection of the first author’s discourse. The hidden polemic implies a subtle clash with another’s discourse without making its position visible.³⁶ It entails an antagonistic undertone that frames the second writer’s words. It is used in contexts where it is difficult to openly

³³. Mikhail Bakhtin, “Discourse in the Novel,” in Michael Holquist ed., *The Dialogic Imagination*, trans., Caryl Emerson and Michael Holquist, (Austin: University of Texas Press, 1981), p. 324.

³⁴. Ibid., Pp. 362-363.

³⁵. _____, *Problems of Dostoevsky’s Poetics*, in Carl Emerson, ed., trans., Carl Emerson, (Minneapolis: University of Minnesota Press, 1984), p. 193.

³⁶. Ibid., p. 196.

oppose a topic, an ideology, a religion or a culture. It is up to the reader or the critic to find the conflicting issues that the writer indirectly refutes. As for the overt polemics, it is a direct blow at the other's discourse without an attempt to hide it. Arguably, it is a straightforward rejection that can be effortlessly pinpointed.

In the case of a parody, two voices might be detected in a text or utterances. However, they do not coexist since they are adversarial, and they target distinct purposes. Within a parody, "The second voice [...] clashes hostilely with its primordial host and forces him to serve directly opposing aims. Discourse becomes an arena of battle between two voices."³⁷ Accordingly, it can be argued that a parody reproduces as well as mimics someone's discourse by mocking, subverting and ridiculing it.

In addition, the process of intertextual dialogism between the novel and the adaptations brings another issue to the surface. One can point at what Raymond Williams calls "emergent", "dominant" and "residual" cultures and ideologies. At every stage of history, these entities might be identified as they engage in a fierce struggle to impose given values. Williams stresses that the emergent ideology is made of those, "new meanings and values, new practices, new relationships and kinds of relationships [that] are continually being created."³⁸ In other words, the emergent ideology is made up of those new aspects that come into existence in parallel to what is already in circulation in a given society at a particular period of time. In some of the early screened adaptations of *Robinson Crusoe*, one can evidently identify the emergent ideology of tolerance towards the 'other'. Such an emergent aspect has not been inserted by Defoe because of the constraints of the period.

It becomes clear that "emergent" means those practices, values and beliefs that have recently been developed in a particular society. They are newborn ideas that might either

³⁷. Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, in Carl Emerson, ed., trans., Carl Emerson, (Minneapolis: University of Minnesota Press, 1984), p. 193.

³⁸. Raymond Williams, *Marxism and Literature*, (New York: Oxford University Press, 1977), p. 123.

contradict or work in harmony with what Williams calls the “dominant” culture or ideology. In the capitalist period of history, Louis Althusser maintains that the “dominant ideology [is the] bourgeois ideology.”³⁹ Due to its hegemony, the latter imposes and even conditions people to think in a defined way through institutions, such as school, the family and other establishments. Althusser also refers to it with the concept that he coined, “Ideological State Apparatus.”⁴⁰

As for the residual ideology, Williams identifies it as “[being] effectively formed in the past, but it is still active in the cultural process.”⁴¹ It includes those ideas, beliefs as well as practices that are rooted in a prior stage of a specific society. However, their echo still resonates in the present as a residue. In fact, the ‘residual’ no longer constitutes the leading force within a society. On the contrary, its existence is closely related to the past. Upon this issue, Williams maintains that they are mere “results of earlier social formations”⁴² that manifest themselves in the present time as a remnant. For example, one can recognize slavery and cannibalism together with the heritage of the imperial and colonial tradition that still manifest themselves in the twentieth and twenty first centuries’ adaptations of the Crusoe myth. Such ideas and shadows of the past are just a residue of some bygone era that reappears in the present.

It is important to note that Williams’s ideological continuum overlaps with Bakhtin’s continuum of discourse. The type of ideologies which are already in circulation in a given society tends to determine the type of discourse the artist will rely on to transmit his ideas. In case the author wants to avoid a direct confrontation with the dominant ideology, he might rely on hidden polemics. Another instance is that of the dominant ideology which corresponds

³⁹ . François Matheron and Oliver Corpet, ed., trans., G. M. Goshgarian, *Philosophy of encounter: Later Writings*, 1978-87, (Baskerville: Andrea Stimpson, 2006), p. 133.

⁴⁰ . Luke Ferretter, *Routledge Critical Thinkers: Louis Althusser*, (London: Routledge, 2006), p. 83.

⁴¹ . Raymond Williams, *Marxism and Literature*, (New York: Oxford University Press, 1977), p. 123.

⁴² . _____, *Culture and Materialism*, (London: Bookmarque, 1980), p. 42.

to stylization. In the latter, writers go in the direction of reproducing the dominant aspects without any antagonism towards them.

All in all, the approach of this study emanates from two important theoretical backgrounds. The first one is at the level of discourse as a form which consists of Mikhail Bakhtin's view that regards adaptation as a work that engages in an intertextual and dialogic relation with the original work. The view of adaptation as intertextuality will be analyzed within the historicist dialogism defended by Bakhtin. This vision leads to the creation of new works that discuss, interpret and argue with the old ones. As a supplement, the approach appeals to Raymond Williams's distinction between "emergent", "residual" and "dominant" cultures and ideologies. At the level of content, these three ideological categories are crucial since they seem closely related to Bakhtin's intertextual and dialogic perspective. Hence, I will go in the direction of ideology and highlight it with reference to Williams's concepts. In a nutshell, the approach of this research will be intertextual dialogism which is inflected toward cultural materialism. These two theories seem to be complementary and they will very likely help me achieve the prime goal of my study.

Methodological Outline

To flesh out the issue of the three adaptation of the Crusoe myth, this dissertation will rely on Luis Buñuel's *The Adventures of Robinson Crusoe* (1952), Jack Gold's *Man Friday* (1975) and Robert Zemeckis's *Cast Away* (2000). The selection of the three films is not fortuitous; it emanates from a deep conviction that the distance in terms of time that separates the three adaptations might be of crucial importance. This temporal factor will help to examine carefully the changes in the Crusoe myth in significantly different periods of time. Indeed, each era witnesses a major shift in a wide range of fields, which paves the way to new visions of Defoe's novel.

For a thorough achievement of the purpose of this research, the dissertation will be divided into four chapters. The first chapter is an attempt to put each work - the novel and the films - in its context because each of the three adaptations is steeped in the prevalent culture of its time. The context of Defoe's writing and publication of *Robinson Crusoe*, and the context of the three cinematographic adaptations will be treated in the same chapter. The contexts of the films just as the context of the original source are equal in importance since they signpost for the reader of the novel and the viewers of the films the dominant cultural values through which they are produced and received. The context of the birth of the Crusoe myth, its development into a dominant ideology, its residual remnants will be covered to show how this myth adapts itself to history in three other separate chapters devoted to the three adaptations.

The following three chapters will be respectively devoted to a careful scrutiny of Luis Buñuel's *The Adventures of Robinson Crusoe*, Jack Gold's *Man Friday* and Robert Zemeckis's *Cast Away* in relation to Defoe's first novel. The intertextual and dialogic relationship between each movie and its alleged source will be explored with a heavy reliance on Bakhtin's perception. As they have been released in different periods of time and contexts, each adaptation adjusts and reinterprets Defoe's story to suit its contemporary viewers. To show the evolution of the Crusoe myth, there is a direct reference to Raymond Williams's three ideological categories.

CHAPTER ONE:

***Robinson Crusoe* and its Adaptations: A Historical Background, Context and Influences**

Introduction

My position is that texts are worldly, to some degree they are events, and even when they appear to deny it, they are nevertheless a part of the social world, human world, human life, and of course the historical moments in which they are located and interpreted.¹

This is what Edward Said writes in his influential book *The World, the Text and the Critic*. The above quoted epigraph seems to stress the importance of the text's background information. In fact, the context is a crucial entity that necessarily directs, implements and backs up our understanding of literary works in their specific time and place. By analogy, this vision might be extended beyond literary texts to encompass cinematic adaptations and other artistic forms as well. To use Wendy Everett's words, "No film can be fully understood without an awareness of its broader filmic [...] cultural [social, historical, economic and political] contexts."² Accordingly, films should inherently be placed in their contexts for their enjoyment and thorough understanding.

Differences in production and reception of the Crusoe myth as developed by Defoe and approached in filmic adaptations account for the differences at the thematic and formal levels of the novel and the corresponding films. Film scholars assert that, "Adaptations of classics can reveal as much about the concerns of their own time as they can about those of the original text."³ Throughout this chapter, I will follow a rigorous chronological order moving from the context of Defoe's novel to that of its subsequent cinematic adaptations.

¹. Edward W. Said, *The World, the Text and the Critic*, (Massachusetts: Harvard University Press, 1983), p. 4. in <http://books.google.fr/books?id=cwF60MVVGAsC&printsec=frontcover&dq=Edward+Said+The+World+the+Text+and+the+Critic&hl=fr&sa=X&ei=GZSgU7eaGs3B0gW9vIGQAQ&ved=0CCQQ6AEwAA#v=onepage&q=Edward%20Said%20The%20World%20the%20Text%20and%20the%20Critic&f=false>, Accessed on 19/02/2014.

². Wendy Everett, "The Wider Contexts of Adaptation: Film," in James M. Welsh and Peter Lev eds., *The Literature/Film Reader Issues of Adaptation*, (Lanham: Scarecrow Press, 2007), p. 158.

³. Heidi Kaye and Imelda Whelehan, "Introduction: Classics Across the Film/Literature Divide," in Deborah Cartmell et al., eds., *Classics in Film and Fiction*, (London: Pluto Press, 2000), p. 04.

Robinson Crusoe in Context

Daniel Defoe's *Robinson Crusoe* was published during the Enlightenment. In England, this era corresponds to the beginning of the Augustan period. In a direct relation to the Roman history, the British paralleled their Empire with that of the Romans. The period witnessed an economic and industrial growth that brought about the emergence of the merchant class with a strong need for new overseas markets and colonies as well. Following this line, Edward Said suggests that "Crusoe is explicitly enabled by an ideology of overseas expansion--directly connected [...] to the narratives of [...] exploration voyages that laid the foundations of the great colonial empires."⁴

To increase its exports and find new sources of raw materials, England turned its attention towards an ambitious mercantile and colonial enterprise carried through huge companies like: the Muscovy Company (1555), the East India Company (1600) and the Royal African Company (1672). As their various names suggest, these companies founded trading posts all over the globe. Like most of the British citizens of that era, Defoe realized the imperative need of his mother country for the colonies in order to create new markets and find sources of raw materials. With its increasing mercantilist tendencies, England waged many wars against its major European rival forces like France, Spain and Holland. These wars were mainly fought to weaken England's opponents and conquer other overseas markets.

The period was also marked by a deep affiliation with Eurocentrism. The latter made it clear that Europeans were much more "superior", "civilized" and "enlightened" than the other races. This allowed them to justify their 'civilizing mission' and gave them the authority to exploit other peoples and colonize their lands. England and its writers were not exempt from those feelings. There was also the rise of an English middle class which advocated the new values of individualism and hard labour. Hence, if we are to apply Raymond Williams's

⁴. Edward W. Said, *Culture and Imperialism*, (New York: Vintage Books, 1994), p. 70.

concepts, *Robinson Crusoe* was written in the time of an “Emergent” culture and ideology which was that of individualism, capitalism, mercantilism and colonialism. In the novel, Crusoe seems ready to endorse these values by following his vocation to accumulate wealth and go beyond his father’s class.

Crusoe also shows colossal surviving skills through which he constantly articulates his superiority over both nature and ‘savages’. In this way, Defoe’s hero fights alone in the wilderness for his subsistence, which he ultimately achieves. It is perhaps for all these values which are incorporated in the novel that Jean Jacques Rousseau establishes it as a paradigm for educating Emile.⁵ Upon this issue, Rousseau advocates that the first book, “Emile [should] read” is *Robinson Crusoe* because it will supply him with “entertainment and instruction” as well as direct his actions and thinking; it will also improve his skills in a wide variety of fields.⁶

Defoe’s novel came into existence at a time when overseas travels were highly esteemed. Travel narratives were widely consumed and contributed to igniting the imagination of children and adults alike.⁷ It was mainly the merchants and mariners who returned to England bringing with them strange stories about distant rich countries, “cannibals”, “savages” and other forms of exotic life. Following these transformations, *Robinson Crusoe* tells us much about the whole period of the Enlightenment at the strikingly different levels: political, social, historical, religious and economic.

Politically, the period under the reign of George I (1714-1727) witnessed the strengthening of the power of the state in the hands of the Whigs. The latter “questioned the king’s claims to unrestrained authority” and asked for more power in favour of the

⁵. Emile refers to Jean Jacques Rousseau’s work entitled *Emile or on Education*.

⁶. Jean Jacques Rousseau, *Emile or on Education*, trans., Allan Bloom, (Toronto: Basic Books, 1979), Pp. 184-5.

⁷. Richard H. Grove, *Green Imperialism: Colonial Expansion, Tropical Island Edens and the Origins of Environmentalism, 1600-1860*, (Cambridge: Cambridge University Press, 1995), p. 229.

parliament.⁸ The Whigs also dominated the government at the expense of the Tories.⁹ Socially, there was the emergence of the bourgeois class. This category of people championed the new economic values of mercantilism and capitalism. In the wake of these upheavals, a widespread tendency emerged towards individualism, thrift and hard work to accumulate wealth. At the religious level, there was the invaluable contribution of the Puritan values and Protestant ethic that both emphasized and encouraged self-reliance, thrift, perseverance and hard work in everyday life.

***Robinson Crusoe* in the Light of Intertextuality: Possible Sources**

If “any text” as Julia Kristeva puts it, “is constructed as a mosaic of quotations; any text is the absorption and transformation of another,”¹⁰ then no work could be said to be a pure product of its author’s mind. This inevitably brings to the surface the notion of intertextuality with tremendous prominence. Even those literary classics that have traditionally acquired the status of ‘original’ seem unable to escape Kristeva’s assertion. Defoe’s first novel is in no way an exception. From this perspective, the aim of this part of my dissertation is to investigate some possible sources from which Defoe might have ‘invented’ his work.

The widely recognized paradigm credited as the direct origin of *Robinson Crusoe* is Alexander Selkirk’s adventures. As a Scottish sailor, the latter was abandoned on an island by his captain in the Southern coast of America near today’s Chile. Shrewdly, Selkirk succeeded to survive for nearly five years relying on his own strength, work and mind before he was rescued. Since many distinguishable similarities might be detected with Defoe’s hero, the

⁸. Basil Williams, *The Whig Supremacy 1714-1760*, (Oxford: The Clarendon Press, 1955), p. 39.

⁹. *Ibid.*, p. 131.

¹⁰. Julia Kristeva, “Word, Dialogue and Novel,” in Leon S. Roudiez ed., *Desire in Language: A Semiotic Approach to Literature and Art*, trans., Thomas Gora, Alice Jardine and Leon S. Roudiez, (New York: Columbia University Press, 1980), p. 66.

Scot has come to be acknowledged as the, “model for Robinson Crusoe.”¹¹ Born in 1676 in Scotland and died in 1721, Selkirk (Selcraig) was an eighteenth-century sailor and adventurer. Like Crusoe in his youth, Selkirk is said to act rashly, since he went to sea in search of adventures at an early age. After disobeying his captain’s orders of going on board their damaged ship, the Scottish was deserted on an island named Juan Fernandez in 1704. Among the fervent supporters of Selkirk’s being the origin of Defoe’s first novel, one can undeniably point to Richard Wilson. The latter maintains that, “no doubt is ever expressed about the fact that *Robinson Crusoe* was inspired by the adventures of Alexander Selkirk.”¹²

As a journalist and a contemporary of Selkirk, Defoe probably heard of the misfortunes that befell the Scottish sailor. After his rescue, Selkirk was repeatedly interviewed about his life on the island. Among the well renowned journalists of that era, one can refer to Richard Steele who published articles in both *The Tatler* and *The Spectator*.¹³ Steele interviewed Selkirk and wrote an article “for his magazine *The Englishman*.”¹⁴ When he created the Crusoe myth, it is highly probable that Defoe was under the influence of Steele’s article about Selkirk’s adventures. Noticeably, Richard Wilson shares the same view with John Richetti upon this issue. Likewise, there is a tacit consensus that *Robinson Crusoe* engages in an intertextual relationship with Selkirk’s testimonies.

Another prototype for the Crusoe myth is Abu Bakr Ibn Tufayl’s *Hayy ibn Yaqzan*. Written in the twelfth century, the latter tells us the philosophical story of a child who was raised by a gazelle in an uninhabited island and, due to his wit, Ibn Yaqzan surpassed the animals he lived with. He also used his logic to solve his daily problems with practical answers. He depended on his surviving skills, intelligence and creativity to subdue nature and

¹¹. Mary Louise Pratt, *Imperial Eyes Travel Writing and Transculturation*, (London: Routledge, 1992), p. 190.

¹². Richard Wilson, *The Man Who Was Robinson Crusoe: A Personal View of Alexander Selkirk*, (Glasgow: Neil Wilson Publishing Ltd, 2011), p. 08.

¹³. Maximillian E. Novak, “Defoe’s Political and Religious Journalism,” in John Richetti ed., *The Cambridge Companion to Daniel Defoe*, (New York: Cambridge University Press, 2008), Pp. 39-42.

¹⁴. Richard Wilson, *The Man Who Was Robinson Crusoe: A Personal View of Alexander Selkirk*, (Glasgow: Neil Wilson Publishing Ltd, 2011), p. 14.

experiment with it. Several affinities might be established between Defoe's novel and Ibn Tufayl's work. In this regard, Samar Attar argues that, "No one who knows both texts very well could deny [their] similarities."¹⁵

In addition to Alexander Selkirk's testimonies and *Hayy ibn Yaqzan*, many critics have signalled other possible origins of *Robinson Crusoe*. For instance, one can refer to William Shakespeare's *The Tempest* (1611), Robert Knox's *An Historical Relation of Ceylon* (1681) and the work of William Dampier entitled *New Voyages Round the World* (1697).¹⁶ All these works were available during Defoe's lifetime. In fact, each one of the writings previously mentioned bears a marked resemblance to *Robinson Crusoe*, since most of them refer to island life, shipwrecks and other features of the robinsonade. Arguably, most of Defoe scholars are not sure whether he relied on only one source or more, but what is perhaps their consensus is the intertextual origin of Defoe's first novel. The proliferation of the survival adventures in this period points to the consolidation of the empire in the Crusoe myth.

Luis Buñuel's *The Adventure of Robinson Crusoe* (1952): Context and Shaping Factors

Daniel Defoe's protagonist has shown a great resistance against time to the extent that he is said to be, "the most durable literary creation of the Enlightenment."¹⁷ After more than two centuries from its first publication, Defoe's myth had enough appeal for the public of the 1950s. This decade witnessed the introduction of one of the most memorable filmic adaptations of Defoe's work, more precisely *The Adventures of Robinson Crusoe*. Directed

¹⁵. Samar Attar, *The Vital Roots of European Enlightenment Ibn Tufayl's Influence on Modern Western Thought*, (Lanham: Lexington Books, 2007), p. XI.

¹⁶. Carole Moses, "Daniel Defoe," in Carl Rollyson ed., *Critical Survey of Long Fiction*, (New Jersey: Salem Press, 2010), p. 1169.

¹⁷. Dorinda Outram, *The Enlightenment*, (Cambridge: Cambridge University Press, 1995), p. 63. in <http://books.google.fr/books?id=LLYgAwAAQBAJ&printsec=frontcover&dq=the+enlightenment+dorinda+outram+1995&hl=fr&sa=X&ei=wpKgU5PNKdKb1AXWv4GoDg&ved=0CCEQ6AEwAA#v=onepage&q=the%20enlightenment%20dorinda%20outram%201995&f=false>, Accessed on 15/02/2014.

by Luis Buñuel, the film was the fruit of collaboration between Mexico and the United States, it was released in English and Spanish in 1954, after a delay of two years in its production and circulation.

Born in 1900 in a southern Spanish city named Calanda, Luis Buñuel Portolés, who died in 1983, is considered as one of the greatest filmmakers that Spain had ever witnessed in its modern history. After an early education in Madrid, he travelled to Paris in the mid-twenties. In this city, Buñuel came into contact with surrealism that coloured and shaped most if not all his movies including *The Adventures of Robinson Crusoe*. Like most of the surrealists, Buñuel esteemed Sigmund Freud whose *The Interpretation of Dreams* exercised a deep influence upon the Spanish director's films.

Due to his surrealist creativity, Buñuel was elevated to “the most prominent position in Spanish [and] European surrealist film as a whole.”¹⁸ In addition to his surrealist tendencies, Buñuel was well known for his criticism of religion and Church because he was in rebellion against his early religious upbringing. In his autobiography, Buñuel confirmed his atheist vision as he sarcastically maintained that he was “Still an Atheist [...] Thank God!”¹⁹ In his adaptation of the Crusoe myth, the Spanish filmmaker managed to voice his rejection of Protestantism in particular and religion in general. As a staunch opponent of the Bourgeoisie, Buñuel satirized bourgeois life and showed interest in eroticism and social injustice. He also demonstrated interest in insects and animals as well as dreams, which were inserted through recurring sequences in his movies. The above mentioned themes - opposition to the Bourgeoisie, interest in eroticism, the love of insects and animals and the fascination with dreams - are the basic components that prevail all over his film *The Adventures of Robinson Crusoe*.

¹⁸. Antonio Monegal-Brancos, “Buñuel Luis,” in Eamonn Rodgers ed., *Encyclopedia of Contemporary Spanish Culture*, (London: Routledge, 1999), p. 67.

¹⁹. Luis Buñuel, *My Last Breadth*, trans., Abigail Israel, (London: Fontana Paperbacks, 1982), p. 171.

After the success of the fascists under the leadership of Francisco Franco in the Spanish Civil War (1936-1939), Buñuel took refuge in the United States despite rumours about his possible communist beliefs. The defeat of the Republic in Spain and his eventual exile directed the filmmaker's interests towards chaos and deserted islands. Arguably, Buñuel,

[felt] uprooted and restless after witnessing the War [and] disillusioned with mankind in general as a result of the Holocaust and the Hiroshima and Nagasaki atomic bombings.²⁰

In the United States, Buñuel worked on films that were meant as a scathing propaganda against the fascists. After a few years spent in America, he went to Mexico in 1946 where he stayed for the remaining of his life. There, he reached the apogee of his career by directing many works among which his famous adaptation of Defoe's novel. Buñuel's interest in the story of Crusoe can be traced back to his exile, for he might have found himself figuratively a 'cast-away' in a far distant country.

The background of the 1940s and the 1950s, against which Buñuel's adaptation was produced, is distinctly different from Defoe's era. Politically speaking, the post-war years brought into prominence the United States and the Soviet Union as super world powers. The period is well remembered for the fervent conflicts between the two countries in what scholars and politicians alike significantly have termed the Cold War. The latter saw a harsh competition between the two countries in different fields.

This situation created a rigid atmosphere and pushed many Americans to avoid criticizing segregation in their society because "The Cold War made it seem unpatriotic to question decisions made by political leaders."²¹ On its part, the Soviet Union tried to exploit America's racial problems to undermine the image of the American democracy.²² Under the impact of McCarthyism, in America, there was a widespread terror from the communists who

²⁰. Rob Stone and Julián Daniel Gutiérrez-Albilla, *A Companion to Luis Buñuel*, (Chichester: Blackwell Publishing Ltd, 2013), p. 280.

²¹. Rodney P. Carlisle, *Hand Book to Life in America Postwar America 1950 to 1969*, (New York: Facts on File, 2009), p. 22.

²². Mary L. Dudziak, *Cold War Civil Rights Race and the Image of American Democracy*, (Princeton: Princeton University Press, 2000), p. 37.

were seen and represented as an epidemic disease. This paranoia affected the daily life of the Americans and generated a sense of belonging to their country. Under this atmosphere, many blacklisted Hollywood directors, script writers, actors and other artists were exiled. While working on *The Adventures of Robinson Crusoe*, Buñuel himself collaborated with Hugo Butler, an exiled screenwriter. All these factors contributed to framing Buñuel's film with its focus on the theme of solitude.

At the social level, most white Americans felt disdain and even hatred towards the blacks. Coloured Americans suffered from harassment, ill-treatment and racial violence as well. Their economic situation was a chaotic one as they suffered from unemployment. Facing racist mobs and officers became almost a daily routine for a black to be reckoned with. Once a teacher asked a black boy about the penalty he would inflict upon Adolph Hitler for causing such a worldwide mayhem, the boy readily answered, "I would paint his face black and send him to America immediately!"²³ Coexistence between whites and blacks by that time was an enormous challenge if not a dream to be achieved. These aspects influenced Buñuel's treatment of the issue of race in his adaptation of Defoe's story.

It might be of value to note that segregation and racism by the nineteen-fifties were still enforced under the Jim Crow laws. These laws guaranteed the utter separation of whites from blacks in many fields and areas. Until the mid-fifties, they were valid and continued to shape many aspects of the American public as well as personal life. Indeed, after the Second World War, many "African Americans recognized the hypocrisy of [...] fighting a war against race hatred abroad while they experienced discrimination in the United States."²⁴ This undeniably triggered the Civil Rights Movement. The latter engaged in a gradual process of improving the situation of the blacks in America. Following the ambivalent upheavals previously mentioned, Buñuel's *The Adventures of Robinson Crusoe* introduced some

²³. Mary L. Dudziak, *Cold War Civil Rights Race and the Image of American Democracy*, (Princeton: Princeton University Press, 2000), p. 36.

²⁴. Rebecca M. Schreiber, *Cold War Exiles in Mexico U.S Dissidents and the Culture of Critical Resistance*, (Minneapolis: University of Minnesota Press, 2008), p. 03.

change in the original myth at the level of the form and in its racial depiction of the ‘other’ without a complete departure from the ideology of Defoe’s novel. For instance, the film introduced slight alterations at the level of the themes, characters and story without entirely departing from the source text.

In brief, the context of the film exercised a deep influence on the Spanish director and contributed to the shaping of the cinematographic adaptation. The Crusoe myth as it is viewed by Buñuel’s film is also inflected by the filmmaker’s life, aims and ideology. These inflections, as will be demonstrated in the next chapter shows at the levels of characterization, setting and themes.

Jack Gold’s *Man Friday* (1975): Context and Influences

More than twenty years after the release of Luis Buñuel’s *The Adventures of Robinson Crusoe*, the Crusoe myth was resurrected again under another memorable adaptation, Jack Gold’s *Man Friday* (1975). The latter was adapted from a play written by Adrian Mitchell in 1973 under the exact name of *Man Friday*. Like most adaptations, Gold’s screened version of the Crusoe myth continued the process of metamorphosing Defoe’s story. The film introduced many changes that shaped and redirected the entire course of the novel due to the director’s life times and the prevalent ideology in the capitalist world in the 1970s.

Born in London in 1930, Jack Gold is a British director who might be fairly regarded as, “one of the new generation of committed and angry film-makers who emerged from the British television into [...] cinema”²⁵ during the 1960s. Like most of the Angry Young Men of his generation, Gold articulated through his works a strong resentment with the prevalent situation. In his films, Gold undeniably evinced a strong political engagement. Altogether,

²⁵. Yoram Allon Del Cullen and Hannah Patterson eds., *Contemporary British and Irish Directors a Wallflower Critical Guide*, (London: Wallflower Press, 2001), p. 124. in <http://books.google.fr/books?id=OJAcf31BweQC&printsec=frontcover&dq=Contemporary+British+and+Irish+Film+Directors&hl=fr&sa=X&ei=JpWgU9fiNLcC0wWwt4CQAAQ&ved=0CCEQ6AEwAA#v=onepage&q=Contemporary%20British%20and%20Irish%20Film%20Directors&f=false>, Accessed on 10/03/2014.

these elements are supposed to enlighten his choice for subverting the Crusoe story in his film in favour of the weak and enslaved 'other' Friday.

After graduation from the University of North London and the University College London where he studied respectively economics and law, Gold became an employee of the British Broadcasting Corporation (BBC) in 1954. It was there that he made his first steps as a film director in the following year. All along his professional life, Gold did not limit himself to directing films but also theatrical plays. This illuminates Gold's choice for Adrian Mitchell's play as a script for his screened adaptation of Defoe's *Robinson Crusoe*. By the 1970s, Gold's movies expressed antiwar feelings and a serious "concern with the plight of the oppressed."²⁶ Therefore, his adaptation of Defoe's first novel might probably be said to be under the effect of the director's beliefs.

The nineteen sixties and nineteen seventies witnessed many political, social and economic upheavals. Early in the fifties there was the rise of nationalist movements in the colonies that rejected the colonial domination. These efforts for independence culminated in the sixties with an unprecedented wave of decolonization that spread in almost all the colonies. Likewise, the colonized people waged revolutionary wars that paved the way to the foundation of several new independent nations all over the globe.

In Africa for instance, most of the European colonial entities were dissolved and dismantled. To list only a few examples, Algeria (1962), Uganda (1962) and Kenya (1963) were some of the colonies that got rid of the colonizer and achieved their independence. The sixties testified for the large-scale liberation of the African people as "the quickest, [and] most intensive decolonization occurred in [the] Sub-Saharan [region of this continent] where

²⁶. Yoram Allon Del Cullen and Hannah Patterson eds., *Contemporary British and Irish Directors a Wallflower Critical Guide*, (London: Wallflower Press, 2001), p. 124. in <http://books.google.fr/books?id=OJAcf31BweQC&printsec=frontcover&dq=Contemporary+British+and+Irish+Film+Directors&hl=fr&sa=X&ei=JpWgU9fiNLcC0wWwt4CQAQ&ved=0CCEQ6AEwAA#v=onepage&q=Contemporary%20British%20and%20Irish%20Film%20Directors&f=false>, Accessed on 10/03/2014.

twenty-four republics then emerged.²⁷ Thus, most Africans considered themselves as being equal with their Western white counterparts. All these factors contributed to questioning the white man's superiority and brought into the surface the issue of equality more prominently than in any other period in mankind's history. It is highly probable that these changes helped in giving Gold's *Man Friday* its anti-colonial tone.

Globally, the sixties witnessed a serious escalation in the conflict between the United States and the Soviet Union. The tension between the two countries reached an unprecedented degree with the Cuban Missile Crisis of 1962. In the meantime, the ideological schism manifested itself more apparently through a fervent race towards armament, military arsenals and space conquest that continued to rage with such a fury. On its part, the Soviet Union took the burden of supporting the rising nationalist movements in the colonies against Western colonial forces. As many voices in the colonies issued their calls for independence, both the Eastern and Western blocs competed to win the newly emerging nations to their own side. To avoid getting involved in the Cold War, many newly independent nations, in response, affiliated with the nonaligned movement. By the seventies, the new policy of détente abated a little the tension at the official level albeit the Vietnam War remained a clear symptom of the conflict.

In the American context, the nineteen sixties and nineteen seventies witnessed an intense activity of the leaders of the Civil Rights Movement that led to many long-range changes in the American society. To win the support of the Americans, those activists organized many protests and sit-ins all over the country. This period was also marked by the March on Washington in 1963, in which the black community asked for freedom and jobs.

²⁷. Raymond F. Betts, *Decolonization*, (New York: Routledge, 1998), p. 111.

Towards the end of the march, Martin Luther King Jr. delivered “his most memorable speech ‘I Have a Dream.’”²⁸

This speech left a strong impact on the hearts of blacks and whites alike and contributed to attracting much support for the African American fight for a stark and unconditional equality. In the wake of this speech, two important victories for the Civil Rights Movement followed; they were respectively: the Civil Rights Act (1964) and the Voting Rights Act (1965).²⁹ While the former abolished all forms of segregation in public life and in the work place, the latter put an end to all the institutions that prevented the blacks from voting, and it granted them fully this right. These two acts paved undeniably the way for other reforms that would make the situation of the African Americans much better in subsequent years.

Despite these victories, the period was extremely fraught with a continual tension between whites and blacks. While the leaders of the Civil Rights Movement continued their incessant pressure through demonstrations in order to win the greatest possible media coverage, angry white mobs and racist police officers continued ill-treating them as it was apparent during the Birmingham protests of 1963. In the same year, John F. Kennedy was murdered. With his death, the dreams of Martin Luther King Jr. and other leaders for racial equality and social reforms vanished. Two years later, Malcolm X was assassinated. Such a crime was perceived by many as an abominable strategy, “to terrorize Black America and to kill its will to fight racial oppression.”³⁰

The sixties saw also the growing fame of Martin Luther King Jr. His views concerning equal working opportunities and reducing poverty among blacks disturbed his opponents. In

²⁸. Gladys L. Knight, *Icons of African American Protests Trailblazing Activists of the Civil Rights Movement*, (Westport: Greenwood Press, 2009), p. 305.

²⁹. *Ibid.*, p. 499.

³⁰. Komozi Woodard, “Amiri Baraka, the Congress of African People, and Black Power Politics from the 1961 United Nations Protest to the 1972 Gary Convention,” in Peniel E. Joseph ed., *The Black Power Movement Rethinking the Civil Rights-Black Power Era*, (New York: Routledge, 2006), p. 70.

1968, King was assassinated. After these crimes, many activists took a radical direction through the Black Power Movement. The latter was much more rigid to the extent that some of its militants relied on violence to eradicate racism and segregation. All in all, these racial upheavals contributed to shaping a strikingly new depiction of the black character in the movies. This is fairly the case with Jack Gold's adaptation of *Robinson Crusoe* in which the director represents Friday in a much more committed way than the previous robinsonades.

Economically, the sixties and seventies in America were noticeably different from the early post-war years. The economic boom that followed the Second World War led to an overgrowth of population, which gave "rise to the Baby Boom generation."³¹ By the sixties and seventies, those children became teenagers, and as a result, the American high schools and universities were swarming with millions of young teens who were increasingly annoyed with the Cold War. They were eager for a radical change as well as for expressing their opinions and making their voices openly heard. Such a state gave birth to the rebellious spirit of youth culture. From the universities, these young angry Americans fuelled protests against the ongoing war in Vietnam.

This youth culture was closely associated with the counterculture movement. The younger generation was no longer satisfied with the rigid conservative authority with which their parents were brought up. What was urgently required among them was a new state that would break all the old shackles of the American society. As a result, those teenagers "invoked the secular trinity—sex, drugs, and rock and roll—to distinguish their counterculture from their parents' 'repressive' world."³² Conformity and silence were not the favourite options for most of the American youths of that period as they both championed and

³¹. Rodney P. Carlisle, *Hand Book to Life in America Postwar America 1950 to 1969*, (New York: Facts on File, 2009), p. 25.

³². David Farber and Beth Bailey, *The Columbia Guide to America in the 1960s*, (New York: Columbia University Press, 2001), p. 288.

tasted utter personal freedom. These factors presumably contributed to the radical shift of tone in the Crusoe myth.

The counterculture of the era witnessed the emergence of the Hippie movement. The hippies expressed their inherent rejection of the 'oppressive' mainstream culture and articulated their utter dissatisfaction with the legacy of the post-war period. To distinguish themselves from the older generations, they wore special clothes and grew long hair and beards. The Cold War represented a daily dilemma for them as they lived under the constant threat of an annihilating war with nuclear weapons. Hence, peace was unquestionably a crucial issue for the hippies. As far as the conservative Americans are concerned, they regarded the hippies as a cohort of strange antisocial freaks.

The Hippie movement was not restricted to 'frivolous' dressing styles, growing long hair and proclaiming peace. It was a whole countercultural vogue. In fact, this movement voiced the concerns of a generation of Americans who were disillusioned with their country's economic problems, the growing capitalist values of their society and especially the Vietnam War where thousands of young drafted soldiers were trapped. Their antiwar feelings erupted publicly through protests against the draft policy and their country's involvement in Vietnam. In their festivals and sit-ins, the hippies were known for their psychedelic music and excessive drug consumption. Most, if not all, youths of that epoch praised the use of drugs and grew increasingly addicted to marijuana. Likewise, the hippies followed the popular saying of their time, "Turn on, tune in, drop out."³³

By the early seventies, the hippie communes were the greatest markets for drug dealers that struggled ferociously to control those areas. As for women who joined this movement, they were completely freed from the fetters of social conventions and experienced a sweeping freedom that their counterparts from previous ages had never known.

³³. Kelly Boyer Sagert, *The 1970s*, (Westport: Greenwood Press, 2007), p. 67.

Accordingly, “women’s liberationists emerged from the counterculture and embraced its spirit and drive in the early 1970s to push for reform.”³⁴ The hippies dreamt of a utopian world where perfect love was possible. This counterculture movement spread all over the world and influenced millions of other young people. Altogether, it might be stated that the hippie movement had a strong impact on shaping Gold’s *Man Friday*, for this adaptation contains many scenes that can be directly traced to the hippie lifestyle and principles as well.

In Britain, the nineteen fifties and the nineteen sixties were marked by a generation of novelists and playwrights who expressed their rebellion under the Angry Young Men Movement. These angry artists were disillusioned with the post-war socio-economic conditions of their country. They relied on art through which they voiced their anger against the British established order and institutions. In fact, the Angry Young Men expressed the concerns of most of the British people who were troubled by the economic and financial problems of their country. To put it in Luebering’s words, the angry artists “shared an outspoken irreverence for the British class system [and] showed an equally uninhibited disdain for the drabness of the postwar welfare state, and their writings frequently expressed raw anger and frustration as the postwar reforms failed to meet exalted aspirations for genuine change.”³⁵

³⁴. Neil A. Hamilton, *Eyewitness History the 1970s*, (New York: Facts on File, 2006), p. Vi.

³⁵. J. E. Luebering, *The Britannica Guide to World Literature English Literature from the 19th Century through Today*, (New York: Britannica Educational Publishing, 2011), p. 245.

Robert Zemeckis's *Cast Away* (2000): A Contemporary Robinsonade in Context

The Crusoe myth knew another sharp shift with the release of Robert Zemeckis's *Cast Away* (2000). Though Zemeckis's film does not include any direct references to Defoe's work, the viewer is caught in the vortex of the intertextual relationship that puts them together in the category of works called the robinsonade. My choice for this film is not gratuitous; on the contrary, it emanates from the link that is established between the two works as well as from my deep conviction that this movie will allow the present study to be up to date and directly related to contemporary issues.

Before delving into the film's historical context, a quick glance at the director's life is of crucial importance. Born in Chicago in 1952, Robert Lee Zemeckis is an American director, screenwriter and producer whose heyday came to an apogee during the nineties. Although his family had little interest in cinema, Zemeckis evinced an unbounded zeal for television from his childhood. A few years later, he commented upon this issue by maintaining, "in my family there was no art. I mean, there was no music, there were no books, there was no theater [...] The only thing I had [...] was television."³⁶ With the camera of the family, he initiated his early contact with the picture. Following his dream, he joined the University of Southern California where he studied cinema. This was an important phase in Zemeckis's life because it opened for him new vistas of which he had never dreamt before.

At the University of Southern California, Robert Zemeckis demonstrated some of his talent in filmmaking. After winning an award for directing a student movie, he signed up his name in Hollywood. Steven Spielberg acknowledged the talent of the young student and introduced him to the film industry. At the beginning of the seventies, Zemeckis graduated

³⁶. Robert Zemeckis, "Robert Zemeckis Interview," in www.achievement.org/achievers/zem0/text/zem0int.html, Accessed: March, 2014.

from university and, while working under Spielberg's guidance, he directed his early films. The next decade saw Zemeckis's growing fame as he made many successful movies. To list only two outstanding examples, films like *Back to the Future* (1985) and *Who Framed Roger Rabbit* (1988) were huge financial successes. In his recent films, he showed strong interest in reality³⁷ reflecting the experimentation with the new reality effects.

Once a famous film director, Robert Zemeckis realized the huge impact of his hardworking career upon his personal life. It was extremely difficult for him to achieve that kind of desired balance between his demanding work on the one hand and the social and the family life on the other. Especially at the onset, he found himself deeply absorbed in his films at the expense of his family and friends. In an interview, Zemeckis made reference to such difficulties when he affirmed, "I won an Academy award when I was 44 years old, but I paid for it with my 20s. That decade of my life was nothing but absolute, driving work. [...] I had no life. I was just devouring movies and writing screen plays."³⁸ Echoing this aspect, *Cast Away* voices a critical tone towards lifestyles like that of Chuck Noland who neglects his life and wife by working for FedEx. Once on the island, the protagonist is shocked at discovering that his entire existence was all about work and nothing else but work.

As far as the period of the film's release is concerned, one may say that the eighties and nineties were clearly different from Defoe's era. The last twenty years of the previous millennium were increasingly fraught with many upheavals that made the world what it is today. At the global scale, the Cold War was in its last paroxysms and struggles. Despite the Détente Policy adopted by the two blocs in the 1970s and the 1980s, the period witnessed the renewal of the conflict, particularly after the Soviet invasion of Afghanistan.

³⁷. Richard Armstrong et al., Ed., *The Rough Guide to Film an A-Z of Directors and their Movies*, (London: Rough Guides, 2007), p. 622.

³⁸. Robert Zemeckis, "Robert Zemeckis Interview," in www.achievement.org/achievers/zem0/text/zem0int.html, Accessed: March, 2014.

In the second half of the eighties, the Russians were already suffering from colossal problems that pushed the country to the brink of disunion. Economically, they were greatly exhausted and their civil industry was too weak, if not inexistent. The Soviet Union was no longer able to compete with the United States. Mikhail Gorbachev realized his nation's difficult situation and attempted several reforms to rescue the country, but his efforts accelerated its dissolution. The fall of the Berlin Wall in 1989 marked the symbolic end of the Cold War, leading to a reunification of Germany and Europe as well.³⁹ It also paved the way to the subsequent birth of modern Russia (1991) and the beginning of a new era in the world's history. In brief, these factors contributed to the shaping of *Cast Away*, in which the viewers were introduced to the post-communist Russia that began to embrace most of the American values.

At the social level, both the American family and the individual changed significantly. Divorce was a widespread phenomenon, leading to the creation of thousands of single parent families. As for women, they were able to get jobs outside their households, creating a considerable number of two-earner families. What mattered for most Americans at the level of the individual was to achieve power along with money, which would guarantee a decent status in society. To use Rodney Carlisle's words, "The 1980s were marked by a rise in status consciousness and a demand for the finest luxury goods."⁴⁰ These are perhaps some of the factors that push the protagonist in *Cast Away* towards hard work that goes so far as to sacrifice his wife.

In respect to the issue of race, Reagan and his administration followed a slightly different policy from their predecessors. During the early nineteen eighties, no financial assistance was given to the Civil Rights movements. Unemployment rates among the blacks were very high in comparison to those of the whites. Despite this atmosphere, some African

³⁹. Robert McMahon, *Cold War a Very Short Introduction*, (New York: Oxford University Press, 2003), p. 165.

⁴⁰. Rodney P. Carlisle ed., *Handbook to Life in America Contemporary America 1970 to the Present*, (New York: Facts on File, 2009), p. 35.

Americans launched a career in politics, achieving success by becoming mayors, a fact that was unimaginable a few years ago. The blacks too gained momentum with Jesse Jackson. The latter raced to win the nomination of the Democratic Party for the presidential election of 1984. The 1980s were also marked by the sweeping fame of Michael Jackson who became an idol all over the world. Thus, the Americans gradually cultivated some racial tolerance.

By the nineteen nineties, African Americans made giant strides in improving their situation, and racial differences weakened. Blacks were employed as police officers and fire-fighters, jobs which had formerly been exclusively taken by whites. In almost all fields, the blacks marked their presence, though slightly, and imposed themselves as state governors, political leaders and even in the American space programs. Nevertheless, the decade witnessed many incidents that brought the racial differences into the surface. In 1991, the wide public was shocked by a video tape that showed police officers beating a black driver named Rodney King after a traffic mistake. Both whites and blacks were waiting for the court's verdict. With the vindication of the officers, Los Angeles erupted in the biggest riots mingled with racial anger and violence that the century had ever witnessed in America.⁴¹

Another incident that heightened the racial tension was the case of O. J. Simpson in 1995. He was charged with the murder of his wife and her friend. The case was manipulated and turned into a racial issue, causing an apparent division in public opinion. This atmosphere caused much mayhem, especially with the media coverage that fuelled the situation. Towards the end, Simpson was acquitted from the crimes, leaving a clear schism between blacks and whites. The former supported a black fellow's vindication while most of the latter expressed their scepticism over the verdict.

The era also saw the Million Man March in Washington D. C. in 1995. Spearheaded by Louis Farrakhan, the march attracted thousands of angry Americans to the country's

⁴¹. Chris Holmlund, *American Cinema of the 1990s Themes and Variations*, (New Brunswick: Rutgers University Press, 2008), p. 12.

capital. They protested against the situation of the blacks in the United States. Echoing some critics, one may claim that “the event brought attention to continuing racial problems in the country [since] Race was [its] central issue.”⁴² Altogether, these conflicts created an oscillating racial atmosphere. These factors contributed to Robert Zemeckis’s special treatment of the issue of race in *Cast Away*. The filmmaker turned Friday, the novel’s ‘other’, into an objectified volleyball named Wilson.

The nineties witnessed a sweeping tendency towards globalization that dominated all aspects of contemporary life. At the end of the Cold War, the previous constraints upon trade exchanges and information were demolished. At the technological level, mankind made giant strides by metamorphosing the means of production, transportation, communication and marketing. Globalization did not only revolutionize economy and society, but its impact extended to the individual as it, “redefined, and reoriented [...] our coordinates of space and time.”⁴³ This is exactly the case of, Chuck Noland, the hero of *Cast Away* with his hectic schedule, deadlines and many voyages around the world. Indeed, Noland’s complicated perception of space and time is shaped by global capitalism.

Under this system, globalization controlled economy, politics and culture. Such a situation was regarded by many critics as being in favour of the multinational corporations that tightened their grip over an increasingly capitalist world. Likewise, many economists, critics and historians have suggested, “that globalization is simply another word for imperialism.”⁴⁴ Most of these issues are highlighted in Zemeckis’s *Cast Away* under the influence of the values of its epoch.

⁴². Chris Holmlund, *American Cinema of the 1990s Themes and Variations*, (New Brunswick: Rutgers University Press, 2008), Pp. 137-138.

⁴³. Bruce Mazlish, *The New Global History*, (New York: Routledge, 2006), p. 22.

⁴⁴. *Ibid.*, p. 13.

Conclusion

In the light of what has been said so far, one may conclude that the Crusoe myth has been adapted to different contexts and eras. The context of each cinematographic adaptation of Defoe's novel is of crucial value because it helps in shaping new perceptions of the original work. At the formal and thematic levels, many alterations have been introduced to the source text under the impact of this temporal factor. In addition, the aims and personalities of the film directors have influenced the course of their adaptations. The way each filmmaker has reworked the story emanates also from the prevalent ideologies of each period.

CHAPTER TWO:

Luis Buñuel's *The Adventures of*

Robinson Crusoe (1952): An

Ambivalent Dialogue and Intertext

Alongside Ideology and Culture

Introduction

The best film version of Defoe's book remains Luis Buñuel's "The Adventures of Robinson Crusoe."¹

In the course of my career, [...] I did make [an] "American" movie [...] that I happen to be very fond of-*The Adventures of Robinson Crusoe* in 1952.²

The Adventure of Robinson Crusoe is a Mexican American collaborative film which is made in both English and Spanish languages. With this work, Buñuel targets a wide public not only in Mexico and the United States, but also all over the world. This cinematographic adaptation was an instant financial success since it grossed huge sums of money. At the artistic level, the movie opened new vistas for Buñuel who experimented with the story leading him to be acknowledged within the realm of the adventure genre.³ The film won many awards and earned its director a nomination for the best director prize.

The present chapter attempts to shed light on Buñuel's film in relation to Defoe's *Robinson Crusoe*. It is divided into four major sections. Each one explores the multitude of issues shared between the two works, the novel and the film. The first section is devoted to the study of Buñuel's adaptation as a stylization of the novel while the second deals with it as a hidden polemic. The third section is concerned with the various intertextual links between the two works that might be sorted out. To bring this chapter to an end, the fourth section glances at the movie from the perspective of ideology and culture with heavy reliance on Raymond Williams's terminology.

¹. John Richetti, *The Life of Daniel Defoe: A Critical Biography*, (London: Blackwell publishing, 2005), p. 379.

². Luis Buñuel, *My Last Breath*, trans., Abigail Israel, (London: Fontana Paperbacks, 1982), p. 191.

³. Ernesto R. Acevedo-Muñoz, *Buñuel and Mexico the Crisis of National Cinema*, (Berkeley: University of California Press, 2003), p. 143.

A- Luis Buñuel's *The Adventures of Robinson Crusoe* (1952): A Stylization of the Novel

“There is a secure aptness to the fact that a great ‘realist’ film, faithful to the book, was made of *Robinson Crusoe* by the great surrealist director Luis Buñuel.”⁴ Thus write David Bell and Gill Valentine in their book entitled *Mapping Desire*. Apart from acknowledging that Buñuel’s film is an adaptation of Defoe’s novel, this quotation seems to suggest that the movie both appropriates and stylizes its original text. Until we clarify what a stylization is, we are highly exposed to overlook many aspects during the analysis. To refresh the reader’s memory with the precise meaning of this concept, one may start by referring to Bakhtin who maintains that in stylization there,

is an intention on the part of the author to make use of someone else’s discourse in the direction of its own particular aspirations. Stylization stylizes another’s style in the direction of that style’s own particular tasks. [...] The author’s thought, once having penetrated someone else’s discourse and made its home in it, does not collide with the other’s thought, but rather follows after it in the same direction, merely making that direction conventional.⁵

Hence, stylization is not based on an antagonistic intention in relation to someone else’s discourse. On the contrary, there is a clear cohabitation of voices. For a thorough application of this theory, I have to account for the setting, narration, voice, point of view, perspective, plot, storylines and characterization in both the film and its source novel.

1- Analysis of the Setting

Buñuel makes clear his intention to stylize Defoe’s novel by showing from the onset a copy of the book. After a brief introduction that gives the viewer some of Crusoe’s background, the narrator (Crusoe’s voice) shifts quickly to tell about the shipwreck, with the ship struggling against the waves. Then, the public’s attention is directed towards Crusoe who

⁴. David Bell and Gill Valentine, *Mapping Desire*, (London: Routledge, 1995), p. 116.

⁵. Mikhail Bakhtin, *Problems of Dostoevsky’s Poetics*, in Carl Emerson, ed., trans., Carl Emerson, (Minneapolis: University of Minnesota Press, 1984), p. 193.

is stranded on a foreign shore with strange landscapes. He is trapped from this moment onwards on an island where he is compelled to fight for his daily subsistence. Accordingly, Buñuel sets his filmic adaptation on an island following the same pattern of the castaway story established by its source.

The Spanish filmmaker complies closely with Defoe's novel in terms of the exotic setting of the story. After the shipwreck, Crusoe crawls to the shore of an uninhabited island. Like Defoe's protagonist, Buñuel's finds himself alone facing the hostile wilderness. This setting functions as a character against which the protagonist in both the novel and the film has to struggle. The island represents an antagonist that challenges the hero's physical and mental capacities. Crusoe faces a harsh weather and a hostile environment in his long fight for sustenance. The island 'imprisons' him and prevents him from escaping. The immediate dilemma which confronts Crusoe in the novel and the film consists of finding water, shelter and food as he strives to escape wild animals.

Defoe's protagonist expresses his utter depression and dejection for being 'sentenced' to live on an island where he is completely deprived of human company. Crusoe voices such concerns when he says, "I, poor miserable Robinson Crusoe, being shipwrecked during a dreadful storm in the offing, came on shore on this dismal [...] island, which I called "The Island of Despair."⁶ Buñuel's Crusoe articulates the same concerns and fears of the island as he states, "thirsty, without provisions, with little hope for survival, I set out to survey my fate; no other land in sight I was on an island environed by the sea."⁷ Likewise, the island sets natural obstacles that the Crusoe of the film strives to circumvent. Apart from the loss of his companions, what bothers Crusoe in the two works is the stark fear of the unknown landscape mingled with a psychological terror of waiting to meet his death out of mere thirst, hunger or by being devoured by wild beasts or worst by falling in the hands of the 'savages'.

⁶. Defoe, Daniel, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 65.

⁷. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

Just as in Defoe's novel, the setting has a symbolic dimension in Buñuel's cinematographic adaptation. The island provides a contest for testing the film's protagonist and his beliefs. Under the impact of this restricted environment, Crusoe manages to invent the necessary tools for his survival. He relies on his skills and qualities to tame nature and use it in his favour. The film viewers can see many scenes in which Crusoe tames goats for their flesh and milk, and plants corn to supply his daily needs of bread. The island also contributes to Crusoe's mental and physical maturity, which helps him succeed in surviving and recreating civilization in the wilderness.

The island, as a setting, is not only a background for the events and action, but it provides the story in Defoe's novel and Buñuel's film with an atmosphere and a mood. The absence of human company is one of the recurrent themes in the robinsonades. The island generates a suffocating atmosphere of solitude, dejection, constant danger and struggle. The film's Crusoe suffers from a deep psychological torment under the heavy impact of loneliness which is imposed by the natural barriers of the environment. In many scenes, Buñuel's Crusoe breaks into sudden fits of extreme anger which demonstrate his yearning for communication, society and human contact. Danger is present all over the story because of the natural difficulties the island sets. The story also entails a mood of struggle. Man versus nature is one of the basic themes in the Crusoe myth. Hence, Buñuel's Crusoe is compelled to face various threats in order to stay alive.

As far as the notion of time is concerned, Defoe's masterpiece is set in the seventeenth century. There is a direct reference in the novel to the date of the shipwreck. To put it in Crusoe's words, "I came on shore here on the 30th September 1659."⁸ From this date onwards, the hero is 'imprisoned' on the island for twenty-eight years, two additional months and nearly twenty days. The period in which the story takes place is of great importance. Indeed, England witnesses many social, economic and political upheavals. The rise into

⁸. Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 59.

power of the middle class remains one of the outstanding shifts during that period. The individual gains more importance at the expense of the community. The best example is Defoe's story which deals with Crusoe without immersing in his family or social life. Encouraged by the new capitalist values of thrift and hard work, Crusoe leaves his mother country in order to trade with foreigners, make profit and build his wealth.

Buñuel's film reproduces the same era as it is set in the seventeenth century. The film follows faithfully its original text in terms of the period and context in which the Crusoe myth is produced. The date of the shipwreck in the adaptation is the same as that of the source text. The film also sticks to the precise period of time that Buñuel's castaway spends on the island. Towards the end of the movie, Crusoe states, "and thus, I left the island after I have been upon it eight and twenty years, two months and nineteen days."⁹ The previous sentence is taken by the film director almost verbatim from Defoe's work. Therefore, one may say that Buñuel's cinematic adaptation reproduces almost completely the era of Defoe's novel.

The background of the nineteen fifties and that of the Spanish director help in shaping the setting of the adaptation. This period is marked by its ambivalence towards issues of race and colonialism. As for the filmmaker, he "is fascinated by geographically isolated settings and foreign characters who are strangers [just like himself] in strange lands and struggling to belong."¹⁰ If we are to take into consideration Buñuel's long years of exile, it becomes easy to understand the reasons for which he sets some of his films in isolated landscapes. *The Adventures of Robinson Crusoe* reflects both Crusoe's figurative 'exile' and its director's literal banishment from Spain. This aspect seems to function in perfect harmony with Bakhtin's perception of stylization. In the light of what has been said above, one may claim that Buñuel's filmic adaptation stylizes the setting of its source text.

⁹ Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

¹⁰ Rob Stone and Julián Daniel Gutiérrez-Albilla, *A Companion to Luis Buñuel*, (Chichester: Blackwell Publishing Ltd, 2013), p. 18.

2- Point of View

In Daniel Defoe's *Robinson Crusoe*, the only narrator is Crusoe. The latter tells the full story from his perspective. It is the first-person point of view that reverberates throughout the novel. This makes of Crusoe, "the first to write himself into existence, constructing himself as writer at the same time that he reconstructs himself as the written."¹¹ Crusoe becomes the sole authority that controls the reader's views on Friday, the island, the 'cannibals' and even religion, faith and God. All these entities are represented by the narrator in a way that suits his aims, culture and ideology. It is also Crusoe who establishes the meaning of the events with nobody to contest his authority. When, for instance, Friday kneels down, Crusoe interprets this act as a sign of the native's submission.

The first sentence of Defoe's work runs as follows, "I was born in the year 1632, in the city of York."¹² The pronoun 'I' is used in the novel as a means to confess Defoe's and Crusoe's Protestant ideology and the capitalist creed. Critics like Ian Watt stress that *Robinson Crusoe* is an autobiographical novel. In Watt's words, "Defoe [...] is himself the 'original' of which Robinson Crusoe is the 'emblem' [and] it is his own life which he is portraying allegorically [through Crusoe]."¹³ After the shipwreck, Crusoe wonders why all his companions are dead and his life is spared. In the wake of a deep reflection, Crusoe attributes his affliction to Providence. Thus, Crusoe's trial is a religious test to prove his work in the sight of God. The novel contains the hero's confession of his sinful past, punishment through the island ordeal, spiritual awakening, and finally redemption when Crusoe returns to England as a wealthy merchant. This confessional narrative "seems to propound, with great optimism, the progressive faith that commercial success is an immediate register of spiritual

¹¹. Elizabeth Kraft, "The Revaluation of Literary Character the Case of Crusoe," in South Atlantic Modern Language Association, Vol 72: N° 4, 2007, p. 50.

¹². Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 03.

¹³. Ian Watt, *The Rise of the Novel*, (London: Chatto and Windus, 1957), p. 88.

commitment.”¹⁴ In this respect, one can deduce that Protestantism and material success are intertwined in the novel. Under the impact of the trial on the island, Crusoe regains his Protestant faith and discovers God’s mercy, the attitudes for which he is rewarded at the end of the story.

Despite some changes at the level of narration, Buñuel’s *The Adventures of Robinson Crusoe* still reproduces most features of its source text at the level of point of view. The alterations are slight ones; they are meant to make the narrative suitable for the screen. In fact, the Spanish director keeps Crusoe as the narrator and relies on him to tell most of the story. From the onset, Buñuel’s protagonist asserts himself as the unquestionable narrator. The moviegoers hear Crusoe’s voice intermittently telling them about a multitude of things. Everything is depicted in Buñuel’s adaptation from Crusoe’s perspective and first-person point of view. The protagonist also confesses his regret for his disobedience to his father and considers the shipwreck as a punishment for such an outrageous sin. Buñuel himself experienced some conflicts with his father and, through Crusoe, the filmmaker managed to voice such family concerns.

There are other similar aspects which should be surfaced in regard to point of view and perspective. Crusoe in the novel is both a retrospective teller of the story and an “introspective participant” in events.¹⁵ It is after his rescue that Crusoe tells the full story of his adventures. Yet, the readers feel that the events are taking place immediately when the hero flashes back to tell about them. This strategy constructs a vivid account of the entire adventures. In a clear parallel with the novel, Buñuel’s film gives the viewer a similar effect as we see Crusoe taking part in actions while the voice of the narrator tells about the events. The only thoughts that the viewers hear are Crusoe’s. His voice in the film is very important, as it “tells of its extra-human encounters whose truth is found in the words congealed in the

¹⁴. Michael Mckeen, *The Origins of the English Novel, 1600-1740*, (Baltimore: The Johns Hopkins University Press, 1987), p. 244.

¹⁵. John Richetti, *The English Novel in History 1700-1780*, (London: Routledge, 1999), p. 67.

ink [...] and now fleeting in the moving images before the interlocutor's or reader's eyes."¹⁶ These parallels between the two works at the level of point of view seem to stress that Buñuel stylizes Defoe's novel.

3- A Scrutiny of the Plot

To the readers who are accustomed to Daniel Defoe's traditional plot and storylines of a castaway narrative as established in his *Robinson Crusoe*, it would not be difficult to pinpoint the strong affinities with Luis Buñuel's movie. The degree to which the director reproduces Defoe's plot - at the level of exposition, rising action, conflict, suspense, denouement, storylines and events - might perhaps be striking to a contemporary viewer. Many scholars suggest in this respect that "Except in a few small details [Buñuel's narrative] follow[s] the novel."¹⁷

The film opens with the exposition of Crusoe's early background and desire to travel around the world. The hero's voice tells us about the motivation of action which is the way he left home without his parent's consent. Upon this issue, Buñuel's protagonist maintains that it is "against the will nay the commands of my father I broke loose and went to sea."¹⁸ Crusoe's disobedience to his father is the first conflict of the story. The religious significance of this father-and-son conflict is not emphasized by Buñuel. The film shifts quickly to the rising action with Crusoe's sea voyage from the Brazils to Africa to buy slaves. Shortly, a violent storm causes the shipwreck and the death of the hero's companions. The date of the shipwreck in Buñuel's filmic adaptation "September, 30th, 1659"¹⁹ is the same date in which the ship of Defoe's hero founders. As the sole survivor, Buñuel's protagonist finds himself

¹⁶ . Rob Stone and Julián Daniel Gutiérrez-Albilla, *A Companion to Luis Buñuel*, (Chichester: Blackwell Publishing Ltd, 2013), p. 196.

¹⁷ . Luis García-Abrines and Daniel de Guzmán, "Rebirth of Buñuel," in *Art of the Cinema*, Vol 1: N° 17, 1956, p. 62, Yale University Press, <http://www.jstor.org/stable/2929118>, Accessed on 08/01/2014.

¹⁸ . Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

¹⁹ . Ibid.

confronted with an exotic landscape. Crusoe spends his first night on the island on top of a tree for fear of ravenous beasts.

The viewers are then ushered to another crucial scene in the entire story, which is undeniably the wreck of the ship stuck on a rock in the sea. Buñuel's Crusoe takes advantage of this situation in order to supply himself with the necessary provisions before the wreck disappears forever. Crusoe succeeds to recover food, tools, clothes, gunpowder and firearms as well as the carpenter's chests and other useful goods which are not spoiled by water. These supplies would contribute to the hero's subsistence for many years to come. The wreck episode is very important to sustain the plot of the story because Crusoe will not be able to survive without it. Accordingly, the wreck of the ship can be termed as, "Crusoe's umbilical cord" that helps him to survive in both the novel and Buñuel's cinematic adaptation.²⁰ Despite these affinities, Defoe's Crusoe follows his religious and capitalist tendencies, and Buñuel's Crusoe explores other issues, like the themes of solitude and exile.

Later, the moviegoers are introduced to Crusoe's life on the island. Just like in Defoe's work, they can see the castaway's trial-and-error process by which Buñuel's hero manages to learn. At the beginning, he is even unable to make his own fire. Crusoe realizes his weakness in handicrafts when he digs his cave and says, "as I have never before [...] so much handled an axe, or for that matter any other kind of tool, I [am] a sorry workman and all this [work] cost me a great deal of time."²¹ Afterwards, the protagonist succeeds to master a wide range of tasks. Crusoe's struggle against nature is the second conflict in the story that Buñuel manages to highlight. The hero fights daily for his subsistence in a hostile wilderness. If, in Defoe's novel, we read about the ways in which Crusoe finds his water, hunts for food and

²⁰. Frank Donoghue Cited in Catherine Craft-Fairchild, "Castaway and Cast Away: Colonial, Imperial, and Religious Discourses in Daniel Defoe and Robert Zemeckis," in *The Journal of Religion and Film* Vol 9: N° 1, 2005, p. 9.

²¹. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

constructs his 'castle', in Buñuel's adaptation the viewers can see these episodes in moving images.

The adaptation also voices Buñuel's anger at his own long years of exile which the director expresses through Crusoe. Defoe's hero is figuratively used by Buñuel as an allegory to represent his exile in Mexico.²² This aspect seems to fit Bakhtin's concept of stylization in which no clashes are detected. At the level of the form, Defoe's and Buñuel's voices appear to coexist without antagonism. Nevertheless, the novel's Crusoe and the movie's are not in the island for the same reasons. While the former is on the island because of God's Providence, the latter is there because of self will exile. Likewise, the Spanish filmmaker follows in the footsteps of Defoe stylistically and serves his intentions.

Following the novel's logic, Buñuel makes the viewers see Crusoe reading his Bible and experimenting with tobacco to heal his fever. Deprived of human company, the castaway suffers from psychological torment. Indeed, the director "holds the subject of Crusoe's inner tensions on a tight rein" as he exposes them for the public.²³ In addition, Buñuel's hero explores his island with its clearly different landscapes, birds and animals. Crusoe acquires in this process the much-desired skills to raise his livestock. The protagonist also works in his field to get a good harvest of corn. These scenes - island exploration, raising livestock and harvesting corn - are meant to show Crusoe as a colonizer who is immersed in the process of settling on the island.

There is also a reference to the novel when Buñuel's Crusoe makes his bread and earthenware tools, builds a seacoast home and a country one, and teaches his parrot to utter some words. The movie highlights a wide variety of aspects of Crusoe's life on the island

²². Rebecca M. Schreiber, *Cold War Exiles in Mexico U.S Dissidents and the Culture of Critical Resistance*, (Minneapolis: University of Minnesota Press, 2008), p. 72.

²³. Raymond Durnat, *Luis Buñuel*, (Berkeley: University of California Press, 1967), p. 80. in http://books.google.fr/books?id=_IbzZWlbgwkC&printsec=frontcover&dq=Luis+Buñuel+Raymond+Durnat&hl=fr&sa=X&ei=YpagU4TqEuR0QXZ6IGIAw&ved=0CCQQ6AEwAA#v=onepage&q=Luis%20Buñuel%20Raymond%20Durnat&f=false, Accessed on 09/04/2014.

ranging from the slightest details to the most important elements. In this regard, many scholars stress the fact that Buñuel's movie "depicts Crusoe's life on the island as described in the novel more amply than any other film version."²⁴ The prevalent colonialist ideology which dominates the period of the film's release imposes several similarities between the two works. The Spanish filmmaker is compelled under the influence of this ideology to reproduce the colonialist and Eurocentric aspects of the novel.

Nearly twenty years have passed in suffocating loneliness when Buñuel's hero discovers a footprint on the sand. This is the climax of the story which foreshadows the arrival of Friday and the 'man-eaters' to the island. Like in Defoe's book, the film's Crusoe is horrified at the thought of the presence of another human being on 'his' island. He discovers - to his great surprise - the recurrent visits of the 'cannibals' to the other side of his 'Kingdom'. Cannibalism is used in order to prove Crusoe's and Europe's moral superiority in comparison to the 'savages'. After seeing the 'barbarous feast' of the 'natives', Buñuel's Crusoe decides to "slaughter twenty or thirty of the naked wretches"²⁵ to punish them for their outrageous deeds. This situation causes the protagonist a great deal of anxiety. After some reflection, Crusoe opts to cancel his schemes of destroying the natives unless they first attack him. Suspense is heightened during these scenes and the following ones as the viewers think about the hero's encounter with the 'savages' and his subsequent life on the island with Friday.

In the next visit of the 'man-eaters', Buñuel's castaway saves one of their prisoners from sacrifice. The film's Friday, just like Defoe's, kneels down to demonstrate his indebtedness to the white man by putting Crusoe's foot on his head. This is Crusoe's chance to get a human companion; therefore, he names the 'cannibal', Friday. Later, the hero of the film immerses in the process of 'civilizing' the native 'savage' by compelling him to taste the flesh of animals, teaching him English, Christianity and European manners. These scenes

²⁴. Robert Mayer Cited in Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 57.

²⁵. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

approve Crusoe's 'civilizing mission' and accept the colonialist perspective of the novel. Towards the end of the movie, Crusoe and his 'man Friday' succeed in winning a battle against the 'cannibals' who come to the island for their 'feast'. These scenes illustrate Crusoe's colonialist alleged 'superiority' thanks to which he tames both nature and 'savages'.

Twenty eight years have passed and Buñuel's Crusoe is still a castaway. The film by this time transports the moviegoers to the episode of the English mutineers who arrive on the island with prisoners. The denouement of the story in the novel and the film occurs when Crusoe offers his assistance to the captain, and together they defeat the rebels and recover the vessel. Crusoe and Friday are brought back to England on board the English captain's ship after more than twenty eight years on the island. This said, one may assume that Luis Buñuel's *The Adventures of Robinson Crusoe* seems to stylize Daniel Defoe's source plot despite the difference in the reasons for which the two heroes are on the island. The film follows closely its source text in terms of exposition, rising action, conflict, suspense and denouement.

4- Crusoe's Character

Robinson Crusoe is the central character in both Defoe's novel and Buñuel's adaptation. This seems to suggest that the filmmaker has appropriated as well as stylized Defoe's timeless hero. There are many similarities between the two protagonists. Like in the source novel, Buñuel's Crusoe is a round and dynamic character. It is difficult to understand Crusoe's complex personality since he experiences internal and external conflicts which make him close to a real person. The viewers find it hard to predict his reactions towards the surrounding environment. Throughout the story, we follow Crusoe's physical and mental transformation from an immature sinner and headstrong teenager into a very wise, pious and old quick-sighted human being. In fact, a radical change occurs in his personality during the island tribulations. At the beginning, he is a middle class, rebellious and stubborn young man

who goes to sea without his parent's consent. The narrator of the movie laments ruefully his situation after the shipwreck, as he wonders "how true my father's prophecy of disaster."²⁶ Crusoe's adventurous spirit is highlighted as he takes risks to improve his situation. The movie follows the pattern the source work traces, as Buñuel's hero decides to leave England to fulfil his dream of travelling around the world.

Buñuel's film displays the same workaholic character who works hard to achieve his aims. Defoe's narrator affirms, "I was very seldom idle."²⁷ He becomes the prototype of the self-sufficient man. On a similar line, in Buñuel's movie, the viewers see a hero who strives to make life easier. After the shipwreck, Crusoe saves goods from the wreck. The camera then records his colossal efforts to build his house, dig a cave and harvest his grains. These activities cost him a painstaking effort. The Spanish director acquaints the audience with Crusoe's perseverance as he attempts to sew clothes and to make bread and pottery.

In addition to the above mentioned features, Robinson Crusoe is a man of logic who relies on reason and other survival skills. He manages not only to triumph over nature, but also to conquer and master it. Buñuel's Crusoe follows Defoe's characterization of the hero as he spares no efforts to perfectly master most, if not all, of the necessary techniques for his subsistence. After a few years on the island, the film's hero asserts, "I perfected myself in all tasks and was forced to learn new ones; in short, I learned to master everything in my island."²⁸ Alone in the island, Buñuel's Crusoe plans most of his actions and steps just like Defoe's castaway. The viewers also see him writing his journal and establishing his personal calendar.

Defoe's Crusoe might be classified as a mercantile businessman who embodies the individualist spirit of the Enlightenment. The reader of the novel is compelled to notice the

²⁶. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

²⁷. Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 108.

²⁸. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

hero's mercantile trends whenever he deals with others. Therefore, "Crusoe himself appears to represent a lot of the mercantile [...] economic attitudes familiar to the middle class of Defoe's own time."²⁹ Despite many changes in Buñuel's cinematic adaptation, the film's protagonist seems to retain several features of Defoe's hero.

The narrator of the film initiates the story by hinting at Crusoe's mercantile nature. While informing the viewers about the truth of his voyage, he states that he is "bound for Africa to buy Negro slaves for [his] fellow planters in the Brazils."³⁰ This scene announces that Crusoe is a slave trader. Buñuel's Crusoe possesses some characteristics that stamp him as a merchant. Just like the novel's Crusoe, the film's demonstrates his individualism around which the full story revolves. The family is not highly esteemed because what matters for Crusoe is individual material success and personal achievements.

There are also enough references in the film to Crusoe's colonial impulses, since Buñuel's protagonist explores and 'civilizes' the island. He is represented as a colonist because he constantly works to improve his life on the island. The latter is stamped as his property. In this regard, Robert Mayer states that Buñuel's film "entails [...] an acceptance of the novel's colonial vision."³¹ Like Defoe's Crusoe, Buñuel's considers himself as being the lord and governor of the island. The last sequences of the adaptation confirm this feeling as Crusoe addresses the mutineers by these words, "in the name of the governor of this island, drop [your] arms."³² Towards the end of the movie, Crusoe emerges from the island adventures as a new human being. He is completely transformed physically and mentally.

²⁹. Stuart Hannabuss, "Castaway Themes in Children's Books," in *New Review of Children's Literature and Librarianship*, Vol 6: N° 1, 2000, p. 04.

³⁰. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

³¹. Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 42. in <http://books.google.fr/books?id=9srUhGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

³². Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

These parallels at the level of the central character stress the fact that Buñuel stylizes Defoe's protagonist for the twentieth century viewers.

5- Friday's Character

Being the first person to be integrated by Daniel Defoe into Crusoe's social atmosphere on the island, Friday is a very important character for the novel. It is extremely difficult for modern viewers to imagine a screened adaptation of Defoe's *Robinson Crusoe* without Friday. Accordingly, most, if not all, of the twentieth century filmic adaptations of Defoe's novel make a direct reference to the latter. Luis Buñuel's *The Adventures of Robinson Crusoe* is in no way an exception, since it deals with its own 'Friday'. A careful scrutiny of the source book and its adaptation reveals a multitude of affinities between the two characters.

In the same vein as the novel, Buñuel's Friday is a minor stock character. He is stereotyped as the prototype of a submissive, faithful and hard-working servant. The film does not deal with Friday as an individual, but he is considered as a 'cannibal' whom Crusoe should 'tame' and 'civilize'. The viewers understand that the 'native' is a 'man-eater' when he refuses to eat the bread his 'master' offers him. The readers of Defoe's book never know something about Friday's language or his real name. These elements are faithfully transposed to the Spanish director's adaptation, as the moviegoers never realize the native's birth name and language. Following the novel's guidance, Crusoe names 'his man' after the day he saves his life from slaughter.

The readers of *Robinson Crusoe* are compelled to notice the native's faithfulness. Indeed, he never leaves his master and blindly obeys all his orders. The viewers of Buñuel's movie can deduce that Friday is a faithful man despite Crusoe's early suspicions about him. For instance, the film's Friday breaks into a sudden fit of fear when the protagonist asks him to go back to his native tribe. He hands a gun to Crusoe and tells him in his broken English,

“kill Friday, no send Friday away [sic].”³³ This sequence articulates the ‘savage’s’ extreme faithfulness since he wants to stay with Crusoe forever.

Friday might also be characterized as a mimic man in both works. Some critics of the novel affirm that, “Crusoe transforms his man Friday from cannibal and ‘savage’ to [a] mimic civilized [...] man.”³⁴ In his seminal book *The Location of Culture*, Homi Bhabha identifies the mimic man as “a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite.”³⁵ All along Buñuel’s film, Friday keeps repeating Crusoe’s words and mimicking his deeds. This is very evident when the white man teaches him English. While using this language, Friday speaks clearly in fragmented words. Consequently, he is reformed, but he can still be recognized as the different ‘other’. Buñuel’s Crusoe also teaches his man the European manners of eating and smoking, which the ‘native’ imitates joyfully. In brief, the film’s Friday resembles the character first introduced by Defoe in a multitude of ways.

6- The Crusoe and Friday Duality: A Stylized Master-Slave Dialectic

“Robinson does come to exercise absolute sovereignty [...] through his [...] relationship with Friday.”³⁶ This is Michael Mckeen’s assertion in his book, *The Origin of the English Novel, 1600-1740*. From this statement, one may deduce that Mckeen shares the view of many scholars who openly argue that the relationship between Crusoe and Friday is that of the master to his slave. It is highly symbolic that Crusoe names ‘his island’. Through this act, he appropriates it and makes a domain of it. He is the supreme ruler of his ‘colony’

³³. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

³⁴. Jürgen Schlaeger ed., *Metamorphosis Structures of Cultural Transformations*, (Tubingen: Gunter Narr Verlag, 2005), Pp. 113-114. in <http://books.google.fr/books?id=LfuqXgF9YAC&printsec=frontcover&dq=metamorphosis+structures+of+cultural+transformation&hl=fr&sa=X&ei=JJugU5TvHoiWOAWrhoGoDg&ved=0CCQQ6AEwAA#v=onepage&q=metamorphosis%20structures%20of%20cultural%20transformation&f=false>, Accessed on 17/04/2014.

³⁵. Homi K. Bhabha, *The Location of Culture*, (London: Routledge, 1994), p. 86.

³⁶. Michael Mckeen, *The Origins of the English Novel, 1600-1740*, (Baltimore: The Johns Hopkins University Press, 1987), p. 333.

without anybody to contest his authority. It is equally significant that Friday's name is given to him by Crusoe. Thus, it might be suggested that Friday is the latter's creation and property. On dealing with the novel, the reader never feels that the indigenous can be on equal terms with the white man. The first English word to be introduced into Friday's vocabulary is "master" with which he should address Crusoe. In Crusoe's island, Friday shows only submission without any signs of contesting his master's will.

Just as in the novel, Buñuel's *The Adventures of Robinson Crusoe* describes nearly the precise aspects in terms of the Crusoe/Friday relationship. In Hegel's master-slave dialectic, the relationship between individuals leads to the quest for recognition and confirmation of existence. This depends on the battles that human beings wage against their fellow men. In the battle, one of them, mainly the servant, is afraid of death. Thus, he accepts his position as the inferior and defeated slave. The winner of this struggle becomes the master because of his will to take "risks [...] in order to be recognized by the other."³⁷ In Buñuel's filmic adaptation, it is the white man who both saves and subsequently names the native. After these episodes, Crusoe teaches his man to call him "master". The latter also eradicates 'cannibalism' from the 'savage's nature' and 'stresses his cultural and moral superiority' over the native. In fact, the film's Crusoe relies on his gun in order to preserve his status as the superior master. As for Friday, he is afraid of the Englishman's arms and consequently, he is relegated to the role of a servant. In an unpleasant scene, Crusoe sits comfortably to read his Bible and watch his man working. Buñuel's protagonist comments with utter satisfaction, 'how pleasant it was, once more to have a servant.'³⁸ This scene shows the mutual recognition since the film's Crusoe recognizes Friday as his slave and the 'native man' recognizes the English man as his master.

³⁷. Peter Bornedal, "Hegel's Master Slave Dialectics," in http://www.academia.edu/2494539/Hegels_Master_Slave_Dialectics, Accessed on Mai, 2015.

³⁸. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

Despite his ‘cannibal’ nature, the film’s Friday never resists his ‘master’s’ commands. Recurrently, he kneels down expressing his gratitude, subordination and submission. From this standpoint, Bhabha asserts, “The black is both savage (cannibal) and yet the most obedient and dignified of servants.”³⁹ The film’s Friday seems perfectly ready to serve and obey the Englishman. We see him performing a multitude of tasks under Crusoe’s orders and guidance. Once shipwrecked on the island, the native is satisfied with working for the Englishman. As a ‘master’, Crusoe thinks about what to do on the island and Friday executes the white man’s plans.

Buñuel’s Crusoe also appears as a haughty and arrogant colonizer. The best example is Crusoe’s interdiction for Friday to smoke, telling him patronizingly, “someday if you are good, I’ll teach you to smoke.”⁴⁰ Crusoe’s argument seems to echo Frantz Fanon’s interpretation that in the white man’s view, “The Negro is just a child.”⁴¹ In another important scene, the hero decides to tie Friday with slave shackles. When the native reacts against such a treatment, Crusoe shouts out, “I am your master I shall do as pleases me.”⁴² Buñuel’s hero evinces the colonialist’s typical behaviours. The end of the movie is very suggestive as we see Crusoe dressed in a captain’s attire and Friday wearing ordinary sailor’s clothes. Again, the native performs his servile duties by carrying Crusoe’s wooden chest. Buñuel’s Crusoe asks ‘his man’ if he is not afraid to go back with him to civilization. Friday’s answer is full of a slave’s subordination and recognition as he assures, “if master is not [afraid], Friday is not.”⁴³

All in all, one may say that Buñuel’s cinematic adaptation highly stylizes Defoe’s *Robinson Crusoe* at the level of the form. The filmmaker reproduces faithfully the setting, point of view, plot and characterization of the source text. In terms of the implication of the content, Buñuel expresses a critical undertone towards a wide range of aspects from the

³⁹. Homi K. Bhabha, *The Location of Culture*, (London: Routledge, 1994), p. 82.

⁴⁰. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

⁴¹. Frantz Fanon, *Black Skin White Masks*, trans., Charles Lam Markmann, (London: Pluto Pres, 2008), p. 16.

⁴². Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

⁴³. Ibid.

Crusoe myth, such as colonialism, religion, the absence of women and capitalism. These issues are examined in the next section in relation to Bakhtin's concept commonly known as 'hidden polemic'.

B- Buñuel's *The Adventures of Robinson Crusoe* (1952): A Hidden Polemic of the Novel

"I've never liked the novel but I love the character."⁴⁴ Thus says Luis Buñuel about *Robinson Crusoe* and its protagonist. Buñuel's comment seems to suggest his intention to depart from the original text in his movie. Though the filmmaker stylizes the Crusoe myth at the level of the form, in terms of implication, Buñuel's film is not a stylization. Given the fact that an adaptation can never be a carbon copy of the source work, a wide range of alterations are expected to be introduced into the outcome. From this perspective, Linda Hutcheon stresses that filmic "adaptations are not simply repetition; there is always change."⁴⁵ The current section examines the extent to which Buñuel's film deviates from the original text to launch a hidden polemic over Defoe's novel. The context of the nineteen fifties is strikingly different from that of the seventeenth century. This temporal factor is crucial, since it contributes to the transformation of the Crusoe story.

1- The Clash over the Referents of Colonialism and Imperialism

In the centuries following its publication, *Robinson Crusoe* acquires the reputation of the outstanding "myth of English imperialism."⁴⁶ Defoe's work is declared as a paradigm for the colonial enterprise. Crusoe is referred to by many scholars as the pure embodiment of the colonial mind. Stranded in an island, the castaway succeeds to recreate civilization, 'tame' nature and 'savages'. At the formal level, Buñuel's *The Adventures of Robinson Crusoe*

⁴⁴. Peter Harcourt, "Luis Buñuel: Spaniard and Surrealist," in *Film Quarterly*, Vol 20: N° 3, 1967, p. 12, University of California Press, <http://www.jstor.org/stable/1210106>, Accessed on 08/01/2014.

⁴⁵. Linda Hutcheon, *A Theory of Adaptation*, (New York: Routledge, 2006), p. 176.

⁴⁶. Suvir Kaul, *Eighteenth-Century British Literature and postcolonial Studies*, (Edinburgh: Edinburgh University Press, 2009), p. 78.

reproduces most of these features. However, a deeper study of the film reveals that the director inserts a multitude of sequences that discuss, dialogize and criticize the colonial essence of the novel.

Following the disastrous shipwreck, the viewers are acquainted with the name of Crusoe's ship, Ariel, written on a remnant of a floating plank of the vessel's wreck. In the context of the English culture, this name directly evokes an intertextual relationship with William Shakespeare's fictitious character 'Ariel' in the *The Tempest*. For most Americans and Latin Americans, the name of the ship recalls another intertextual link with José Enrique Rodó's essay under the same title *Ariel*. The latter is an "anti-colonialist" writing.⁴⁷ Buñuel's use of this name is not a random step as it explicitly hints at the film's anti-colonial stance. To put it in Marvin D'Lugo's terms, "the Shakespearean allusion [in Buñuel's adaptation] may conversely invoke the anti-colonialist symbolism of [...] Rodó's [...] "Ariel," a denunciation of US and European commercial imperialism in Latin America."⁴⁸ Arguably, Buñuel's reference to Crusoe's ship under the name of 'Ariel' is a clue that might presumably be stated as a hidden polemic that reacts against the novel's fundamental principle of colonialism.

The context of the fifties is of crucial value in the film's production. The great wave of decolonization all over the globe starts to gain momentum, especially with the independence of many African and Asian colonies. Presumably, these upheavals shape the movie in a new anti-colonial direction. There are many other scenes in Buñuel's movie that thrust criticism at the colonial aspect of Defoe's novel. After his first days on the island, Crusoe attempts in vain to set a fire. The filmmaker undermines the hero's colonial superiority by putting this comment into the narrator's mouth, "how often I had seen my servants do this [making a fire]

⁴⁷. Bill Krohn, "Luis Buñuel: New Readings by Peter William Evans ;Isabel Santaolalla," in *Cineaste*, Vol 30: N° 1, 2004, p. 66, Cineaste Publishers, Inc, <http://www.jstor.org/stable/41689826>, Accessed on 08/01/2014.

⁴⁸. Marvin D'Lugo Cited in Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 59.

yet I am master to servants couldn't even build my fire."⁴⁹ In Hegel's master-slave dialectic, the master does nothing because he relies on the servants. As a result, he loses his skills and becomes the slave of his slave. The readers of Defoe's book get the impression that the castaway is superior to nature since no difficulty could ever thwart him from achieving his aims. Crusoe states boastfully, "I found [...] that I wanted nothing but I could have made it, especially if I had had tools."⁵⁰

In another suggestive episode, Buñuel introduces the moviegoers to Crusoe who, with his patronizing attitude, teaches Friday the 'civilized' table manners. Crusoe imposes the European eating standards upon Friday telling him to use a fork and a knife to cut his meat. The camera focuses immediately on the native man who executes his teacher's directives. However, the camera ironically shifts to Crusoe who holds his piece of meat in his hand without a fork and starts 'devouring' it without applying those 'civilizing' manners. The camera dwells upon this discrepancy by shedding light on the contradiction in Crusoe's colonial discourse. The filmmaker puts much emphasis on this scene as it, "ironically [depicts] Crusoe [who] forces Friday to use the table manners that he [Crusoe] had long ago abandoned."⁵¹ Instead of progressing, Buñuel's hero regresses. Through this scene, Buñuel engages in a hidden polemic over the novel by criticizing the colonial discourse contained in Defoe's source text.

The first time Crusoe encounters Friday, the latter kneels and puts Crusoe's foot on his head reproducing nearly the same scene as the one displayed in Defoe's work. However, the filmmaker adds a seemingly minor, but greatly significant, detail as the movie's Crusoe nervously says to the native, "up! up! up now, up I shall not harm you."⁵² Defoe's hero never says such word. In the utterances of Buñuel's Crusoe, the viewers might spot some sort of

⁴⁹. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

⁵⁰. Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 63.

⁵¹. Rebecca M. Schreiber, *Cold War Exiles in Mexico U.S Dissidents and the Culture of Critical Resistance*, (Minneapolis: University of Minnesota Press, 2008), p. 79.

⁵². Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

uneasiness. While the novel's Crusoe would be very pleased to see 'his man' kneeling to show his submission, the film's protagonist asks hastily the native to get up. This sequence reworks the novel's colonial relationship between Crusoe and Friday.

Defoe's hero interprets this episode - Friday's kneeling down - as a sign of the native's submission. The novel's protagonist affirms that it is a "token of swearing to be my slave for ever."⁵³ In stark contrast, Buñuel's Crusoe interprets the native's gesture of kneeling as a sign of fear of being murdered because Friday saw him killing one of the 'cannibals' with his musket. A possible explanation for this understanding lies in the words of the film's hero who orders the native to get up assuring, "I shall not harm you."⁵⁴ When it comes to naming the 'savage', Defoe's castaway never hesitates to give him an identity by calling him Friday. Unlike the protagonist of the book, Buñuel's Crusoe inquires first from the native, "what is your name? What is your name?! Your name!"⁵⁵ This sequence shows that the film's Crusoe is not ignorant that the 'other' possesses his own distinct identity.

The film also expresses some criticism of the colonial discourse of the novel by showing "Crusoe as a suspicious, brutal and arrogant master."⁵⁶ After saving the native, Crusoe remains awake the whole night for fear that Friday might kill him. Defoe's hero never voices such a concern regarding his faithful man. In another brutal scene, the film's Crusoe harasses Friday by extracting a sword from him. In a deviation from the source work, Buñuel's Crusoe maintains, "I would not let him handle any weapon."⁵⁷ However, Defoe's protagonist stresses the opposite, as he states, "I took my man Friday with me, giving him the

⁵³. Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 192.

⁵⁴. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

⁵⁵. Ibid.

⁵⁶. Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 42. In <http://books.google.fr/books?id=9srUhGATEP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

⁵⁷. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

sword in his hand, with the bow and arrows at his back, which I found he could use very dexterously.”⁵⁸

In another in-existent episode in Defoe’s masterpiece, we see the film’s hero shooting a bird in order to terrorize Friday. This part of the movie criticizes Crusoe’s brutal colonial ill-treatment of the native. When Crusoe decides to tie the latter with slave shackles, Friday expresses his discontent by screaming frantically. There is a clear resistance in Friday’s reaction towards the colonizer’s decision and authority. This scene shifts the submissive Friday of the novel into a rebellious character in the film. The next day, the Englishman repents and implores forgiveness from the native with these words, “forgive me Friday [...] I want you to be my friend.”⁵⁹ The reader of the novel never finds a similar apology from the ‘master’ to his ‘slave’.

Subsequently, the two characters of the film live together on the island in harmony as they work together for subsistence. For instance, Friday saves Crusoe’s life in their battle against the ‘cannibals’. The viewers see them hunting together and performing a wide range of complementary tasks. Rebecca M. Schreiber argues that the Spanish filmmaker “sought to undermine the Manichean worldview of imperialism, obliquely”⁶⁰ through a series of minor, subtle, but effective deviations from Defoe’s text. In brief, Buñuel’s alterations create a hidden polemic which comments on *Robinson Crusoe* instead of blindly copying it.

2- A Criticism of Religion

From its publication onward, generations of scholars and readers have emphasized the religious purport of Defoe’s work. The puritan pattern of the novel cannot be denied as the reader follows the protagonist through his spiritual trial. There is a full religious process in

⁵⁸. Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 194.

⁵⁹. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

⁶⁰. Rebecca M. Schreiber, *Cold War Exiles in Mexico U.S Dissidents and the Culture of Critical Resistance*, (Minneapolis: University of Minnesota Press, 2008), p. 80.

Defoe's work ranging from, sin, retribution, awakening, endurance and finally redemption. In his filmic adaptation, Buñuel introduces several hidden subversions of the novel's religious essence.

Most significant and sharp of all is the sequence in which Crusoe goes to what he terms the valley of the echo. On top of this hill, the film's Crusoe recites these verses from the scriptures, "the Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul."⁶¹ The only answer Crusoe receives is the hollow echo of these verses. This scene subtly debunks the uselessness of the scriptures during the hero's affliction. Due to Buñuel's atheism as one critic suggests "even a Puritan like Robinson Crusoe [...] cries out his prayers to a wind that mocks them."⁶²

The film's Crusoe faces an oppressive psychological torment because of the absence of human company. After the shocking results of the echo scene, Crusoe comes back to his 'castle' where he tries to recollect himself and focus on the words of the Holy Book. Unlike Defoe's Crusoe, Buñuel's does not find the remedy in the Bible. Facing the bitter reality, he suggests, "the scriptures came meaningless to my eyes; the world seemed but a whirling ball; its oceans and continents a green scum, and myself of no purpose, of no meaning."⁶³

Buñuel moves many years forward and shows Crusoe walking freely on his island. The camera makes a close-up to ponder on the protagonist who kneels down on the sand. He starts feeding ants that he considers as his friends. Such scene inextricably debunks religion since Crusoe plays the role of God. The film's hero "brings food to the ants who are his little

⁶¹. The Bible Cited in Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

⁶². David I. Grossvogel, "Buñuel's Obsessed Camera: *Tristana Dismembered*," in *Diacritics*, Vol 2: N° 1, 1972, p. 54, The Johns Hopkins University Press, <http://www.jstor.org/stable/464926>, Accessed on 08/01/2014.

⁶³. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

'creatures'. God is dead, and Crusoe has become God: a benevolent despot perhaps, providing for his ants.'⁶⁴

The filmmaker also depicts Crusoe's fruitless attempts to convert Friday into Christianity. The novel makes reference to such a religious debate in which the Englishman outwits the native. In contrast to Defoe's text, the Spanish director relies on this sequence to inject a hidden polemic towards the novel's religious pattern. During this discussion, Buñuel's Friday asks a series of questions. Friday's last inquiry shocks Crusoe with this atheist question, "is God led devil tempt us?" and Crusoe confirms with a "Yes"; at this point, Friday strikes back, "then why God [is] mad when we sin?"⁶⁵ At this moment, Crusoe realizes his inability to provide an answer. In addition to religion, Buñuel's adaptation questions the absence of women in Defoe's text. The readers feel the insignificance of female characters to Crusoe because they are completely silenced in his 'realm'.

3- The Spectral Shadows of Women

There is stark absence of women in *Robinson Crusoe*. Back in England, Crusoe informs us that he is married, but his wife dies in the same sentence. "I in part settled myself married, and had three children, two sons and one daughter; but my wife dying, my inclination to go abroad prevailed."⁶⁶ His marriage and wife's death occur in the same statement. Ian Watt makes it clear that, "Crusoe's attitude to women is also marked by an extreme inhibition of what we now consider to be normal human feelings."⁶⁷ Love is considered as an obstacle which hinders the human being from achieving material success. In the novel, there is no reference, direct or indirect, to Crusoe's sexual life.

⁶⁴. Raymond Durnat, *Luis Buñuel*, (Berkeley: University of California Press, 1967), p. 81. in <http://books.google.fr/books?id=IbzZWlbgwkC&printsec=frontcover&dq=Luis+Buñuel+Raymond+Durnat&hl=fr&sa=X&ei=YpagU4TqEuR0QXZ6IGIAw&ved=0CCQQ6AEwAA#v=onepage&q=Luis%20Buñuel%20Raymond%20Durnat&f=false>, Accessed on 09/04/2014.

⁶⁵. This scene in full is taken from Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

⁶⁶. Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 285.

⁶⁷. Ian Watt, *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe*, (London: Cambridge University Press, 1996), p. 169.

Contrary to Defoe's work, Buñuel adds several scenes that deal with the issue of Crusoe's sexual life. In his autobiography, the director himself admits this as he confirms that he sheds light on, "some real and some imaginary elements to Crusoe's sex life."⁶⁸ The first reference to this aspect can be located after the hero's illness. Looking for his tobacco, he finds a woman's robe. Crusoe takes the piece of cloth and smells it, but he throws it aside frowningly. In another subtle introduction of Crusoe's sexuality, Buñuel depicts him in the process of making a scarecrow with a woman's robe. Finishing this effigy, Crusoe looks at it and sees the wind metamorphosing it into the shape of a woman. This scene shows indirectly the hero's desire and yearning for a female companion. Thus, Crusoe's, "longing for the feminine [is] projected" by articulating "the nostalgia around the material (carnal) and the emotional (company, complicity etc.)."⁶⁹

The Spanish filmmaker goes further in framing this issue of Crusoe's sexuality. When Friday wears a robe in order to joke with his friend, Crusoe angrily commands 'his man' to take off that piece of garment. In this scene, "The female dress [...] has a metaphoric and metonymic character [as it introduces] an aspect Defoe intended to avoid: Crusoe's sexual life on the island."⁷⁰ In this regard, one critic claims that Crusoe's, "torment is above all sexual" in Buñuel's movie.⁷¹

4- The Debunking of the Bourgeois-Capitalism System

Written at the onset of the English mercantile and capitalist tradition, *Robinson Crusoe* supports capitalism and bourgeois attitudes. Throughout the novel, the protagonist

⁶⁸. Luis Buñuel, *My Last Breadth*, trans., Abigail Israel, (London: Fontana Paperbacks, 1982), p. 191.

⁶⁹. Rob Stone and Julián Daniel Gutiérrez-Albilla, *A Companion to Luis Buñuel*, (Chichester: Blackwell Publishing Ltd, 2013), p. 288.

⁷⁰. Ibid.

⁷¹. Richardson Cited in Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 39. in <http://books.google.fr/books?id=9srUhgATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

amasses huge sums of money despite its uselessness on the island. As the third son of his family, Crusoe has no right to inheritance because of Primogeniture Laws. Thus, he leaves England in order create his wealth. To borrow Ian Watt's words,

Crusoe's 'original sin' is really the dynamic tendency of capitalism itself, whose aim is never merely to maintain the status quo, but to transform it incessantly. Leaving home, improving on the lot one was born to, is a vital feature of the individualist pattern of life.⁷²

In his cinematic adaptation, Buñuel gives the moviegoers the impression of reproducing most of these elements. However, through the subversion and addition of many scenes, the filmmaker succeeds to make his personal critique of capitalism and bourgeoisie. Right after the shipwreck, the film's hero finds gold coins in the wreck of the vessel and decides to keep them. This shot follows closely the novel's logic. But, in the next scene, Crusoe throws the gold as he discovers that the coins will not avail him. On finding small pieces of tinder, steel and flint, the hero realizes that he can use these tools to start a fire. Ironically, the film's Crusoe undervalues the money as he joyously maintains, "Fire! Fire [is] worth more to me than all the gold in the world."⁷³

After seeing the gold coins, Friday is impressed with their beauty and tells Crusoe that they are from God. Upon this issue, the Englishman retorts mockingly that the coins are from the devil, not God. Later, Friday asks Crusoe to give him some of them and the protagonist readily accepts. In accordance with this, the film's hero tells his man, "you take them [gold coins] all, amuse yourself, if you get tired of them throw them into the sea."⁷⁴ Unlike the original novel, money is no longer a source of happiness for Buñuel's Crusoe.

Fascinated with dreams, the filmmaker weaves a disturbing nightmare into his adaptation. In his feverish state, Crusoe dreams of his father who is depicted as a cruel bourgeois who deprives his dying son of water. Instead of having mercy upon the thirsty

⁷² . Ian Watt, *The Rise of the Novel*, (London: Chatto and Windus, 1957), p. 62.

⁷³ . Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

⁷⁴ . Ibid.

Crusoe, the father spills water by bathing a pig. Most intriguing and heartless of all is the end of the dream with the parent telling Crusoe, “[God] will not forgive you. You will die like a dog! You will die.”⁷⁵ The readers of Defoe’s novel can notice that the hero has a caring father who gets concerned at the thought of his boy leaving the house. Hence, the director “turns Crusoe’s father’s “serious and excellent council” into a typically Buñuelian attack on the bourgeois family.”⁷⁶ In addition to the above mentioned alterations, Buñuel uses other strategies such as “excisions”, “reductions” and “amplifications” in order to engage in a dialogue with Defoe’s source text.

C- Buñuel’s Adaptation: Excisions, Reductions and Amplifications

An excision is to completely omit in the new adaptation or work scenes which are included in the source book. In accordance with this fact, an excision is, “a single massive [...] *amputation*.”⁷⁷ It entails a thorough removal of a specific part or parts. As for reduction, it stands for the shortening of a sequence or an event in comparison to the original book. A reduction involves a process of making a scene or an event briefer than it is in the source work. In Gérard Genette’s terms, “One cannot reduce without diminishing [a work] or, more precisely, without subtracting from it some part or parts.”⁷⁸ For the last concept, Graham Allen makes it clear that amplification involves, “processes of extension [...] and

⁷⁵. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

⁷⁶. Robert Mayer, “Three Cinematic Robinsonades,” in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 41. in <http://books.google.fr/books?id=9srUhGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

⁷⁷. Gérard Genette, *Palimpsests Literature in the Second Degree*, trans., Channa Newman and Claude Doubinsky, (Lincoln: University of Nebraska Press, 1997), p. 229. in <http://books.google.fr/books?id=KbYzNp94C9oC&printsec=frontcover&dq=Palimpsests+Gerard+Genette&hl=fr&sa=X&ei=DZegU8OEL8Om0AXfpoCIDA&ved=0CCwQ6AEwAA#v=onepage&q=Palimpsests%20Gerard%20Genette&f=false>, Accessed on 17/04/2014.

⁷⁸. Ibid.

expansion.”⁷⁹ Thus, the outcome is supposed to increase, multiply and linger more on episodes which are not fully developed in the source work.

1- Excisions in Buñuel’s Adaptation

Scholars tend to divide *Robinson Crusoe* into three major parts. The first one corresponds with Crusoe’s early life and background as a slave in North Africa. The second part deals with the protagonist’s life on the island for about twenty eight years. The last refers to Crusoe’s life after his deliverance from the island and his eventual adventures around Europe.⁸⁰ However, in Buñuel’s *The Adventures of Robinson Crusoe*, the viewers can distinguish only the second part that focuses on Crusoe’s life on the island. The film emphasizes the castaway’s experience of solitude, his daily fierce struggle for survival and his relationship with Friday.

Buñuel’s film opens with the shipwreck. From this standpoint, the viewers are not introduced to Crusoe’s early past as a young adventurer. His first voyages to Africa are not referred to. The adaptation also skips the episodes in which Crusoe is enslaved in Africa as well as his life in the Brazils after his escape from Salle. For financial reasons, Buñuel avoids, “filming in locations that vastly raised production costs (Crusoe’s captivity in Salé or his liberation and subsequent settling in Brazil).”⁸¹ The excision of these adventures contributes to reducing as well as balancing the budget of the full project. The omission of the first part is of a great significance not only financially, but also at the artistic level as well as for the meaning of the whole story.

⁷⁹. Graham Allen, *Intertextuality*, (London: Routledge, 2000), p. 110.

⁸⁰. Aino Mäkikalli, *From Eternity to Time Conceptions of Time in Daniel Defoe’s Novels*, (Bern: Peter Lang AG International Academic publishers, 2007), p. 64. in <http://books.google.fr/books?id=Xq77DW80cAC&printsec=frontcover&dq=From+Eternity+to+Time++Concepti+ons+of+Time+in+Daniel+Defoe%27s+Novels&hl=fr&sa=X&ei=ul2gU5TGBYSYOQWV2YDwCg&ved=0CCQQ6AEwAA#v=onepage&q=From%20Eternity%20to%20Time%20%20Conceptions%20of%20Time%20in%20Daniel%20Defoe%27s%20Novels&f=false>, Accessed on 17/04/2014.

⁸¹. Rob Stone and Julián Daniel Gutiérrez-Albilla, *A Companion to Luis Buñuel*, (Chichester: Blackwell Publishing Ltd, 2013), p. 284.

The beginning of Defoe's novel deals with the stubborn young Crusoe whose disobedience to his father is inevitably associated with a disobedience to God. This aspect provides the novel with the religious character with which it is associated. As a staunch atheist, Buñuel erases the first part to extract the religious connotation of the story. Following this thread of argument, "eliminating the novel's beginning [...] discard[s] Crusoe's sinful past" which makes "this revised starting point [...] a rejection of all *Robinson Crusoe's* religious references."⁸² Accordingly, Buñuel's adaptation is not a mere reproduction of the novel. Far from that, it engages in a conspicuous dialogue with the latter by discussing, questioning and even opposing some of its fundamental entities.

Buñuel's cinematic adaptation of Defoe's work ends with the hero's deliverance from his captivity. All his subsequent adventures in Spain, France and other areas of Europe are not included. The movie also does not provide an account of Crusoe's return to revisit his island. Most important of all, because of the suppression of the last part, the filmmaker makes no reference to Crusoe's materialist tendencies. Indeed, towards the end of Defoe's book, the reader gets a detailed account of the hero's increasing fortunes as he recovers huge sums of money. Crusoe informs us, "I found all my wealth about me."⁸³ This last part also encompasses a full chapter which is devoted to telling the reader how he becomes a bourgeois all of a sudden. Known for his anti-bourgeoisie feelings, Buñuel's omission of this part represents a chance for him to voice his rebellion against the Bourgeoisie. Arguably, "Taking out the novel's final part meant omitting Defoe's materialist speech [that] rendered the protagonist a perfect bourgeois."⁸⁴

On the whole, Buñuel's adaptation is concerned with the castaway's life on the island and his struggle for survival. The film revolves around Crusoe's psychological torment under

⁸². Rob Stone and Julián Daniel Gutiérrez-Albilla, *A Companion to Luis Buñuel*, (Chichester: Blackwell Publishing Ltd, 2013), p. 284.

⁸³. Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 267.

⁸⁴. Rob Stone and Julián Daniel Gutiérrez-Albilla, *A Companion to Luis Buñuel*, (Chichester: Blackwell Publishing Ltd, 2013), p. 284.

the effect of solitude and his relationship with Friday. Despite its focus on the second part, the film erases several elements. After his arrival on the island Defoe's Crusoe is surprised by an earthquake that Buñuel's movie erases. The director also omits the episode in which Crusoe builds a huge canoe and avoids completely dealing with violent incidents of the bloody scenes in which the 'cannibals' tear their victims. In the novel, Defoe's hero tells us about his cats that multiply to the extent of causing him troubles. To avoid sharing his provisions with them, Crusoe shoots and drowns many of them. As for the natives, they are portrayed as being naked. As an experienced director, Buñuel realizes that including these scenes in his adaptation would hurt the sensibilities of his contemporary viewers and will also make Crusoe a detestable character.

2- Necessary Reductions for the Film

There are many episodes and events that Defoe's *Robinson Crusoe* explores in detail and which the film reduces. Various longer scenes in the novel are made shorter and briefer. The first reduction to be signalled occurs after the shipwreck. Defoe's hero informs us that he has made eleven voyages to the wreck in order to save the unspoiled goods. In Buñuel's adaptation, Crusoe makes only one voyage to the vessel and saves some of the useful tools and provisions. In brief, the director shortens this sequence to avoid redundancy that would cause the public's boredom.

Defoe's Crusoe spends months and even years in exploring his dominion. However, Buñuel's *The Adventures of Robinson Crusoe* provides a very limited version of the castaway's voyages around his island. The movie's narrator tells the public, "meanwhile I set out to make a more perfect discovery of my domain."⁸⁵ The camera then, carries the viewers in a brief journey showing a wide range of trees, birds and other animals to demonstrate the

⁸⁵. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

diversity of life and landscapes on the island. The film shortens this sequence and devotes only one minute to deal with the episode that in Defoe's text takes years.

Buñuel's adaptation also does not deal in full with the episode of the cave construction or his 'castle's' fortification that takes months in the novel. The film shortens those sequences and the viewer gets only a glimpse at them. The filmmaker reduces as well as makes only a slight reference to such, "sequences that disrupt[...] the story's fluency."⁸⁶ The director focuses on Crusoe's survival, struggle against loneliness and his relationship with Friday. Thus, the camera moves hurriedly through the scenes which are not directly linked to these themes and topics.

The reader of Defoe's masterpiece finds a clear description of a terrible dream. In his nightmare, Crusoe sees an Angel in a man's shape descending from the sky. The novel's protagonist asserts,

I saw a man descend from a great black cloud, in a bright flame of fire, and light upon the ground. He was all over as bright as a flame, so that I could but just bear to look towards him [...] I thought the earth trembled, just as it had done before in the earthquake, and all the air looked, to my apprehension, as if it had been filled with flashes of fire.⁸⁷

This sequence constitutes a dilemma for Buñuel because of his atheist beliefs. Filming this passage as it is in the original book would indubitably provide the adaptation with a religious connotation. Instead of a complete suppression of the scene of the dream, the director opts to keep it, but he reduces it to fit his anti-religious perception and also to criticize the Bourgeoisie. Buñuel's Crusoe dreams not of an Angel, but of a cruel father who deliberately torments him. This reduction is significant because it allows the film to circumvent the religious essence of the source text.

⁸⁶. Rob Stone and Julián Daniel Gutiérrez-Albilla, *A Companion to Luis Buñuel*, (Chichester: Blackwell Publishing Ltd, 2013), p. 284.

⁸⁷. Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), Pp. 82-83.

3- Strategic Amplifications

While *Robinson Crusoe* skips indifferently over a wide range of issues, Buñuel's film lingers on them to serve the director's purposes. Concerned with the second part of the novel, Buñuel's adaptation stresses some details, events and elements. In Graham Allen's understanding, it might be stated that the movie amplifies, expands and extends several aspects from the original work. The first amplification that one might observe lies at the level of the impact of Crusoe's loneliness and his nostalgia for society.

The reader of Defoe's text follows the castaway through his distress after the shipwreck. Realizing that he is on an island, he expresses his yearning for human company. Shortly, Crusoe finds comfort in religion and his solitude becomes the least of his daily concerns. Defoe's protagonist argues, "As for my solitary life, it was nothing. I did not so much as pray to be delivered from it or think of it; it was all of no consideration in comparison to [God's grace]."⁸⁸ In stark contrast, Buñuel's screened adaptation amplifies Crusoe's agony during his solitude. In this respect, Nikoleishvili argues that, "Buñuel goes extra length to show the utter despair of the isolated individual."⁸⁹ In an expressive scene, the film's hero goes into a deep hallucinatory state under the impact of loneliness. During this trance-like state, Crusoe hears his old friends laughing, singing and he joins them in merrymaking.

The Spanish director goes further in depicting the hero's psychological torment. After the death of his dog, the movie's Crusoe feels a suffocating loneliness. To escape this situation, the castaway goes to the valley of the echo where he recites the scriptures so as to hear the echo of his words. Psychologically, this is supposed to bring some remedy for him, but Crusoe's agony gets more unbearable as he argues, "sometimes [...] the anguish of my

⁸⁸. Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 91.

⁸⁹. Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 60.

soul at my loneliness would break out upon me like a storm; escape! No matter the dangers, I must do something to escape this tomb.”⁹⁰ Buñuel does not halt here as he carries the theme of yearning for society into its extremity. In a state close to madness, the film’s Crusoe rushes frenziedly to the sea with his torch and calls for help. Realizing his desperate situation, the protagonist extinguishes his torch by drowning it in water. Unlike Defoe, the filmmaker attempts to highlight the impact of solitude upon the castaway. The effect of solitude is amplified because Buñuel has experienced this situation during his exile. The film director uses Crusoe’s loneliness as a metaphor in order to express his personal anger against the years he has spent away from Spain.⁹¹

Another aspect that Buñuel amplifies is the encounter between Crusoe and Friday. In the novel, the former takes some unnecessary precautions after having saved the latter. After this initial doubt, Crusoe learns swiftly to trust his servant and engages in the process of teaching him. On the contrary, Buñuel’s film transforms Crusoe into a haughty and sceptical person who uses his musket to frighten the native and ensure his respect. In fact, Buñuel’s hero regards Friday as a disloyal ‘other’ who should not be trusted. This alteration is a deliberate strategy since “Crusoe’s mistrust is exaggerated so as to appear a ridiculous obsession.”⁹² Unlike Defoe’s hero, the film’s protagonist ill-treats Friday and ties him with iron fetters. In addition, Friday is not allowed to use the Englishman’s weapons. The purpose behind these brutal scenes seems to shatter the alleged white man’s superiority by emphasizing Crusoe’s cruelty and prejudiced background. In this regard, Nikoleishvili stresses that such “scenes augment Crusoe’s oppressiveness and inhumanity.”⁹³

⁹⁰. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

⁹¹. Rebecca M. Schreiber, *Cold War Exiles in Mexico U.S Dissidents and the Culture of Critical Resistance*, (Minneapolis: University of Minnesota Press, 2008), p. 72.

⁹². Rob Stone and Julián Daniel Gutiérrez-Albilla, *A Companion to Luis Buñuel*, (Chichester: Blackwell Publishing Ltd, 2013), p. 285.

⁹³. Sophia Nikoleishvili, *The Many Faces of Daniel Defoe’s Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 68.

D- *The Adventures of Robinson Crusoe* (1952): Ideological and Cultural

View

This section attempts to explore ideology and culture in Luis Buñuel's adaptation of *Robinson Crusoe*. To undertake this task, there is an urgent need to appeal to Raymond Williams's terminology. His three concepts namely, "dominant", "emergent" and "residual" ideologies and cultures, are supposedly of an unequivocal value to achieve the prime objective of this research. I will try to draw parallels between Buñuel's movie and its surrounding historical background. The latter contributes to both shaping and framing the film in its ambivalent tone.

1- Buñuel's Filmic Adaptation and the Emergent Ideology

According to Raymond Williams, an emergent ideology or culture consists of "new meanings and values, new practices, new relationships and kinds of relationships [that] are continually being created."⁹⁴ As such, the emergent points to those entities that newly come into existence apart from what is already in circulation in society and the ruling class. These are the new ideas that might either contradict or work in harmony with what Williams calls the 'dominant' ideology. If we are to consider the period in which *Robinson Crusoe* was published, it might be argued that it was the time of an "emergent" ideology. Written at the onset of the eighteenth century, the period saw the rise of the individualist, colonial and capitalist ideologies that were still, by that time, new born tendencies in Europe.

Just like its source text, Buñuel's *The Adventures of Robinson Crusoe* was produced during the time of another emergent ideology. However, unlike Defoe's era, Buñuel's was the time when tolerance sprang into life. The fifties witnessed many changes that altered people's view about colonialism, racism and Eurocentrism. These ideologies began to be contested by

⁹⁴. Raymond Williams, *Marxism and Literature*, (New York: Oxford University Press, 1977), p. 123.

both colonizer and colonized alike. In the colonies, the nationalist movements started to rely on guerrilla and armed resistance. In the United States, there was a widespread disillusionment with the white man's atrocities in the wake of the Second World War. These upheavals contributed to a slight shift in the colonialist and racist discourse creating the emergent ideology of tolerance towards the 'other'.

Tolerance is expressed in the film through some strategies. To begin with, the movie's Crusoe calls Friday a "friend" right after their first encounter. After introducing himself as "master", the hero assures, "Friday [and] Master [are] friends."⁹⁵ By contrast, the reader of the novel never finds such a spark of tolerance. In another scene, Buñuel's hero remodels his relationship with his man by telling Friday, "I want you to be my friend."⁹⁶ The last sequences of the film articulate the emerging ideology of tolerance. In a brilliant sequence, the two castaways hunt together in a collaborative effort. Upon this scene, the narrator (Crusoe) comments that, "Friday was as loyal a friend as ever man could want."⁹⁷

2- Buñuel's Screened Adaptation and the Dominant Ideology

The colonial impulse that emerges during Defoe's lifetimes continues to grow among the imperial forces. In the centuries following the novel's publication, European imperial forces have scrambled to control vast territories all over the world. By the first half of the twentieth century, the colonial ideology becomes the dominant system in Europe. The latter has "colonized 85 percent of the earth"⁹⁸ by the nineteen fifties. Therefore, Buñuel's cinematic adaptation comes into existence during an era in which Colonialism is still the dominant ideology.

⁹⁵. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

⁹⁶. Ibid.

⁹⁷. Ibid.

⁹⁸. Edward W. Said, *Orientalism*, (London: Penguin Books, 1978), p. 123.

To use Raymond Williams's words, the latter (dominant ideology), "is the central, effective and dominant system of meanings and values, which are not merely abstract but which are organized and lived."⁹⁹ The dominant ideology in Buñuel's filmic adaptation is colonialism. Despite the changing atmosphere with the nationalist movements, colonialism still plays an important role in most of the Western colonial forces. It remains an active component in the cultural process of the forties and fifties. The Spanish filmmaker replicates many issues from Defoe's work that are directly associated with the book's colonial stance. Robert Mayer for instance, signals that Buñuel's movie, "reproduces important features of the Crusoe-Friday relationship as represented in the novel" which shows "an acceptance of the novel's colonial vision."¹⁰⁰

The film also contains other features that can be traced to the colonial ideology. Buñuel's Crusoe is shown in the process of 'civilizing' his island. Just like every colonialist, he never considers it as a separate entity from England as he always refers to it as "my domain" or "my island."¹⁰¹ Crusoe even crowns himself "governor"¹⁰² of the island's territories. From this perspective, Robert Stam asserts that Buñuel's film is "acquiescent in the racism and imperialist conventions that undergird Defoe's novel."¹⁰³

The adaptation puts emphasis on the 'white man's superiority' as the dominant feeling during the nineteen fifties. Though it includes some scenes that criticize such an assumption, there are other sequences that show Crusoe as the superior Englishman. Gillian Parker sheds light on the ambivalence in the filmmaker's discourse when he argues that, "Buñuel [does

⁹⁹. Raymond Williams, *Culture and Materialism*, (London: Bookmarque, 1980), p. 38.

¹⁰⁰. Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 42. in <http://books.google.fr/books?id=9srUhGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

¹⁰¹. Luis Buñuel, *The Adventures of Robinson Crusoe*, (Productions Tepeyac, 1952).

¹⁰². Ibid.

¹⁰³. Robert Stam Cited in Benjamin Poore in Richard J. Hand and Katja Krebs eds, "*Literature Through Film: Realism, Magic and the Art of Adaptation*," In *Journal of Adaptation in Film and Performance*, Vol 1: N° 2, 2008, p. 169.

not] avoid contradictions, [he] makes [Crusoe] a representative of the other side, of the negative traits which the film is criticizing.”¹⁰⁴ After tying Friday with the shackles, the white man repents and decides to free him. To do so, Crusoe kneels down to unlock Friday’s fetters, but abruptly, the hero stands up and orders Friday to raise his legs. Such a scene seems to hint at the white man’s will to never assume a lower position in comparison to his servant.

Despite the emergence of tolerance, the belief of the white man in his alleged superiority is still common and racism remains a daily problem for African Americans. In this regard, many scholars suggest that the Civil Rights Movement of the fifties has slightly broken some of the racist views towards the blacks, yet most whites have felt themselves far more superior.¹⁰⁵ Given this prejudiced background, it is very difficult to expect from the Spanish director an entire departure from Defoe’s story. Hence, Buñuel simultaneously replicates and subverts a wide range of aspects from the novel in order to match his public’s expectations.

3- Buñuel’s Filmic Adaptation and the Residual Ideology

As far as the residual ideology is concerned, Raymond Williams maintains that it is, “those meanings and values which were created in real societies in the past, and which still seem to have some significance.”¹⁰⁶ It consists of those ideas, beliefs and visions that do no longer form a leading force in a specific society. However, this residual comes back to existence as a remnant of an old era in which they were formed.

In Luis Buñuel’s cinematographic adaptation, three aspects emerge as a residue notably, slavery, cannibalism and the notion of the noble savage. To begin with slavery, it is not an active entity in the cultural process of the fifties since it was abolished nearly a century

¹⁰⁴. Gillian Parker Cited in Sophia Nikoleishvili, *The Many Faces of Daniel Defoe’s Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 67.

¹⁰⁵. Joe R. Feagin, Hernán Vera and Pinar Batur, *White Racism*, (New York: Routledge, 2001), p. 191.

¹⁰⁶. Raymond Williams, *Culture and Materialism*, (London: Bookmarque, 1980), p. 42.

before the film's release. Early in the adaptation, Crusoe informs the viewers that his voyage to Africa is intended to buy 'Negro slaves'. Since slavery is referred to only once or twice, it might possibly be said to be a residual idea from the past that resurrects through the film.

The second residue of the past is cannibalism. For centuries, the colonizers used it to vilify the indigenous people and stamp them as barbarous man-eaters. In the movie, the natives are depicted as savages and cannibals. Another residual element in the film is the notion of the noble savage. The latter goes back to the enlightenment scholars who used it to speak of the supposedly pure natives. In many touching scenes, the moviegoers see the inherent and pure inner goodness of Buñuel's Friday. Thus, the film implies that, "in important respects," Friday is "Crusoe's moral superior."¹⁰⁷

Conclusion

In short, Buñuel's *The Adventures of Robinson Crusoe* engages in an intertextual dialogue with Defoe's *Robinson Crusoe*. The filmmaker attempts to remain faithful to the source text by reproducing a wide range of elements from the novel. Under the effect of his ambivalent era, the Spanish filmmaker stylizes the latter in terms of plot, setting and characterization. Yet, he criticizes colonialism, religion, the absence of women and the Bourgeoisie. Buñuel also includes in his adaptation some autobiographical elements which he has experienced during his long exile. Indeed, Buñuel metamorphoses the Crusoe myth in order to make it suitable to his contemporary viewers.

¹⁰⁷. Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 42. in <http://books.google.fr/books?id=9srUhGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

CHAPTER THREE:

Jack Gold's *Man Friday* (1975):

“[T]he Subaltern [...] Speak[s]”¹ and

Tells the Dark Side of the Crusoe

Myth

¹. The title of this chapter can send the reader to an important intertextual reference which is Gayatri Chakravorty Spivak's article, "Can the Subaltern Speak?," in Bill Ashcroft, Gareth Griffiths and Helen Tiffin eds., *The Post-Colonial Studies Reader*, (London: Routledge, 2006), p. 28.

Introduction

Jack Gold's *Man Friday*, by contrast [to Luis Buñuel's adaptation], is much more single-minded about breaking with the novel.¹

Bury the dead. Say Robinson Crusoe was true to life. Well then Friday buried him. Every Friday buries a Thursday if you come to look at it.²

Jack Gold's *Man Friday* is a British and American film which relies upon Adrian Mitchell's work under the same name as its script. Gold's adaptation is produced in (1975) at a time when the postcolonial theory has already carved its way. Most film scholars stress the influence of this theory on the movie which entails a complete subversion of its original text. Gold goes further to the extent of making of Friday the hero of the story and of Crusoe a mere villain. Likewise, the filmmaker seems to suggest and even echo James Joyce's words that Friday is supposed to outlive, 'bury' and send his master Crusoe into oblivion. The leading role of the Englishman is brilliantly played by Peter O'Toole. As for the native man, the role is assigned to an African-American actor named Richard Roundtree.

This chapter is concerned with the analysis of *Man Friday* in relation to *Robinson Crusoe*. For a thorough scrutiny of Gold's screened adaptation, this chapter is divided into four major sections. The first one deals with the film as an overt polemic of the source text from which it is inspired. The second studies the film as a parody of Defoe's novel. There is also a direct intertextual link that binds the two works. The third section explores the excisions, reductions and amplifications that Gold applies in his movie. The last section glances at Culture and ideology in the film by making an axiomatic analogy with the period of the film's release.

¹. Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 42. in <http://books.google.fr/books?id=9srUhGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

². James Joyce, *Ulysses*, (London: Penguin Books Ltd, 1992), p. 138.

A- Jack Gold's *Man Friday*: An Overt Polemic of the Novel

According to Kelly Hankin, “*Man Friday* [...] is a specifically ‘antiracist, anticolonialist, antireligious’ retelling of [...] *Robinson Crusoe*.”³ Apart from signalling the conspicuous differences between the two works, Hankin’s assertion seems to suggest that Gold’s film enters in an overt polemic with Defoe’s novel. To study this adaptation as such, there is a strong need to appeal to Mikhail Bakhtin’s understanding of the essence of an overt polemic. Unlike the hidden polemic, the latter thrusts criticism at other people’s discourse without attempting to obscure its intention. The new work expresses a straightforward rejection of its source text. This section investigates the extent to which Gold’s film launches an overt polemic over Defoe’s *Robinson Crusoe*.

1- The Shift in Point of View

If Defoe’s masterpiece bears the name of *Robinson Crusoe*, Gold’s filmic adaptation of the same work is entitled *Man Friday*. This title suggests a shift in the story’s point of view and focus as well. While Defoe’s work tells us about Crusoe’s adventures from his own vision, the viewers can notice that there is a complete subversion of the point of view in Gold’s film because the events are retold from Friday’s perspective. Unlike the novel, Friday in Gold’s adaptation becomes the sole authority from which the viewers receive the full story. As Elena Butoescu writes, “There is a single point of view available in this film, which is Friday’s.”⁴ The native controls the public’s views about Crusoe’s character, his religion, ‘civilization’ and even the English society. Friday also portrays the supposedly ‘savages’ and ‘cannibals’ in the source work from a new eye.

³. Kelly Hankin, “*Adapting Lesbians: Maria Maggenti and the Practice of Lesbian Screenwriting*,” in *Adaptation*, Vol 2: N° 2, 2009, p.118.

⁴. Elena Butoescu, “*Adaptation as Parodic Critique: Jack Gold’s Man Friday*,” in *Analele Științifice ale Universității Ovidius Constanța, Seria Filologie*, Vol 23: N° 1, 2012, p. 144.

The narrative voice is turned upside down with the reversal of the narrator of the story. In the film, it is Friday who tells his tribesmen about his mysterious encounter with Crusoe the, “red-faced monster with the man inside his belly.”⁵ Gold’s native man possesses not only an uncontested power to represent, but also misrepresent and vilify the Englishman, his culture, religion and people. What the viewers perceive in the movie is clearly what Friday wants them to see. Having the power to represent, “the subaltern can speak”⁶ in Gold’s screened adaptation. Retold from Friday’s eyes and voice over narration, the story is addressed to the tribe’s congregation that gathered to decide on Crusoe’s fate. Such a shift in point of view subverts and criticizes Defoe’s book.

2- Reworking the Storyline and Plot

In Jack Gold’s film, Friday tells his people that he ventures with four of his friends in a fishing journey when a storm carries them away from their land to an unknown region. Shipwrecked on a foreign island, one of their fellow tribesmen dies. Because they love him, they start eating him so as to “take some of the spirit of that man whom [they love] into the future with [them]”⁷ as Friday explains. At this moment, Crusoe arrives and, as he misunderstands the situation, he kills all the natives except Friday whom he thinks to be a prisoner. From this scene onward, Friday gives the moviegoers an account of his relationship with the Englishman who enslaves and ill-treats him.

With his condescending Eurocentric vision, Crusoe attempts to teach the supposedly ‘savage’ the English customs, values and ways of life. Throughout this process, the viewers realize that Crusoe can only teach chauvinism, paranoia, repression and fear as he is always eager to show his ‘superiority’. Meanwhile, we see Friday teaching indirectly his master the real values of love, joy and to sing and dance. A few years later, Friday learns the capitalist

⁵. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

⁶. Gayatri Chakravorty Spivak, “Can the Subaltern Speak?,” in Bill Ashcroft, Gareth Griffiths and Helen Tiffin eds., *The Post-Colonial Studies Reader*, (London: Routledge, 2006), p. 28.

⁷. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

value of private property. He also rebels against his master. To end this state of rebellion, Crusoe introduces the notion of wages and pays him in cash for his labour. After accumulating a huge sum, Friday buys from Crusoe all his possessions. The balance of power is transformed and Crusoe finds himself compelled to work for his new boss, Friday.

The remaining parts of the storyline stress the fact that the film reworks the entire narrative. Towards the end of the movie, the two men sail back to Friday's island. Once there, Crusoe goes native because he wants to join the indigenous population. Significantly, the tribesmen denied Crusoe's request for admittance to their tribe. In the last sequences, the camera oscillates between the happy tribesmen and the extremely sad Crusoe who goes back to his island. By contrast to the source novel, Gold's Crusoe commits suicide. From this plot, one can deduce that the British director rewrites entirely Defoe's first novel.

3- A Critique of the Novel's Colonial and Imperial Stance

The film opens with Robinson Crusoe, a solitary man on his island, reading from his Bible. The passage he recites runs as follows,

and God said unto them [men and women]: Be fruitful, [...] and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.⁸

While reading these words, Crusoe puts much emphasis on the last part of this passage as he repeats the words with utter satisfaction. His way of reading suggests that it is really possible to dominate and subdue the world with all its creatures. The moviegoers can realize from the beginning that the essence of Gold's adaptation is a scathing satire of the novel's colonialist and imperialist position.⁹

After the natives' shipwreck, they rely on magic in order to bring their dead friend to life. When they notice that their magical spells are useless, Friday and the others decide to

⁸. The Bible Cited in Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

⁹. Elena Butoescu, "Adaptation as Parodic Critique: Jack Gold's *Man Friday*," in *Analele Științifice ale Universității Ovidius Constanța, Seria Filologie*, Vol 23: N° 1, 2012, p. 147.

cook and eat their fellow tribesman. This scene is very important as it portrays cannibalism, “as a loving ingestion of one’s dead relatives” and Friday’s people, “are no longer the cardboard cannibals of the Defoe novel.”¹⁰ Cannibalism is imputed to a people in order to vilify them and have a superior position so as to conquer their lands. By transforming cannibalism into a loving act, Gold’s film rejects the ‘civilizing mission’ and undermines the colonizer’s justification of their enterprise. The natives are not depicted as a mere horde of savages as the novel shows them. Instead, the film treats them as individuals with their personal names and jobs. The best example is Friday who stands for the oral tradition by being a storyteller.

The narrator continues his story and tells his tribesmen about the white man’s arrival. Just as they started eating, Friday suggests that, “death [meaning Crusoe] visited us again.”¹¹ The ‘cold hearted’ Crusoe misunderstands the situation and the other’s culture and kills three of Friday’s companions. Being very intelligent, Friday ties himself to appear as a prisoner in order to beguile the Englishman. Seeing this, the latter assures the native, “I have come to rescue you from these foul cannibals [...] I have saved your life.”¹² However, the viewers know that Crusoe did not save the native since the sole and real danger that threatens Friday’s life is Crusoe’s rash acts and paranoia. In this respect, one can assume that Gold’s adaptation refigures the original story of Crusoe’s rescue of the indigenous ‘savage’. In stark contrast to Defoe’s work, this aspect denies Crusoe any right to enslave Friday. Thus, Gold’s film turns the Crusoe myth into an anti-colonialist work.

Furthermore, *Man Friday* screens a scourging criticism of colonialism particularly with the arrival of the native man on the island. In the post-colonial sense, Gold’s adaptation

¹⁰. Ella Shohat and Robert Stam, *Unthinking Eurocentrism Multiculturalism and the Media*, (Abingdon: Routledge, 1994), p. 84. in <http://books.google.fr/books?id=GQsEAQAAQBAJ&printsec=frontcover&dq=Unthinking+Eurocentrism&hl=fr&sa=X&ei=E5mgU6SvJ4yVOQWSpoDoDg&ved=0CCEQ6AEwAA#v=onepage&q=Unthinking%20Eurocentrism&f=false>, Accessed on 23/04/2014.

¹¹. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

¹². Ibid.

is regarded as a way through which “the Empire writes back to the centre.”¹³ From the onset, Gold’s hero engages in his designs of ‘civilizing’ the ‘poor savage’. Just like Defoe’s novel, the first step is to teach the ‘other’ the English language. Defoe’s Friday is silenced because the readers are not told about his native language. Once taught by his ‘master’, he seems proud of speaking in his fragmented English. However, Gold’s Friday resists the suppression of his mother tongue.

When the white man attempts to teach his servant some English names, Friday does not mimic them. Instead, he speaks in his indigenous language. Crusoe’s reaction in the film is that of a narrow-minded colonizer as he harasses Friday telling him, “this is master’s island and master is an Englishman and so this island is part of England and so we will talk English.”¹⁴ This scene shows the white man’s linguistic imperialism as he imposes his language and norms and erases entirely the identity of the ‘other’. The sequence becomes more expressive and embodies a scathing attack on imperialism as Crusoe threatens his man, “Friday [you] will talk English too. Will you stop speaking that black language of yours [or I will] tear your tongue by the roots.”¹⁵ In this regard, some scholars argue that the film is a, “brutal attack on racism and colonialism.”¹⁶

Throughout the film, the viewers can see Friday working while his ‘master’ watches him indifferently. Gold intends such scenes as a reaction against the colonial enterprise in which the colonizers depend upon the indigenous population. The only thing that Gold’s Crusoe knows to do is to pretend working ‘with his brain’ by drawing boats and rafts on paper, studying the stars and analyzing verses from the Bible. Tired of Crusoe’s inactivity, Friday rebels against him and affirms that all the work should be shared. In a memorable deviation from the novel, the movie’s Friday makes it clear, “I have decided, I will not live as

¹³. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back Theory and Practice in Post Colonial Literature*, (London: Routledge, 2002), p. i.

¹⁴. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

¹⁵. Ibid.

¹⁶. Enno Patalas, “*Images of racial minorities in film*,” in University Art Museum Berkeley, March, 1981, p. 03.

a slave.”¹⁷ After this rebellion, Crusoe is compelled to treat the native as a freeman by paying him for his work. When the film draws to its end, Friday succeeds in amassing a huge sum thanks to which he buys all his master’s possessions.

From this moment onward, Friday becomes the owner of a gun that he uses, one day, to threaten Crusoe. This scene seems to echo Friedrich Engels’s words, “we are [...] entitled to assume that one fine morning Friday might appear with a loaded revolver in his hand, and then the whole ‘force’ relationship is inverted. Friday commands and it is Crusoe who has to drudge.”¹⁸ Indeed, this is exactly what happens in Gold’s *Man Friday*. With his gun, Friday becomes the master and the balance of power inclines in his favour. In the last sequences, the moviegoers see Crusoe “drudge”¹⁹ for his new boss, Friday.

Unlike the source text and Luis Buñuel’s filmic adaptation, the Englishman in Gold’s film sails back to Friday’s island and not to England. Once there, Crusoe tries to convince the tribesmen to allow him to stay with them. No longer wearing the master’s mantle, Crusoe declares, “I know I have wronged your tribe in the past [...] but it was simply because I didn’t understand and I know I have treated Friday [...] very harshly.”²⁰ These words are very symbolic since they criticize the colonial aspect of Defoe’s text. Following this thread of argument, Elena Butoescu suggests that “Crusoe’s declaration sounds like an apology on the part of the British Empire for the abuse and subjection exerted over the former colonies.”²¹ Instead of reproducing a carbon copy of *Robinson Crusoe*, Gold’s adaptation engages in a dialogue in which it reinterprets and discusses the source text. In a nutshell, one may say that the film criticizes the novel’s colonialist approach. This presumably makes Gold’s movie an overt polemic of its original text.

¹⁷. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

¹⁸. Friedrich Engels Cited in Frantz Fanon, *The Wretched of the Earth*, trans., Richard Philcox, (New York: Grove Press, 2004), p. 25.

¹⁹. Ibid.

²⁰. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

²¹. Elena Butoescu, “Adaptation as Parodic Critique: Jack Gold’s *Man Friday*,” in *Analele Științifice ale Universității Ovidius Constanța, Seria Filologie*, Vol 23: N° 1, 2012, p. 150.

4- Crusoe's Sexuality and Religion

“In the first place, I was removed from all the wickedness of the world here [on the island]; I had neither the lusts of the flesh, the lusts of the eye, nor the pride of life.”²² These are Crusoe's words in Defoe's first novel. This statement appears to assert that Crusoe is a man without any desires. In *Man Friday*, Gold points openly at the hero's sexual torment, frustration and repression. In the original work, Defoe's protagonist dreams of an Angel that comes from the sky and threatens to kill him with a spear. However, in his film, the filmmaker portrays a lascivious Crusoe who dreams of a woman. As a punishment for having such a wicked dream, Gold's castaway starts flagellating himself. On this issue, many film scholars claim that, “Gold's *Man Friday*, has been credited with confronting Crusoe as a sexual being.”²³

The filmmaker seems also highly critical of the religious aspect of the source text. In the wake of the sequence in which the protagonist flagellates himself, the perplexed Friday demands an explanation for such an act of self-punishment. Crusoe clarifies that he wants redemption for such a sinful dream since God is angry with him. Immediately, Friday retorts, “surely God will not send you a love dream if he is angry with you [...] I do not understand! Why your God should be angry?”²⁴ While Gold's hero attempts to clarify the situation for his servant, Crusoe maintains that God told him after the dream, “you are a creature of vileness; a night monster, a scarlet snake. Take that stick and chastise thyself that thou may sin no more.”²⁵ Friday is unable to understand how Crusoe's god can be so that cruel and

²². Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 121.

²³. Margaret Eustace France, “*Robinson Crusoe, Home School Hero*,” in *Digital Defoe: Studies in Defoe and His Contemporaries*, Vol 03: N° 1, 2011, p. 18.

²⁴. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

²⁵. Ibid.

unforgiving. Accordingly, Robert Mayer stresses that, “the film endorses Friday’s [...] refusal to accept the idea of an angry, vengeful god.”²⁶

In another significant sequence, the viewers are ushered to Friday who indirectly teaches his ‘master’ how to enjoy life, sing and dance. For a moment, Crusoe performs a dance and even sings. Unexpectedly, the Englishman is seized by a sudden paroxysm and runs to the river where he attempts to kill himself. Saving his master, Friday asks him why he has committed such an irrational act. Crusoe answers that he wants to kill his desires. To elucidate things for his man, Crusoe emphasizes that god will rejoice at repressing such impulses. Friday is horrified, shocked and unable to understand. Hence, he tells the Englishman, “That’s a frightening god, your god”²⁷ and Crusoe retorts, “He is meant to be a frightening god.”²⁸ This scene expresses a harsh reaction against the religious aspect of *Robinson Crusoe*.

Defoe’s source work provides the reader with a full account of Crusoe’s attempts to teach his man Christianity. Through this process, Defoe demonstrates the shift in the hero’s character from a sinful creature to a deeply devoted Christian. To stress this aspect, “Defoe uses Friday’s conversion to give us a dramatic insight into Crusoe’s spiritual accomplishment.”²⁹ On the contrary, Gold’s film shows a Crusoe who is unable to convert Friday. The latter does not only criticize his master’s cruel god, but he tries to teach Crusoe in terms of his native religion. Throughout the movie, Crusoe finds it difficult, if not impossible, to meet the requirements of the supposedly ‘savage’ in terms of spirituality.

²⁶. Robert Mayer, “Three Cinematic Robinsonades,” in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 43. in <http://books.google.fr/books?id=9srUhGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

²⁷. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

²⁸. Ibid.

²⁹. Paul J. Hunter, “Friday as a Convert: Defoe and the Accounts of Indian Missionaries,” in *Oxford Journals*, Vol 14: N° 55, 1963, p. 248, Oxford University Press, <http://www.jstor.org/stable/512620>, Accessed on 08/01/2014.

B- Jack Gold's *Man Friday* (1975): A Parody of Daniel Defoe's *Robinson*

Crusoe

The present section attempts to analyze the extent to which Gold's *Man Friday* parodies Defoe's text. To fulfil this design, there is an urgent need to appeal to Mikhail Bakhtin's view of parody. For him, the latter entails two discourses with strikingly different styles and intentions.³⁰ Hence, there are two voices with a degree of hostility. It might be of value to note that in a parody, the original text is mocked and ridiculed.

1- A Parody of Crusoe's Character

For centuries, *Robinson Crusoe* has entertained generations of readers, children and adults alike. The protagonist is well remembered for his courage, perseverance, hard work, ingenuity and self-sufficiency as well as rationality. Throughout the novel, the reader gets the impression that Crusoe is the prototype of the British and European 'superior' and 'enlightened' mind. On the contrary, Gold's film portrays an utterly different Crusoe figure that stands as the complete opposite of the novel's hero. In fact, the adaptation deconstructs this image as it portrays Crusoe, "as an eccentric, obsessed with the rituals of white 'civilization'."³¹

The movie depicts a cruel Crusoe who cold-heartedly kills three natives. The Englishman pretends saving Friday from the 'cannibals', but he enslaves and ill-treats him. Friday sums up his master's character when he says, "when I first met you [Crusoe], you were a killer possessed by demons; your head was full of nothing but your own power, your own guilt."³² In an expressive scene, Crusoe compels 'his man' to spend the night in a cave as a punishment for asking for his rights. The Englishman tries to show his power, supremacy and

³⁰. Mikhail Bakhtin, "From the Prehistory of Novelistic Discourse," in Michael Holquist ed., *The Dialogic Imagination*, trans., Caryl Emerson and Michael Holquist, (Austin: University of Texas Press, 1981), p. 76.

³¹. Krishan Kumar and Stephen Bann eds., *Utopias and the Millennium*, (London: Reaktion Books, 1993), p. 44.

³². Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

subjugation of the 'other'. His racism is apparent in the way he treats Friday condescendingly screaming at him every time.

The native is denied the right to enter the Englishman's hut. Such episodes are meant to ridicule Crusoe's narrow-mindedness, Eurocentrism and his superfluous belief in his superiority as well as his prejudiced views. It would possibly be fruitful to affirm that, "The film mocks Crusoe for his ledger-book mentality, his racism and chauvinism [...] he spends years on a tropical island without removing his fur clothing."³³ Accordingly, the film engages in a dialogue in which it mocks and criticizes Defoe's work.

Gold's film also parodies other features of Crusoe's character. He is represented as a greedy, unpredictable and hysterical master devoid of any scientific spirit. His best hobby is to study the stars which he thought to be made of coal. Crusoe thinks of the huge fortunes to be amassed if the coal from the stars is to be extracted. Indeed, the director depicts, "Crusoe as an insufferable fool in comparison to the noble Friday."³⁴ The latter appears more intelligent, sharp and hard-working. The adaptation also derides the idea of the noble savage. The film's Crusoe does not know how to do anything with the exception of basking in the sun and watching Friday working. Gold's Crusoe is unable to handle rational discussions and all he can do to repress Friday's logical thinking is either to shout at him or use his gun.

The film mocks Crusoe's alleged intellectual superiority, rationality and ingenuity. After he finishes building the raft, the Englishman decides to try it on the sea. Friday expresses little doubt, but Crusoe assures him that it will float. Before launching the canoe, Crusoe insists that they should be, "very scientific"³⁵ while using it. Following these words,

³³. Ella Shohat and Robert Stam, *Unthinking Eurocentrism Multiculturalism and the Media*, (Abingdon: Routledge, 1994), p. 84. in <http://books.google.fr/books?id=GQsEAQAAQBAJ&printsec=frontcover&dq=Unthinking+Eurocentrism&hl=fr&sa=X&ei=E5mgU6SvJ4yVOQWSpoDoDg&ved=0CCEQ6AEwAA#v=onepage&q=Unthinking%20Eurocentrism&f=false>, Accessed on 23/04/2014.

³⁴. John C. Tibbetts and James M. Welsh, *The Encyclopedia of Novels into Film*, (New York: Facts on File, 2005), p. 247.

³⁵. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

the moviegoers are confronted with a very comic scene as the raft sinks a few seconds after it reaches the sea. Unlike Defoe's protagonist, Gold's Crusoe is unable of even building a raft that can float. As Robert Mayer maintains, "The only real reference to Crusoe's technical mastery [...] is his use of an elaborately and *vaguely absurd contraption* worthy of Rube Goldberg that functions as a ladder into his stockade."³⁶

2- A Parody of Puritanism and Religion

In Daniel Defoe's first novel, religion in general and Puritanism in particular play an important role in Crusoe's life. The readers are introduced to the spiritual awakening that brings about a radical change in the castaway's vision of life and of his affliction. The viewers cannot recognize these features in *Man Friday* since the director includes a multitude of scenes that mimic the puritan aspect of the novel. From the onset, Gold's Crusoe attacks the native 'cannibals' and while coldly murdering them, he fanatically screams, "in the name of God the father [...] God the son [...] and God the Holy Ghost."³⁷

This scene is very ironical as it parodies Crusoe's puritan and religious tendencies in the original text. The inclusion of this sequence is not a random decision because it "is purposely intended in the film as an anti-Christian behavior."³⁸ Following this bloody encounter, Crusoe asserts his desire to save the soul of the 'poor savage'. However, we cannot fail to grasp the irony of the situation as we recognize that it is Crusoe's soul that needs to be saved. This is exactly what Friday affirms as he tells his people that the story he is about to

³⁶. Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 42. in <http://books.google.fr/books?id=9srUhGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014. (Emphasis is mine).

³⁷. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

³⁸. Elena Butoescu, "Adaptation as Parodic Critique: Jack Gold's *Man Friday*," in *Analele Științifice ale Universității Ovidius Constanța, Seria Filologie*, Vol 23: N° 1, 2012, p. 149.

tell them is that of a, “man [Crusoe] whose spirit walks in darkness.”³⁹ In the film, it is Friday who patiently takes the burden of humanizing his joyless, repressed and corrupt master.

While trying to convert Friday into Christianity, Crusoe attempts to ‘enlighten’ him with his alleged religious ‘knowledge’. The Englishman is trapped in the course of the discussion as he finds himself face to face with the native’s rational inquiries for which he is incapable of providing convincing answers. To escape the dialogue, Crusoe affirms that his god commands him to baptize Friday in the river to save his soul. While performing the rite, the Englishman nearly kills his servant by sinking him deeply into the water. Friday ironically remonstrates, “I must have been drowned rather than be saved.”⁴⁰ The moviegoers can only laugh at the exaggerated way in which Crusoe performs the baptism. Gold’s adaptation, “mocks Crusoe for his [...] puritanical phobias.”⁴¹ In another episode, Friday baptizes Paul (the parrot). Crusoe seems unable to understand the reason for such an act and asks his man to provide an explanation. Significantly, Friday argues that he wants to provide his master with company, “in the English Heaven in case Friday never gets there.”⁴² In brief, Gold’s film parodies, mimics and ridicules the religious and puritan aspects of Defoe’s novel.

3- Mocking England, the Civilizing Mission and the European Values

Jack Gold’s *Man Friday* goes further than Luis Buñuel’s adaptation in its subversion and even rejection of the Crusoe myth. The British filmmaker adds many scenes that ridicule England, the civilizing mission and the European values. In the course of one of their discussions, Friday expresses his desire to know more about England. His master tells him that it is a great, rich and powerful island. Unsatisfied with this explanation, the native asks

³⁹. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

⁴⁰. Ibid.

⁴¹. Ella Shohat and Robert Stam, *Unthinking Eurocentrism Multiculturalism and the Media*, (Abingdon: Routledge, 1994), p. 84. in <http://books.google.fr/books?id=GQsEAQAAQBAJ&printsec=frontcover&dq=Unthinking+Eurocentrism&hl=fr&sa=X&ei=E5mgU6SvJ4yVOQWSp0DoDg&ved=0CCEQ6AEwAA#v=onepage&q=Unthinking%20Eurocentrism&f=false>, Accessed on 23/04/2014.

⁴². Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

about the places from which the English people get their bananas. Crusoe answers that there are no bananas in his country. This provokes Friday into a hearty laughter as he mocks Crusoe's supposedly rich and great island saying, "No bananas! Poor England."⁴³ To prove the opposite, Crusoe suggests that there is coal that makes his country superior and rich. Still, Friday is not satisfied because his native tropical island is warm, making coal a useless substance. Friday's answer is extremely ironical, "I'd rather have a warm island with no coal and lots of bananas."⁴⁴ The viewers also see other funny sequences especially when Crusoe patriotically salutes the Union Jack. The readers of the source text never find similar scenes since they are added by the director to, "mock [...] Crusoe's chauvinism [and] his aggressive patriotism."⁴⁵

In addition, the film ridicules the white man's values. After teaching Friday the English language, Crusoe engages in 'instructing' him in terms of the private and individual property. The native seems unable to understand such an 'elaborate' concept because he grew up in tribe where everything is shared. Crusoe attempts to clarify the terms 'mine' and 'yours' that are two central notions of individual property. However, one of his fellow tribesmen interrupts the tale and derisively inquires from Friday, "You mean [Crusoe] claimed [that] he came from a tribe of people who go about saying 'this is mine' and 'this is yours!'."⁴⁶ This comment causes a hurricane of hilarious laughter among the native community that undermines the European value of private property.

The next lesson that Crusoe 'bestows' upon his man is about sports and the value of competition. While elucidating the basics of such games, Crusoe maintains that, "sport is war without weapons and battles without bloodshed."⁴⁷ In the process of clarifying, the

⁴³. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

⁴⁴. Ibid.

⁴⁵. Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 99.

⁴⁶. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

⁴⁷. Ibid.

Englishman's explanation gets more ridiculous as he argues that, "sport is cutthroat competition in which no throats are cut."⁴⁸ Instead of competing to win, Friday stresses the importance of enjoying running and swimming. While he plays to have fun, Crusoe seems bothered and even obsessed with thinking about victory.

Attempting to 'civilize' Friday, the Englishman decides to 'instruct' him in terms of education. In this scene, Crusoe usurps the role of a teacher with a stick in his hand. The lecture opens with Crusoe arrogantly telling his man, "I decided to do something about your black ignorance and superstition."⁴⁹ Afterwards, Crusoe refers to the Roman civilization that possessed a great deal of education. The native inquires about the Romans and where they live. He is dismayed when Crusoe tells him that they are all dead. Upon this issue, Friday comments, "I feel sorry for the Romans."⁵⁰ Through these words, the native suggests that such an education is useless since it did not serve the Romans in their survival. As for Crusoe, the moviegoers realize that he is not a good teacher as he keeps threatening Friday with his stick. The film ridicules the supposedly white man's attempt to 'educate' the 'other'.

In another significant sequence, Crusoe intends to 'teach' Friday about his intricate concept of 'civilization'. Unlike Defoe's novel, in which Friday acknowledges to his master in his fragmented language, "you teach wild mans be good, sober, tame mans; you tell them know God, pray God, and live new life [Sic]"⁵¹; Gold's Crusoe can only teach fear, hatred and absurdities. While telling Friday about 'civilization', the Englishman breaks into a fit of hysteria and even paranoia. He takes his gun and starts accusing Friday of being an agent of the devil. To silence him from interrupting or asking questions, Crusoe puts a piece of cloth in the native's mouth and uses the iron chains to tie him. After such cruel procedures the 'lecture' starts with Crusoe talking like a madman with extreme racism and violence. The

⁴⁸. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

⁴⁹. Ibid.

⁵⁰. Ibid.

⁵¹. Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 213.

British filmmaker intends such scenes to mock, “Europe’s narcissistic claims about its civilizing mission.”⁵² This sequence entails a harsh criticism as it shows a Crusoe who should be in an asylum instead of teaching Friday. Gold’s film ridicules even Crusoe’s house that seems too elaborate to the extent of being absurd.⁵³

C- Jack Gold’s *Man Friday* (1975): Excisions, Reductions and Amplifications

In this section, I have to scrutinize the excisions, reductions and amplifications that Jack Gold introduces into *Man Friday*. These three concepts are, indubitably, of crucial value since they entail a wide range of relations and ways through which a new work might dialogize a previous one. This section relies on Gérard Genette’s and Graham Allen’s views, understanding and perception of the three notions namely, excision, reduction and amplification. In fact, Gold’s film removes completely some parts and events from the original text. It also reduces other aspects making them shorter. The adaptation too encompasses aspects, entities and features which are increased and expanded in comparison to Daniel Defoe’s masterpiece.

1- *Man Friday*: Apparent Excisions

For the viewers who are accustomed to *Robinson Crusoe*, it is evident from the onset that Gold’s adaptation suppresses entirely the first part of Defoe’s work. The film opens with Crusoe on his island reading his Bible. The castaway’s appearance suggests that he is not a newcomer to the island. The viewer deduces that he has been shipwrecked many years ago. Just like Buñuel’s movie, there is no reference to Crusoe’s early adventurous spirit in *Man*

⁵². Robert Stam Cited in Sophia Nikoleishvili, *The Many Faces of Daniel Defoe’s Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 100.

⁵³. Robert Mayer, “Three Cinematic Robinsonades,” in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 42. In <http://books.google.fr/books?id=9srUhgATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

Friday. Of the Englishman's voyages to Africa, his enslavement in Salle and subsequent settlement in the Brazils, Gold's film provides no account. Thus, the British filmmaker "makes no use of Crusoe's individual experience at sea or on the island."⁵⁴ The film's excision of the first part of the novel is not fortuitous; on the contrary, it breaks with the sinful past of Crusoe's youth and transforms the puritanical pattern of storytelling into a rejection and subversion of the religious side of the novel.

The last sequences of Gold's film tell us about the two castaways sailing back to Friday's island. Following his ultimate rejection by the natives, the dreary Crusoe returns to his island and commits suicide. Unlike the source text, the movie's end emphasizes a pessimistic view in which there is no success to be achieved from the colonial expansion, but only sorrow, dismay and utter destruction.⁵⁵ The film, too, erases the last part of the novel. Therefore, it renders no justice to the Englishman's eventual adventures together with Friday in Spain, France and other European territories. The viewer gets no account of Crusoe growing exceedingly rich as he amasses huge sums of money. Instead, we see Friday singing, dancing and enjoying the cosy atmosphere of his tribe. Gold's film reframes the source text in favour of the weak Friday.

Most importantly, *Man Friday* deals solely with the encounter between Crusoe and his native man. The castaway's first years on his island are entirely ignored without the slightest reference to them. As Mayer maintains, "the only part of Crusoe's island experience

⁵⁴. Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 42. in <http://books.google.fr/books?id=9srUhGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

⁵⁵. Elena Butoescu, "Adaptation as Parodic Critique: Jack Gold's *Man Friday*," in *Analele Științifice ale Universității Ovidius Constanța, Seria Filologie*, Vol 23: N° 1, 2012, p. 150.

that is represented is his relationship with Friday.”⁵⁶ Unlike the novel, this part of the story is retold from the latter’s eyes. It is noticeable that the film makes no use of the Englishman’s solitude and daily struggle for survival. This excision serves to discard Crusoe’s workaholic nature as the movie portrays a lazy master. This aspect seems to suggest that he survived by mere chance rather than his own efforts. With Friday’s arrival, Gold’s Crusoe depends totally upon him for subsistence. Despite the cruelty of his master, Friday stoically endures and even attempts to teach his master to enjoy life.

The adaptation excises all references to Crusoe’s taming of the hostile environment and his ingenuous recreation of civilization in an island. What we see is a repressed foolish Crusoe who is incapable of innovating. His designs for building a canoe are entirely absurd and ridiculous, devoid of any logical thinking. The viewers also notice that the film’s Crusoe is totally submerged in the greatness of the island without any capacity to metamorphose it into a civilized area. Hence, “In a post-Defoe world, there is no reference to Crusoe’s ability and creativity to transform the island space into an inhabitable place.”⁵⁷ All in all, the film introduces many significant excisions that rework the original text.

2- *Man Friday*: Some Reductions

In the same way as Luis Buñuel’s adaptation, there are some aspects that Jack Gold’s *Man Friday* reduces in comparison to Defoe’s novel. There are events and features that the latter dives into their inner depth while Gold’s film shortens them into brief scenes. The first reduction that the British director introduces to the story is at the level of Crusoe’s solitude. After the shipwreck, the novel’s readers are supplied with an account of the hero’s suffering

⁵⁶. Robert Mayer, “Three Cinematic Robinsonades,” in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 42. in <http://books.google.fr/books?id=9srUhGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

⁵⁷. Elena Butoescu, “*Adaptation as Parodic Critique: Jack Gold’s Man Friday*,” in *Analele Științifice ale Universității Ovidius Constanța, Seria Filologie*, Vol 23: N° 1, 2012, p. 146.

under the heavy impact of loneliness. This state of psychological torment and yearning for human company continues till the castaway finds comfort in the scriptures and religion. However, Gold's film shortens the episodes dealing with Crusoe's loneliness into one scene in which he expresses the difficulty of living alone on a deserted island.

Following Friday's refusal to work, his master punishes him cruelly by compelling him to spend the night in a dark cave. Quickly, Crusoe repents and decides to take some food to his servant. The Englishman is horrified at discovering that the latter runs away into the forest. To end this misunderstanding, Crusoe follows desperately his man assuring him that it is impossible to live alone on the island. In an expressive scene, Crusoe mumbles with utter sincerity, "Friday you cannot live alone, no one can live alone; solitude tears into pieces [...] it rips your brain [...] oh Friday don't leave me. I am only a man."⁵⁸ This speech convinces the native who cries bitterly and decides to stay with his master. Such a reduction of Crusoe's individual experience is due to the film's focus on the encounter and relationship between the two races and cultures as well.

The film introduces other reductions at the level of Crusoe's creativity and hard working nature. Unlike Defoe's protagonist who ingenuously invents his tools, Gold's Crusoe is unable of building a useful canoe. Accordingly, Mayer accurately suggests that, "The only real reference to Crusoe's technical mastery [...] is his use of an elaborately and *vaguely absurd contraption* [...] that functions as a ladder into his stockade."⁵⁹ The inventions of Crusoe are reduced into a ladder that nearly kills Friday the first time he uses it. As far as work is concerned, the movie depicts Crusoe working with Friday in a single scene. This is meant to deconstruct the myth of the hard working and creative colonizer.

⁵⁸. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

⁵⁹. Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 42. (Emphasis is mine). in <http://books.google.fr/books?id=9srUhgATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

Another reduction that the director introduces into his adaptation occurs at the level of the island. Due to Defoe's book, generations of readers are thrilled with exotic landscapes and wonderful unknown regions of the globe. In stark contradiction, Gold's film shortens those sequences into very few and brief shots. The viewers see only some scarce scenes and references to the beauty and magnificence of the island. This reduction is not a random one since it entails a clear criticism of the colonial enterprise that advocates the splendour of distant lands. Likewise, Mayer stresses that, "the film's refusal to luxuriate in exotic locales [...] constitutes its most resolute rejection of the objectionable politics of Defoe's novel."⁶⁰

3- Amplifications of the Original Text

Depending on the filmmaker's aspirations and objectives, cinematographic adaptations tend to amplify aspects from their source text. Just like Luis Buñuel's *The Adventures of Robison Crusoe*, Jack Gold's *Man Friday* is in no way an exception since it extends a wide range of elements from Defoe's masterpiece. The first amplification to be signalled occurs right from the onset. While Gold's Crusoe is walking on the beach, he observes a footprint. In the same vein as Defoe's novel, the movie's castaway is surprised at the thought of the presence of another human being on his island.

However, the film expands the scene as the Englishman kneels down; he sees flames coming and rising from the footprint. Suddenly, one of the 'cannibals' emerges from the flames with a spear pointed at Crusoe. The latter prays hastily and incredulously, "Oh God, deliver me from the barbarian, save me from Satan and all his devils."⁶¹ This sequence is amplified on purpose by the filmmaker in order to mock the paranoid Crusoe who is on the

⁶⁰. Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 45. (Emphasis is mine). in <http://books.google.fr/books?id=9srUhGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

⁶¹. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

verge of madness. There is a “disproportion between the signifier - a mere footprint - and the overwhelming horrible signification which the thunder-struck Crusoe attributes to it.”⁶²

Another aspect that Gold amplifies is the encounter between the Englishman and the supposedly ‘cannibals’. The adaptation puts emphasis on the bloody nature of Crusoe who mercilessly kills the natives. Portrayed from Friday’s eyes, the events of this sequence take entirely a new course and depth. The discourse of Friday in such a scene “describes Crusoe as a barbarian, inhuman Englishman who is too” narrow-minded to understand and tolerate the ‘other’s’ culture.⁶³ This part is amplified in order to show Crusoe’s arrogance, rudeness, cruelty and even fanaticism.

Besides, the film extends Crusoe’s religious vocation, his racism and colonialism. The image that emerges from promoting these features is a mosaic of negative traits. Indubitably, Gold’s movie stamps Crusoe as a sexually repressed racist and colonialist, tormented with the fear of his cruel god. This atmosphere hovers through many scenes ranging from Crusoe’s self-flagellation, his Eurocentric effort to subdue and ‘civilize’ Friday. In the novel, it is clear that the protagonist feels both a moral and intellectual superiority towards the natives, but he never goes to the extent of ill-treating his servant by putting him in chains. In contrast with Defoe’s text, the film amplifies Crusoe’s feelings and belief in his alleged superiority. In a variety of scenes, Crusoe compels Friday to kneel down in order to speak to him. The Englishman also forbids his servant to touch him. In brief, Gold’s adaptation might be regarded as a critical response that initiates a dialogue with the original work.

⁶². Robert Stam Cited in Sophia Nikoleishvili, *The Many Faces of Daniel Defoe’s Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 95.

⁶³. Elena Butoescu, “*Adaptation as Parodic Critique: Jack Gold’s Man Friday*,” in *Analele Științifice ale Universității Ovidius Constanța, Seria Filologie*, Vol 23: N° 1, 2012, p. 148.

D- Jack Gold's *Man Friday* (1975): An Ideological and Cultural Perspective

The present section is concerned with ideology and culture in Jack Gold's adaptation of Daniel Defoe's *Robinson Crusoe*. Like Luis Buñuel's movie, Gold's *Man Friday* evinces through a multitude of scenes the existence of ideology and culture. To carry out the ultimate purpose of this section, there is a pressing necessity for Raymond Williams's three concepts, "dominant", "emergent" and "residual". Throughout my analysis, I will attempt to trace some analogies between Gold's work and its historical background. From the film, one can signal that the context has contributed undeniably to both shaping and framing the Crusoe myth in an entirely new course.

1- The Emergent Aspects and Gold's Film

This part investigates the emergent ideology in *Man Friday*. Before immersing in my analysis, one has to remind the reader of the exact meaning of the concept. With reference to Williams, an emergent ideology or culture consists of those new aspects, values, entities and features as well as practices that spring into life at a given stage of history.⁶⁴ The background of the sixties and seventies against which Gold's adaptation is released has exercised a deep influence on a wide range of issues in the film. To put it in Roger Ebert's words, the latter is, "acutely conscious of being made in the mid-1970s."⁶⁵ The wave of decolonization during this era has contributed to the change in the way most people perceive colonialism. The new born tendency that might be pinpointed in Gold's film is the hippie culture.

The hippies are associated with the emergence of the counterculture movement. The American youths of the era championed music and dances as a reaction against their parent's way of life. The viewers can sense the effect of this tendency on the whole film. From the onset, Gold introduces Friday's people as a hippie-like commune living together. They are

⁶⁴. Raymond Williams, *Marxism and Literature*, (New York: Oxford University Press, 1977), p. 123.

⁶⁵. Roger Ebert, "*Man Friday*," in www.rogerebert.com/reviews/man-friday-1976, Accessed on April, 2014.

portrayed as a collective easy-going society that enjoys life, vibrates and dances with the rhythms of their music. The counter cultural, “spirit [...] seems to hover over the scenes of life in Friday’s village, which in its [...] communal harmony resembles more a hippie commune instead of a preindustrial society.”⁶⁶

The counterculture movement of the period is also remembered for the sexual revolution under which the hippies championed free love. Through this pattern of lifestyle, the American teenagers have expressed both their difference and rebellion against their parents’ mainstream “repressive” culture.⁶⁷ The moviegoers might see in Gold’s film many instances of such sexual liberation typical for the era. Following Friday’s account of the Englishman’s understanding of sport, one of the tribesmen echoes Crusoe suggesting that competition can be useful. Thereupon, the tribe’s chief charges the youth, “I think this boy is not very well,”⁶⁸ and, he dismisses him with a woman who is supposed to “make him better.”⁶⁹ In a remarkable resemblance to the hippie way of life, this scene suggests the extent to which Friday’s people praise free love and sex.

Gold’s adaptation encompasses other episodes that parallel the counterculture movement. After finding his master cruelly flagellating himself, Friday offers him assistance, “master [...] if you had told me that you needed loving, I would have helped you [...] I have a body too. I am a loving man.”⁷⁰ In another sequence, Crusoe is shocked as he discovers that Friday might be the father of some of his native tribe’s children. Accordingly, Gold’s Friday is declared as “the promoter of sexual liberation [with his] anti-establishment views [that]

⁶⁶. John C. Tibbetts and James M. Welsh, *The Encyclopedia of Novels into Film*, (New York: Facts on File, 2005), p. 247.

⁶⁷. David Farber and Beth Bailey, *The Columbia Guide to America in the 1960s*, (New York: Columbia University Press, 2001), p. 288.

⁶⁸. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

⁶⁹. Ibid.

⁷⁰. Ibid.

remind of the sexual revolution of the 1960s.”⁷¹ The British director adds these scenes in order to echo the emerging hippie culture of his contemporary viewers.

2- Gold’s Cinematographic Adaptation and the Dominant Ideology

Following the publication of *Robinson Crusoe*, the colonial ideology remained for centuries as the dominant one in Britain in particular and among most of the western imperial forces in general. The first half of the twentieth century saw the apogee of Europe’s domination since it spread its colonial mantle over large territories around the world. With the Second World War, there was the rise of the nationalist movements in, most if not all, the colonies in Africa, Asia and Latin America. Such movements and organizations initiated a long and gradual struggle against colonialism.

During the sixties and seventies, an unprecedented wave of decolonization paved the way for many new nations. Despite this liberation, the colonial ideology, Eurocentrism and the belief in the white man’s superiority still played an important role by the seventies. Indeed, the moviegoers might notice these aspects in *Man Friday*. Following this thread of argument, Martin Green makes it clear that every adventure story “carries its own imperialist message, despite the individual artist’s intentions”.⁷² Though the director intends his film as a reaction against colonialism, it still expresses some imperialist values. In the American context, the Civil Rights Movement activists imposed themselves heavily with myriad victories that improved the situation of the African Americans. Despite the fierce struggle to eradicate segregation, racism remained an active entity in the cultural process of the sixties and seventies. This racist feature of the period can also be observed in Gold’s film.

⁷¹. Elena Butoescu, “*Adaptation as Parodic Critique: Jack Gold’s Man Friday*,” in *Analele Științifice ale Universității Ovidius Constanța, Seria Filologie*, Vol 23: N° 1, 2012, p. 149.

⁷². Martin Green Cited in James M. Doyle, “*Into the Eight Ball: The Colonialists’ Landscape in American Criminal Justice*,” in *Boston College Third World Law Journal*, Vol 12: N° 1, 1992, p. 71.

The viewers can notice that the adaptation entails most of the negative features that it criticizes. It is noticeable that “the film critiques Eurocentrism [...] but remains Eurocentric in its incapacity to imagine Friday.”⁷³ Throughout the movie, we never grasp Friday’s real identity. He speaks nearly flawless English to the extent that it is difficult to think of it as his second language. Though some of the tribesmen are addressed to with their native names, Friday’s, “pre-Crusoe name” is not disclosed for the public.⁷⁴ In both the source novel and the film, Friday is named by his master to honour the day in which the Englishman ‘saves’ him. The director does not refigure this issue by providing him with a native name. Besides, Friday starts singing and dancing at his people’s indigenous rhythms, but the lyrics are in English. As Gold’s film seems to suggest, Eurocentrism remains a dominant feature during the seventies.

The adaptation also represents Friday in a very sympathetic way. He is intelligent, quick-witted and most importantly human. However, this depiction remains ambivalent since there are many scenes that show his superstition. From the beginning, Friday tells his people that one of their friends died after their shipwreck. To bring him to life, Friday argues, “we tried the usual spells and dances.”⁷⁵ Despite the film’s reaction against colonialism and Crusoe’s religion, the moviegoers end up concluding that Gold’s movie “has Friday embody the ideal Christian, who patiently and lovingly tries to educate his errant master.”⁷⁶ Under the effect of its historical and cultural context, the film complies with the dominant ideology through several sequences.

⁷³. Ella Shohat and Robert Stam, *Unthinking Eurocentrism Multiculturalism and the Media*, (Abingdon: Routledge, 1994), p. 84. in <http://books.google.fr/books?id=GQsEAQAAQBAJ&printsec=frontcover&dq=Unthinking+Eurocentrism&hl=fr&sa=X&ei=E5mgU6SvJ4yVOQWSpoDoDg&ved=0CCEQ6AEwAA#v=onepage&q=Unthinking%20Eurocentrism&f=false>, Accessed on 23/04/2014.

⁷⁴. Ibid.

⁷⁵. Jack Gold, *Man Friday*, (Avco Embassy Pictures, 1975).

⁷⁶. Ella Shohat and Robert Stam, *Unthinking Eurocentrism Multiculturalism and the Media*, (Abingdon: Routledge, 1994), p. 84. in <http://books.google.fr/books?id=GQsEAQAAQBAJ&printsec=frontcover&dq=Unthinking+Eurocentrism&hl=fr&sa=X&ei=E5mgU6SvJ4yVOQWSpoDoDg&ved=0CCEQ6AEwAA#v=onepage&q=Unthinking%20Eurocentrism&f=false>, Accessed on 23/04/2014.

Gold's adaptation receives a harsh, if not a scourging, criticism after its release. Most of the western viewers and critics alike expressed their disappointment with the extent to which the film deconstructs Defoe's work. Indeed, Gold shocked his contemporary public who were not yet ready for such a subversion of the Crusoe myth. In an article written for the *New York Times*, Vincent Candy argues that the film's actors and its director, "have entered into a collaboration that brings out the worst in each of them."⁷⁷ Other critics have admonished the director for judging the source text from his contemporary standards. Bernard Drew maintains that the movie, "suffers by imposing 20th Century concepts and new wisdoms onto an old classic and by having only an occasional sense of humor."⁷⁸ The film is not hailed with success due to the dominant mainstream ideology and culture of the seventies.

3- The Residual Culture in Gold's Adaptation

In the same way as Luis Buñuel's adaptation, Gold's *Man Friday* encompasses two residual issues, notably cannibalism and slavery. The reader of Defoe's masterpiece finds many references to these two aspects. The former is used as a justification for the alleged 'civilizing mission' and the colonial enterprise in order to subdue the other. The latter is an effective means to vilify, pacify and obtain a moral superiority over the colonized. Nearly three centuries after Defoe's first novel, cannibalism and slavery are no longer active entities in the cultural process of the seventies. They are present in Gold's film as shadows of a bygone epoch that continue to surface as a remnant of that past.

To begin with cannibalism, the film opens with Crusoe's attack upon the natives while they are feasting upon one of their dead friends. In its subversion of the source text, the film refigures the man-eaters myth. According to Gold's *Friday*, cannibalism "is a good practice"

⁷⁷. Vincent Candy, "Screen: 'Man Friday': O'Toole, Roundtree in A 'Crusoe' Version," in www.nytimes.com/movie/review?res=9B03E4DD173EE334BC4E53DFB566838D669EDE, Accessed on January, 2014.

⁷⁸. Bernard Drew, "Interesting Concept in Our 'Man Friday'," in *The Daily Press*, March, 1976, p. 22.

which is meant to remember their beloved fellow.⁷⁹ In so doing, the filmmaker deconstructs the idea of Crusoe's 'rescue' of the indigenous 'savage'. The viewers of the film are confronted with only a single scene of cannibalism. Therefore, the latter might be considered as a residue. Following Mikhail Bakhtin's perception, one can argue Gold's film is not a literal transcription of the novel. Instead, the movie engages in a dialogue that discusses and reinterprets a wide range of its aspects.

The second residual aspect that might be spotted in the adaptation is slavery. Through some added scenes, the British director makes a conspicuous reference to the evils of this practice. After many years on the island, Gold's castaways are surprised, one day, with slave traders whose ship anchors to supply themselves with provisions. During this episode, Friday is acquainted with the horrors of slavery as he sees masses of black people tied in chains, whipped and ill-treated. The slave traders are portrayed as greedy and deceitful since they decide to take Crusoe and Friday from the island and sell them as slaves. Unlike the original work, Gold's Crusoe is not a slave trader. The film entails slavery as a remnant of the past since it surfaces only in one episode.

Conclusion

Unlike Luis Buñuel's filmic adaptation of Defoe's novel, Gold's *Man Friday* subverts and ridicules its source text. The radical shift in the story's point of view, from Crusoe's perspective to Friday's, is one of the most dramatic alterations that the British filmmaker introduces into the adaptation. Gold's film does not only mock Crusoe's character, Puritanism and England, but also the civilizing mission together with the European values. It has to be noted that the era of the nineteen seventies is of crucial importance in the film's negative stance towards the Crusoe myth. There is the undeniable influence of decolonization, the

⁷⁹. Elena Butoescu, "Adaptation as Parodic Critique: Jack Gold's *Man Friday*," in *Analele Științifice ale Universității Ovidius Constanța, Seria Filologie*, Vol 23: N° 1, 2012, p. 149.

hippie movement and the postcolonial wave of the period on Gold's film. These contextual factors have directed *Man Friday* towards a dark portrayal of its original work.

CHAPTER FOUR:

Robert Zemeckis's *Cast Away* (2000):

A Contemporary Reworking of the

Crusoe Myth and a Robinsonade of

the Twenty-First Century

Introduction

Cast Away [...] can be described as a genuine dialogue with *Robinson Crusoe*, [...] The film attempts to [provide an answer to these questions]: what would today's Crusoe look like; what would be his occupation; how could he find himself on a desert island in today's developed world? The fact that all these questions can be answered in many different ways makes the outcome less predictable than any simple adaptation.¹

Almost three centuries after the publication of Daniel Defoe's first novel, the Crusoe myth still imposes itself on both contemporary readers and film viewers alike. The unbounded zeal for Crusoe-like stories leads the filmmakers to produce innumerable attempts to quench the public's thirst for robinsonades. The new millennium opens with one of the well remembered works of the kind under the name of *Cast Away* (2000). The latter becomes one of the memorable blockbusters after its release because it grosses a huge sum of money. The viewers are compelled to oscillate and draw parallels between Defoe's novel and the movie. In this respect, Mayer puts much emphasis on the fact that "*Cast Away* [...] has recently reminded us that Daniel Defoe's *Robinson Crusoe* is a novel with great cinematic potential."²

This chapter is devoted to a scrutiny of Zemeckis's *Cast Away* that engages in an intertextual relationship with Defoe's literary work. The film dialogizes a multitude of issues from *Robinson Crusoe*. This part of my work comprises three main sections. The first one investigates the movie as a stylization of the novel since many similarities can be traced between them. The second examines the aspects thanks to which the film discusses, questions and engages in a dialogue with Defoe's text. Eventually, the last section is concerned with a better understanding of ideology and culture in the movie.

¹. David Fishelov, *Dialogue With /and Great Books: The Dynamics of canon formation*, (Eastbourne: Sussex Academic Press, 2010), p. 180. in http://books.google.fr/books?id=zmmzxCo8_IC&pg=PA66&dq=Dialogue+with+and+Great+Book&hl=fr&sa=X&ei=gogU7DbMOOo0wWi_oEw&ved=OCCIQ6AEwAA#v=onepage&q=Dialogue%20with%20and%20Great%20Book&f=false, Accessed on 06/05/2014.

². Robert Mayer, "Three Cinematic Robinsonades," in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 35. in <http://books.google.fr/books?id=9srUHGATeP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=OCCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

A- *Cast Away*: Stylizing the Novel

Unlike Luis Buñuel's and Jack Gold's earlier adaptations, Zemeckis's *Cast Away* encompasses no direct references to Defoe's first novel. Still, the viewers recognize the striking intertextual affinities between them. Catherine Bergstrom maintains that "*Cast Away* [is] the most recent adaptation of' *Robinson Crusoe*."³ Zemeckis makes it clear in an interview as he acknowledges that "We can't get away from the Crusoe reference" whenever dealing with the film.⁴ This suggests that the latter appropriates a wide range of elements from the Crusoe myth. This section is an attempt to delve into the movie as a stylization of Defoe's novel.

1- Retelling the Crusoe Story to the Contemporary Viewer

"*Cast Away* returns to the three-fold structure of the original Robinson story."⁵ Thus writes Guido Rings in his article, "*Throwing off the Shackles of Colonialism*". This statement sheds light on the strong affinities that might be traced between the film and Defoe's text, particularly at the level of the plot and storylines. The movie's first part which is the exposition deals with the life of the protagonist, Chuck Noland, before his island ordeal. His life is dominated by the capitalist ideology since it is centred on his obsession with hard work and time management. These introductory episodes serve to provide the moviegoers with a full-length view on the entire life and background of the film's Crusoe-like character.

Following the same line as Defoe's work, the second part of *Cast Away* is concerned with the traumatic island experience. The readers of *Robinson Crusoe* tend to forget the whole bulk of Crusoe's adventures before and after his rescue from his solitary affliction.

³ Catherine Walker Bergstrom, "Searches for the Significant: Robert Zemeckis' *Cast Away* as a Late Twentieth Century Response to Daniel Defoe's *Robinson Crusoe*," in *The Journal of Religion and Film* Vol 9: N° 1, 2005, p. 1.

⁴ Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 168.

⁵ Guido Rings, "Throwing off the shackles of colonialism? Continuities and discontinuities from Daniel Defoe's literary work to Robert Zemeckis's *Cast Away*," in *Anglistik*, Vol 22: N° 02, 2011, p. 07.

Many scholars affirm in this regard that “The island setting is fundamental” since it keeps the readers’ eyes riveted on the hero’s struggle for his ultimate subsistence.⁶ It is Crusoe’s life on the island that inevitably sticks in our memories. The most important part of Zemeckis’s film is the hero’s struggle against the hostile environment of the island. The latter acts as an antagonist as it imposes difficulties and natural obstacles testing Noland’s mental and physical capacities. Roger Ebert claims that “The movie’s power and effect center on the island.”⁷ Man versus nature represents the major conflict of Zemeckis’s story and Noland is compelled to fight for his daily subsistence. He faces the stormy weather of the island and its hostile land. Likewise, the film emphasizes the episodes that make it a robinsonade in the sense of Defoe’s literary work.

Marooned after a plane crash, Chuck Noland finds himself as the sole survivor on an unknown beach. The film makes it clear that in our contemporary robinsonades, “Airplane crashes are a modern substitute for the more traditional shipwreck” scene established by *Robinson Crusoe*.⁸ In the novel, Defoe’s hero discovers the wreck of the ship stranded near the coast. Crusoe scavenges from the damaged vessel the goods that would allow him to stay alive on the island. Zemeckis’s protagonist follows the same pattern as he “survives by utilizing the objects from Federal Express [...] packages washed ashore from the crash.”⁹ This part of the film is central to the story as it supports the plot and contributes to the hero’s survival.

Noland finds in the boxes seemingly worthless objects like a volley-ball, videotapes and ice skates as well as a dress which he succeeds in ingeniously transforming from a mosaic of useless objects into very useful tools. The best instance is the ice skates that the hero

⁶. Mathew Watson, “Competing Models of Socially Constructed Economic Man: Differentiating Defoe’s Crusoe from the Robinson of Neoclassical Economics,” in *New Political Economy*, Vol 16: N° 5, 2011, p. 612.

⁷. Roger Ebert, “Cast Away,” in www.rogerebert.com/reviews/cast-away-2000, Accessed on Mai, 2014.

⁸. Mary Anne Lindberg, “Survival Literature in Children’s Fiction,” in *Elementary English*, Vol 51: N° 03, 1974, p. 331, National Council of Teachers of English, <http://www.jstor.org/stable/41387166>, Accessed on 30/01/2014.

⁹. Rebecca Weaver-Hightower, “Cast Away and Survivor: The Surviving Castaway and the Rebirth of Empire,” in *The Journal of Popular Culture*, Vol 39: N° 02, 2006, p. 296.

recurrently metamorphoses according to his daily needs: into scissors in an episode; a knife in another; a hatchet to cut wood and even a bizarre surgical scalpel. Noland also uses the dress as a fishing net and transforms the videotapes into a rope in order to build a raft. Just like Crusoe, Zemeckis's protagonist relies on his creativity to invent the necessary tools in his constant struggle to stay alive.

The viewers see Chuck Noland for more than an hour fighting for his subsistence on a deserted island. The filmmaker uses the natural sounds such as wind, rain and sea waves to heighten the effect of loneliness. Suspense is maintained by the dangerous atmosphere of the island and the afflictions that Noland endures. To face his new dilemma, Noland adjusts his situation to the radical change in his life under the effect of the island. It is this part of the Crusoe myth which appeals and enthrals children and adults alike. Throughout the island episodes, the moviegoers are fascinated with Noland's desperate fight against nature's extremely hostile environment.

From the onset, we see the hero's attempts to secure the basic requirements such as water and food. The moviegoers are introduced to the way Chuck Noland supplies himself with water by splitting coconuts. The protagonist achieves, after a painstaking effort and recurrent attempts, an effective strategy to extract the juice without smashing the shell. In another sequence, the castaway strives to trap fish and get the necessary victuals for his survival. The filmmaker portrays accurately the trial-and-error process typical to the Crusoe ordeal thanks to which Chuck masters a wide range of skills and tasks. On similar grounds with Defoe's Crusoe, Noland's "time on the island is a constant struggle against [nature and] loneliness, Noland is able to find his personal salvation only through his own wits and heroic

will to survive.”¹⁰ All that Noland needs to worry about on a deserted island is shelter, food, clothing and water.

The movie presents several scenes that show the protagonist’s subsistence skills. For instance, Noland manages to make his shoes with his own hands. The director stresses Noland’s appeal to “his entrepreneurial talents to make the best use of the scarce resources on the island.”¹¹ Most importantly, Noland needs fire without which it is impossible to cook meals. This constitutes one of the hardest tasks that Zemeckis’s hero surmounts as he builds a fire after colossal efforts in the aftermath of which he injures his hand. The movie focuses on the ability of an ordinary individual to learn how to survive in the wilderness.

The readers of Defoe’s first novel are provided with a detailed account of the way Crusoe makes a calendar to keep record of time. The castaway relies on a wooden post to mark the different days, weeks and months. Crusoe explains, “Upon the sides of this square post I cut every day a notch with my knife, and every seventh notch was as long again as the rest [...] and thus I kept my [...] yearly reckoning of time.”¹² On a similar vein, Noland realizes the utility and even exigency of a calendar to retain a well-defined perception of time on the island. To put it in Ted Friedman’s words, “Chuck has to make an effort to keep track of linear time at all, marking the days on a cave wall in the time-honored shipwreck-movie tradition.”¹³ Noland’s calendar allows him to recognize the seasons, the movement of the wind and the sea tides.

To escape from the island, Zemeckis’s protagonist builds a raft. The denouement of *Cast Away* occurs when the hero risks his life and sails to the unknown. The third part of the film depicts the hero’s return to civilization. Noland is entirely transformed just as his

¹⁰. Mark W. MacWilliams, *Japanese Visual Culture Explorations in the World of Manga and Anime*, (New York: M. E. Sharpe, Inc, 2008), p. 244.

¹¹. Robert L. Sexton, “Using Short Movie and Television Clips in the Economics Principles Class,” In *The Journal of Economic Education*, Vol 37: N° 04, 2006, p. 409.

¹². Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 59.

¹³. Ted Friedman, “*Cast Away and the Contradictions of Product Placement*,” In *Journal of Promotion Management*, Vol 10: N° 1, 2004, p. 176.

predecessor Crusoe. His ‘new life’ is highlighted as he confronts the transforming world around him under the constant pressure of globalization. In Mayer’s opinion, “Zemeckis’s picture [...] succeeds as a retelling of the Crusoe story [...] because it is visually stunning and at times harrowing representation of an important part of that mythic ordeal” on the island.¹⁴ The parallels between *Cast Away* and *Robinson Crusoe* seem to suggest that the film appropriates several aspects of the plot typical to the Crusoe myth.

2- From Robinson Crusoe to Chuck Noland: Stylizing the Character

Most contemporary film scholars tend to pinpoint the strong affinities between the two characters, Defoe’s Robinson Crusoe and Zemeckis’s Chuck Noland. In fact, the two protagonists are round and dynamic characters. They are marked by their complex personalities and constant evolution, mentally and physically. Stephen Holden declares Noland as a “modern-day Robinson Crusoe.”¹⁵ Chuck Noland, played by Tom Hanks, is a FedEx engineer whose main concern is efficiency in the system of the corporation. To solve the company’s problems all over the globe and instruct its employees in terms of time value, Noland is a constant traveller from one country to another. David Fishelov draws a direct parallel between Defoe’s protagonist and Zemeckis’s as he maintains,

The idea to portray “today’s Crusoe” in the character of Chuck Noland, an efficient FedEx executive, suggests an interesting analogy between eighteenth-century English capitalist ethics of work-hard-save-and-prosper (embedded in Defoe’s book) and the contemporary American capitalist ethos of time-is-money.¹⁶

¹⁴. Robert Mayer, “Three Cinematic Robinsonades,” in Robert Mayer ed., *Eighteenth-Century Fiction on Screen*, (Cambridge: Cambridge University Press, 2002), p. 35. in <http://books.google.fr/books?id=9srUhgATEP8C&printsec=frontcover&dq=Eighteenth+Century+Fiction+in+Cinema&hl=fr&sa=X&ei=oZWgU62bKlqw0QWN5IGACw&ved=0CCEQ6AEwAA#v=onepage&q=Eighteenth%20Century%20Fiction%20in%20Cinema&f=false>, Accessed on 03/04/2014.

¹⁵. Stephen Holden, “*Cast Away (2000) Film Review; Ultimate Survivor, Man Against Nature*,” in www.nytimes.com/movie/review?res=9C0CE4D81F39F931A15751C1A9669C8B63, Accessed on January, 2014.

¹⁶. David Fishelov, *Dialogue With /and Great Books: The Dynamics of canon formation*, (Eastbourne: Sussex Academic Press, 2010), p. 180. in http://books.google.fr/books?id=zmmzxCo8_IC&pg=PA66&dq=Dialogue+with+and+Great+Book&hl=fr&sa=X&ei=gogU7DbMOOo0wWi_oEw&ved=0CCIQ6AEwAA#v=onepage&q=Dialogue%20with%20and%20Great%20Book&f=false, Accessed on 06/05/2014.

In the same way as Defoe's Crusoe, Noland is stamped with a workaholic nature. The viewers are ushered to the essence of Noland's personality as a hard-working, self-sufficient and disciplined expert through many scenes. "What Chuck shares with Defoe's protagonist is that he, very much like Crusoe, is a representative of 'homo economicus.'"¹⁷ During the pre-island scenes, we glimpse on a man who is absorbed in his constant and tireless efforts to improve his social status. Noland is not satisfied with the status quo of the middle class since he wants to climb higher in the capitalist system of his company. Accordingly, "Chuck's 'market-oriented' attitude clearly evokes Crusoe's desire to acquire material wealth."¹⁸ Indeed, Noland's entire life is subjugated by a hectic obsession with time, the pressures of deadlines, an incessant working drive and efficiency that he extremely values.

The two characters - Crusoe and Noland - share a common feature at the level of their interaction with people and reaction to personal relations. They are stamped with the same devaluation of relationships with the others. Their links with their families, 'friends' and outsiders alike remain very dry and devoid of affection. A critic explains that sex and family relations are not important in the novel because they are considered as "typical disincentives to capitalist activity."¹⁹ Such ties are regarded as an obstacle that deters the individual from the fulfilment of his materialist prosperity. The readers of the novel notice that Crusoe befriends only those with whom he can invest his money. Social prospects are restricted in Crusoe's inventory to a pure capitalist perspective.

Like Crusoe, Noland is a self-reliant man who is absorbed in his work to the extent that he finds it difficult to arrange to meet his girlfriend. In an episode, the viewers see the film's protagonist at a Christmas party, but everything is spoiled since he must leave the family to take the flight that eventually crashes somewhere in the Pacific Ocean. Personal

¹⁷. Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 169.

¹⁸. Ibid.

¹⁹. Owen C. M, *The Female Crusoe Hybridity, Trade and the Eighteenth-Century Individual*, (Amsterdam: Rodopi B. V, 2010), p. 25.

relationships are not highly esteemed by the FedEx efficiency expert. Noland contents with hollow professional relations and avoids forging strong ties with his co-workers. He regards people “as part of his job: as bosses and employees, as customers and suppliers. [. . .] He finds it difficult to see people in any other terms.”²⁰

The filmmaker also highlights Noland’s emotional inability to respond to people’s difficulties and distress. In an appalling scene, the moviegoers are informed that Chuck “stole a cripple kid’s bicycle when his truck broke down” in order to deliver the company’s packages. When Noland deduces that his co-worker’s wife might die out of cancer, he remains silent without any attempt to console him. The affinities between Crusoe and Chuck seem to point towards an intertextual and dialogic link. One might argue that the film stylizes Defoe’s character for the twenty-first century viewers through a clear shift from Robinson Crusoe to Chuck Noland.

B- *Cast Away*: A Dialogue with *Robinson Crusoe*

This section is concerned with the dialogic relationship that can be detected between Robert Zemeckis’s *Cast Away* and Daniel Defoe’s *Robinson Crusoe*. While undertaking this task, one must make a direct reference to Mikhail Bakhtin’s perception of dialogism. Language in particular and art in general are full of dialogues since they are in constant and even incessant exchanges. This part of my research is an attempt to scrutinize a variety of issues due to which the movie discusses, reinterprets, refashions, and even criticizes Defoe’s first novel.

1- A Dialogue with Capitalism

Despite the close affinities between *Cast Away* and *Robinson Crusoe*, the viewers can deduce that the filmmaker is too critical of many aspects of the novel. Among the elements

²⁰. Alexander Cited in Sophia Nikoleishvili, *The Many Faces of Daniel Defoe’s Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 170.

against which the movie reacts, one can mention capitalism with its tight grip on the protagonist's entire life. The readers of the novel are told about Crusoe's unbounded zeal to go beyond the middle station and rise above his father's lot. In contrast with Defoe's text, Chuck's obsession with work is depicted as his tragic flaw that leads eventually to his punishment on the island. Indeed, "Being dominated by a faith in entrepreneurial capitalism, and letting one's career obliterate all other facets of one's life, are seen as destructive in *Cast Away*."²¹

Throughout the first part of the film, the viewers see a man whose major concern in life is work. Noland's schedule is so overloaded that he finds it difficult to celebrate Christmas with his family. As for his girlfriend Kelly, Chuck seems too busy to ask her for marriage. This individualist and workaholic nature is praiseworthy during Defoe's lifetime especially with the emerging capitalist values. Almost three centuries after *Robinson Crusoe*, "the time of late capitalism in the U.S. [is marked by] a discourse of the workaholic, "burn-out" and absentee parents" [the fact that pushes many people to,] "call for "family values" instead of more money."²² Instead of taking care of his family and friends, Noland devotes his entire life to his worldwide voyages in order to serve FedEx. He is stamped with a practical spirit as a man of action, but with a hollow emotional and spiritual state.

Noland realizes the emptiness of his old lifestyle during his island ordeal. Time acquires a different value from the hero's former perception. He discovers a completely different mode of life without deadlines and loaded schedules. Instead of his watch and pager spoiled by water, Noland finds himself trapped on an island that, "suggest[s] endless days and nights and a complete absence of schedules imposed by anyone but oneself [and] all measures

²¹. Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 171.

²². Catherine Walker Bergstrom, "Searches for the Significant: Robert Zemeckis' *Cast Away* as a Late Twentieth Century Response to Daniel Defoe's *Robinson Crusoe*," in *The Journal of Religion and Film* Vol 9: N° 1, 2005, p. 12.

of time are directed by nature.”²³ All of a sudden, what Chuck needs to worry about is no longer delivering FedEx packages on time; he confronts the daily need to find food, water, shelter and make fire. All the entities - his watch, pager and FedEx- that Noland esteems seem useless, empty and incapable of assisting him in his distress. His entire existence depends on natural phenomena, such as the day and night, the sea tide, the four seasons and the sun. In fact, Zemeckis’s reworking of the Crusoe myth, “is a fantasy of escape from the “just in time” way of life FedEx represents. Getting shipwrecked frees [...] Chuck [...] from the speeded-up pace of contemporary global capitalism and teaches him to live at a different pace.”²⁴

Back to civilization, Noland is endowed with new wisdom and a very calm state different from the fast-paced world around him. He appears as a transformed human being freed from the old pressures, frenzies and phobias. It is only after his escape from the island that Chuck learns to emotionally sympathize with his companions. In one scene, the hero tells his co-worker whose wife died from cancer, “I am so sorry I wasn’t around when Marry died, I should’ve been there for you and I wasn’t.”²⁵ Thus, Noland gives his friend the necessary emotional consolation of which he seems incapable during his pre-island life.

After the protagonist’s return to the United States, he hears about Kelly’s marriage. Chuck is shocked and puts the blame on his old pressured, tight scheduled and workaholic existence. Once home, he tells her regretfully, “I should never have gotten on that plane.”²⁶ Money is no longer a source of happiness, and financial success represents little value for Noland because he “truly comes to realize the absurdity of his former convictions and beliefs [unlike] Crusoe [who] never actually stops believing in the power of money.”²⁷ Accordingly,

²³. Carol Kaufman-Scarborough, “Two Perspectives on the Tyranny of Time: Polychronicity and Monochronicity as Depicted in *Cast Away*,” in *The Journal of American Culture*, Vol 26: N° 1, 2003, p. 92.

²⁴. Ted Friedman, “*Cast Away and the Contradictions of Product Placement*,” In *Journal of Promotion Management*, Vol 10: N° 1, 2004, p. 172.

²⁵. Robert Zemeckis, *Cast Away*, (20th Century Fox and DreamWorks Pictures, 2000).

²⁶. Ibid.

²⁷. Sophia Nikoleishvili, *The Many Faces of Daniel Defoe’s Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 175.

the film engages in a dialogue with the rising capitalist aspect of the novel thanks to which Zemeckis reinterprets, criticizes and responds to Crusoe's myth of individual capitalism.

2- Refiguring Crusoe's Religious Aspect: A Secular Version

Religion plays an important role in Crusoe's psychological stability in his struggle for survival. After finding comfort in Christianity, Defoe's hero informs the readers that he lives, "mighty comfortably, [and his] mind being entirely composed by resigning [himself] to the will of God, and throwing [himself] wholly upon the disposal of His providence."²⁸ Crusoe's life is metamorphosed with his alleged spiritual awakening which contributes to making his life better on the island. Contrarily, Noland's ordeal on the island is not meant for religious purposes. Noland never clings to a divine force in his daily struggle for subsistence. He relies on his own physical and mental strength to face both the wilderness and solitude. From this standpoint, Catherine Craft-Fairchild asserts that "Noland's version of religion is empty [...] Crusoe's is too full."²⁹

The filmmaker introduces a love story between Noland and Kelly which attacks indirectly the religious aspect of the novel. Although many critics see this story as a commercial choice, since love is a universal feeling with which all human beings can identify, Noland finds himself struggling for survival not for God's sake, but for Kelly's. Hence, he relies on the secular picture of his girlfriend to preserve his sanity and hope for a better future in his dilemma. Accordingly, there is a shift from seventeenth-century puritan lifestyle, "Where love of God was important to Defoe's readers" to the twenty-first century perception in which "love of one another is what strikes a chord with modern moviegoers."³⁰ Noland

²⁸. Daniel Defoe, *Robinson Crusoe*, (San Diego: Icon Group International, 2005), p. 128.

²⁹. Catherine Craft-Fairchild, "Castaway and Cast Away: Colonial, Imperial, and Religious Discourses in Daniel Defoe and Robert Zemeckis," in *The Journal of Religion and Film* Vol 9: N° 1, 2005, p. 16.

³⁰. Catherine Walker Bergstrom, "Searches for the Significant: Robert Zemeckis' Cast Away as a Late Twentieth Century Response to Daniel Defoe's Robinson Crusoe," in *The Journal of Religion and Film* Vol 9: N° 1, 2005, p. 5.

appeals in his distress not to a divine force, but to a secular photograph that reminds him to stay alive in the hope of seeing his beloved Kelly one day.

Reading the Bible and performing prayers constitutes a daily duty for Defoe's hero. The readers are supplied with many details about Crusoe's regular worship. *Cast Away* adjusts the story to the mood of the contemporary moviegoers as it completely avoids such religious scenes. In an important episode, Noland discovers the body of one of the FedEx employees brought to the island by the tide. After burying the dead man, he stands above his grave, and instead of praying for him, Chuck winces carelessly and says, "So, that's it."³¹ Mayer states in reaction to this scene that "Prayer [in Zemeckis's film] is something outside the ken of the castaway."³² The movie does not suggest any reference to Noland's reading the scriptures or performing prayers. The hero resumes his struggle against nature after the burial without any expectation of a heavenly intervention to assist him.

In addition to Kelly's picture, Chuck relies on another secular image that contributes to his psychological balance. It is the picture of the Angel wings on one of the FedEx packages that washes ashore after the plane crash. Knowing his need for all potential provisions, Noland opens all the boxes that the tide brings except the package with the wings that represents something special for him. The wings in particular and the package in general stand for the ultimate hope and faith, "that someday he will be able to deliver that package back to its owner."³³

The FedEx package, on which wings are printed, helps in a secular manner to keep Noland in a sane psychological state. It also provides him with hope to fight for physical subsistence. Even on the sail of the raft that he builds in order to escape from the island,

³¹. Robert Zemeckis, *Cast Away*, (20th Century Fox and DreamWorks Pictures, 2000).

³². Robert Mayer, "Robinson Crusoe on Television," in *Quarterly Review of Film and Video*, Vol 28: N° 01, 2010, p. 57.

³³. Kathleen Streater Cited in Catherine Craft-Fairchild, "Castaway and Cast Away: Colonial, Imperial, and Religious Discourses in Daniel Defoe and Robert Zemeckis," in *The Journal of Religion and Film* Vol 9: N° 1, 2005, p. 12.

Noland paints the same image of a pair of Angel wings. Once delivered from his affliction, Chuck returns the package to its sender. The protagonist acknowledges his indebtedness for the box and writes a remark telling the latter, "This package saved my life."³⁴ In brief, the film refigures the religious aspect of the source novel by transcending the pious side of Crusoe towards a more secular perception.

3- A Dialogue with Racism and Colonialism

Among most postcolonial critics, there is a unanimous consensus that *Robinson Crusoe* "offers an ideal prototype for the encounter between the civilized and the wild."³⁵ Such an encounter is perfectly embodied in the relationship between Crusoe and Friday. The readers of the novel find solid evidence of the latter's 'inferiority' as he is reduced to servitude. As for the Englishman, he crowns himself as the unquestionable master over both his 'dominion' and 'subjects', the fact that inevitably makes Friday a second-hand citizen or slave. In contrast with the novel, *Cast Away* omits the presence of 'cannibals' on the island, and most importantly the filmmaker avoids including the figure of Friday. From this perspective, one may say that "*Cast Away* takes a safe path of erasing the problematic relationship" of master and slave introduced in Defoe's source novel.³⁶

Still, the film introduces an imaginary companion to Chuck Noland in an attempt to comfort his solitude. Unlike Crusoe's servant, Noland's friend is an inanimate object which is the volleyball (ball), Wilson. The latter is the creation of the castaway following the scene in which he tries to set fire. After a painstaking effort, the protagonist injures his hand; and in that fit of anger, Chuck stains the volleyball with his blood. Later, he paints a face and names the object Wilson that becomes his friend. From this moment onwards, Noland discusses all

³⁴. Robert Zemeckis, *Cast Away*, (20th Century Fox and DreamWorks Pictures, 2000).

³⁵. Mustapha Marrouchi, "Fear of the "Other", Loathing the Similar," in *The Profession of Literature at the End of the Millennium*, Vol 26: N° 3, 1999, p. 29, *College Literature*, <http://www.jstor.org/stable/25112474>, Accessed on 09/01/2014.

³⁶. Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 179.

his plans, fears and prospects with his imaginary companion. Many critics tend to draw parallels between Friday and Wilson.

Friday is the pure product of his master in Defoe's novel. From the onset, Crusoe erases the native's identity and supplies him with a new name. The Englishman imposes on his servant the English language and the European lifestyle. Thus, Friday is seen as "a mere extension of Crusoe himself [since] he provides a mirror image of Crusoe's character."³⁷ On a similar vein, Wilson is a mirror for Chuck's fears, anxieties and emotions, and like Friday, the volleyball is subject to Noland's control.

Wilson always seems ready to answer the hero's inquiries. As one critic suggests, "Wilson is a striking revision of the Friday figure of Defoe's *Robinson Crusoe* [...] yet with the thorny master/slave aspect of the Crusoe/Friday relationship removed."³⁸ In perfect accordance with tolerance and globalization advocated during the nineties and the beginning of the new millennium, the film omits all references to the unpleasant and offensive racial features found in the source text. *Cast Away* avoids the racist side of *Robinson Crusoe* in an attempt to make the Crusoe myth suitable for the twenty-first century viewers.

From the introduction of Chuck's imaginary companion to the castaway's deliverance from the island, the moviegoers follow the creation of a new character. The inanimate object evolves from a mere volleyball to a key character in the film. Wilson contributes to alleviating Chuck's psychological tribulations under the burden of solitude. Not only does this companion stabilize Noland's psyche and preserve his sanity, but it also contributes to saving the castaway from committing suicide. In a dramatic episode, Noland risks his life to save Wilson that drifts away from the raft into the sea. Following this sequence,

³⁷. Brett, C. McInelly, "Expanding Empires, Expanding Selves: Colonialism, the Novel, and Robinson Crusoe," in *Studies in the Novel*, Vol 35: N°1, 2003, p. 16-17,

³⁸. Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 179.

[Noland's] desolate sorrow at Wilson's loss at sea dramatically conveys how central Wilson has become to Noland's sanity, as well as how central Wilson has become to the story [...] (Wilson) had won the hearts of the movie audience.³⁹

The film refigures the racial elements of the Crusoe story through the introduction of a new kind of Friday-like character. Friday is transformed into Wilson 'who' suits better the sensibilities of the contemporary moviegoers.

As far as colonialism is concerned, the novel expresses a clear colonial vision. The era witnesses in Britain a strong drive for sea voyages to explore unknown areas around the globe. The mercantile system contributes to the unbounded zeal for the colonial enterprise that advocates success away from the mother country. In fact, generations of readers and critics alike recognize in Defoe's masterpiece "the perfect paradigm for colonial fiction."⁴⁰ In stark contrast, *Cast Away* engages in a dialogue with this aspect, since it refigures colonialism from an entirely new perspective.

Despite the similarities with the novel, the film offers a sharp difference from its source text and other earlier robinsonades. Unlike Defoe's *Robinson Crusoe* (1719), Buñuel's *The Adventures of Robinson Crusoe* (1952) and Gold's *Man Friday* (1975), Zemeckis's *Cast Away* (2000) shows the viewers a Crusoe-like character who never colonizes the island. Noland focuses on a physical and psychological struggle for survival without investing his energies in 'civilizing' his environment. He never builds an elaborate house nor constructs fortifications as his predecessor Crusoe. Noland manifests no signs of settling on the island, since he never tames animals nor plants any crops.

Most importantly, the protagonist rejects the island and never articulates the feeling of possessing it. Chuck does not name the island in order to stamp it as his property. Rebecca Weaver-Hightower argues that *Cast Away* "reflects a culture-wide fantasy of the United

³⁹. Michael L. Maynard and Megan Scala, "Unpaid Advertising: A Case of Wilson the Volleyball in *Cast Away*," in *The Journal of Popular Culture*, Vol 39: N° 04, 2006, p. 632-633.

⁴⁰. Mustapha Marrouchi, "Fear of the "Other", Loathing the Similar," in *The Profession of Literature at the End of the Millennium*, Vol 26: N° 3, 1999, p. 29, *College Literature*, <http://www.jstor.org/stable/25112474>, Accessed on 09/01/2014.

States as an anticolonial world power.”⁴¹ During the island episodes, the hero is impatient to return to his country. The film shows that the only safe place for an American is the United States, and the island is associated with danger, death and starvation. In so doing, the film “hides America’s forceful imperial presence in the world by portraying the (American) castaway’s island as unpopulated and unvisited, thereby obviating the need to colonize” it.⁴²

The readers follow in the source text Crusoe’s situation on the island that constantly gets better. He succeeds in mastering and conquering his environment despite his initial pessimistic view. The film fosters a drastically critical perception of the castaway’s evolution. Noland nearly commits suicide under the impact of despair and solitude. To borrow Catherine Craft-Fairchild’s words, if “Crusoe conquers his island, Noland’s island conquers him.”⁴³ The film’s hero sticks to his untidy cave and never builds a comfortable house. Four years later, Noland is transformed into a different human being with a long beard and a loincloth close to a savage. The filmmaker depicts Noland as he eats raw flesh, using his bare hands to tear meat apart. Noland never expresses a desire to revisit the island after his escape. In brief, the film refigures the novel’s colonial aspect.

4- The Crusoe Myth: From Utopia to Dystopia

The readers of Defoe’s novel follow Crusoe in his success away from England. The protagonist comes back to his mother country as one of the richest merchants. In this respect, most critics consider *Robinson Crusoe*, “as a utopian narrative” typical for the enlightenment era in England.⁴⁴ Crusoe reintegrates quickly into society after his return. However, *Cast Away* offers a significantly different vision of the Crusoe myth. To begin with the name of the film’s protagonist, it “invokes both the castaway (Chuck) and dystopian no-land of

⁴¹. Rebecca Weaver-Hightower, “*Cast Away and Survivor: The Surviving Castaway and the Rebirth of Empire*,” in *The Journal of Popular Culture*, Vol 39: N° 02, 2006, p. 302.

⁴². Janet Wilson, Cristina Sandru and Sarah Lawson Welsh eds., *Rerouting the Postcolonial New Directions for the Millennium*, (London: Routledge, 2010), p. 61.

⁴³. Catherine Craft-Fairchild, “*Castaway and Cast Away: Colonial, Imperial, and Religious Discourses in Daniel Defoe and Robert Zemeckis*,” in *The Journal of Religion and Film* Vol 9: N° 1, 2005, p. 11.

⁴⁴. Krishan Kumar and Stephen Bann eds., *Utopias and the Millennium*, (London: Reaktion Books, 1993), p. 44.

solitude.”⁴⁵ Back to the United States, Chuck hears that his friends ‘buried’ him because they presumed him dead. Noland is also disillusioned with Kelly’s marriage. Even among his old co-workers, Chuck feels that he is still figuratively a castaway submerged with the same solitude of the island years.

Life is no longer the same for Noland because he has discovered the emptiness of his old workaholic lifestyle. In the last sequences of the film, the director highlights the clear difference that lies between the ‘static’ fast-paced world of the FedEx ‘family’ and Noland’s radical transformation as he moves very slowly and indifferently. He does not care for deadlines because of his newly acquired perception of time. To quote one of the film’s reviewers, “While *Robinson Crusoe* was a paean to practical middle-class virtues [...] *Cast Away* is a far less triumphalist peek into the nothingness at the heart of civilization.”⁴⁶ Material success is devoid of meaning for Chuck. In short, *Cast Away* shifts the Crusoe story towards a more disillusioned and dystopian version of robinsonades.

C- *Cast Away* (2000): An Ideological and Cultural Scrutiny

The current section focuses on ideology and culture in Robert Zemeckis’s *Cast Away* (2000). The latter was released in the United States at the beginning of the new millennium, a period characterized by worldwide radical changes. In Hollywood, there was a growing awareness of the country’s global and leading role in economic, cultural and political fields. In the light of these upheavals, the vision of readers, film scholars, critics and filmmakers towards the Crusoe myth has taken a new direction. The viewers of Zemeckis’s film are confronted, through a multitude of scenes, with a wide range of references to culture and ideology.

⁴⁵. Robert Stam Cited in Sophia Nikoleishvili, *The Many Faces of Daniel Defoe’s Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 168.

⁴⁶. Norman Kagan, *The Cinema of Robert Zemeckis*, (Lanham: Taylor Trade Publishing, 2003), p. 205. in <http://books.google.fr/books?id=1eb9AAAAQBAJ&printsec=frontcover&dq=The+Cinema+of+Robert+Zemeckis+plus+Mis+Pages+by+Norman+Kagan&hl=fr&sa=X&ei=516gUSVDYiK1AWHvIHwBg&ved=0CCsQ6AEwAA#v=onepage&q=The%20Cinema%20of%20Robert%20Zemeckis%20plus%20Mis%20Pages%20by%20Norman%20Kagan&f=false>, Accessed on 10/05/2014.

1- *Cast Away* in Relation to the Dominant Ideology

“*Cast Away*, like its famous precursor [*Robinson Crusoe*], is thoroughly informed by the ideological structures of its society.”⁴⁷ This statement sheds light on the presence of ideology in Zemeckis’s film. In terms of dominant ideologies, one may refer to globalization and capitalism. It seems from the onset that *Cast Away* promotes global capitalism. Announcing the triumph of the United States and the post Cold War era, the opening scenes of the film transport the moviegoers to modern Russia. Moscow is no longer the same communist city, and in a significant sequence, the film depicts workers taking down Lenin’s bronze statue. This scene is “a self-congratulatory moment, suggesting that FedEx has replaced the heroes of Communism in the hearts of Muscovites.”⁴⁸ Thus, the film articulates the willingness of the Russians to join the capitalist global free-market economy.

In his visit to one of the FedEx offices in Moscow, Chuck Noland ‘lectures’ the Russian employees of the company in an attempt to teach them the American values of hard work, time management, efficiency and rigorous discipline. Noland manifests the Western hegemony as he harasses the Russians with these words,

Time rules over us without mercy, not caring if we are healthy or ill, hungry or drunk, Russian, American, or beings from Mars. It’s like a fire; it can either destroy us or it can keep us warm. That’s why every FedEx office has a clock – because we live or we die by the clock. We never turn our back on it. And we never ever allow ourselves the sin of losing track of time.

Under the impact of globalization, both time and space acquire a new dimension. As one of its direct and inevitable effects, Globalization transforms our perception and understanding of “space and time [that] have been extraordinarily compressed beyond anything previously known.”⁴⁹ Throughout the first part of the film, the viewers see a tight-scheduled efficiency

⁴⁷. Janet Wilson, Cristina Sandru and Sarah Lawson Welsh eds., *Rerouting the Postcolonial New Directions for the Millennium*, (London: Routledge, 2010), p. 60.

⁴⁸. Ted Friedman, “*Cast Away and the Contradictions of Product Placement*,” In *Journal of Promotion Management*, Vol 10: N° 1, 2004, p. 177.

⁴⁹. Bruce Mazlish, *The New Global History*, (New York: Routledge, 2006), p. 82.

expert whose main concern is the world on time. Noland's vision of time and space is influenced by globalization and capitalism as the dominant ideologies.

Another important feature that cannot escape the viewer's attention is the amount of advertisement for American-made goods that the film brandishes. Nowadays, advertisement plays a crucial role in the laborious process of worldwide marketing. The film features a wide range of American products and trademarks, such as Wilson the volleyball, FedEx, Snickers and Dr. Pepper. Just like McDonalds, these products flood the markets around the world under the impact of globalization. *Cast Away* stresses the hegemony of the United States over the global free market economy.

In a symbolic episode, Noland rewards the initiative of a Russian boy who delivers his first FedEx package. Noland's gift to the boy consists of a Snickers bar, a Panasonic CD player and a collection of Elvis Presley's songs. This reward represents perfectly the "triumph of global capitalism."⁵⁰ As a victim of this dominant ideology, Noland becomes one of the fervent messengers preaching, all over the world, the gospel of the global system. There is a consensus among many film scholars that Noland "represents the corporate capitalism of our times."⁵¹

Noland's hectic and time-obsessed lifestyle seems useless and even absurd once on the island. Some critics argue that the film is a fantasy which stands in favour of the hero's escape from globalization. Far from this aspect, "Noland's island life, like Crusoe's, is neither an escape from, nor a repudiation of the world."⁵² Despite solitude and distance from modern technological devices, the film's protagonist remains under the influence of globalization. Noland learns new values due to his ordeal that would contribute to his reintegration into

⁵⁰. Janet Wilson, Cristina Sandru and Sarah Lawson Welsh eds., *Rerouting the Postcolonial New Directions for the Millennium*, (London: Routledge, 2010), p. 61.

⁵¹. Alexander Cited in Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 168.

⁵². Janet Wilson, Cristina Sandru and Sarah Lawson Welsh eds., *Rerouting the Postcolonial New Directions for the Millennium*, (London: Routledge, 2010), p. 61.

society as a better human being. Accordingly, “*Cast Away* is not a negation of contemporary globalization but a fable of its reformation, thus resembling its eighteenth-century literary precursor, *Robinson Crusoe*.”⁵³ From this standpoint, one can suggest that Zemeckis’s film is subject to its era’s dominant ideologies which consist of capitalism and globalization.

2- The Residual Ideology in *Cast Away*

In the historical and cultural process of the beginning of the new millennium, the viewers can identify colonialism as a residual entity in Zemeckis’s movie. Despite Noland’s rejection to ‘civilize’, possess and colonize the island, the film suggests some references to colonialism that surface as a residue in the twenty-first century. It is worth taking into consideration the fact that “scholars historically read castaway narratives as a means of easing our discomfort with colonialism.”⁵⁴ It becomes clear when we take this assumption to its limits that *Cast Away* voices a remnant of the colonial ideology.

The first scene where this residue might be observed occurs when Noland succeeds in building a fire. The protagonist considers this step as a great achievement and spends most of the night dancing and singing around it. As he brags with his success, Noland emphatically maintains, “look what I have created! I have made fire.”⁵⁵ It seems from Noland’s words that all the White man’s feelings of his old alleged superiority reappear in the twenty-first century. Noland appropriates, in this episode, humanity’s entire heritage which consists of fire that goes back to Prehistory.

The film depicts Noland’s efforts for subsistence. Like Crusoe, the hero of the adaptation shows the same desire to struggle for his life. Godfrey Baldacchino argues that “Tom Hanks’ movie *Castaway* [relies on] the island as [a] background for the enactment of a

⁵³. Janet Wilson, Cristina Sandru and Sarah Lawson Welsh eds., *Rerouting the Postcolonial New Directions for the Millennium*, (London: Routledge, 2010), p. 63.

⁵⁴. Michaela D. E. Meyer and Danielle M. Stern, “*The Modern (?) Korean Woman in Prime-Time: Analyzing the Representation of Sun on Television Series Lost*,” in *Women’s Studies: An Inter-Disciplinary Journal*, Vol 36: N° 05, 2007, p. 327.

⁵⁵. Robert Zemeckis, *Cast Away*, (20th Century Fox and DreamWorks Pictures, 2000).

male and heroic paean to colonialism.”⁵⁶ Later, Noland defies the waves with his raft in an attempt to return to civilization. The viewers can easily recognize in his eyes a regretful look as he weeps bitterly for leaving the island. Noland’s facial expressions suggest that he is sad when he departs from it. In brief, the film encompasses the colonial ideology as a residue.

3- The Emergent Ideology in *Cast Away*

Almost three centuries after its publication, *Robinson Crusoe* remains one of the few Western myths which are strikingly transformed to suit different contexts. The Crusoe myth shows a high resiliency in its adjustment to the new economic, cultural and political upheavals. Following the postcolonial vogue of the sixties and seventies, most if not all, robinsonades have expressed their rejection of traditional colonialism propagated in Defoe’s novel. Noland, for instance, refuses to settle in the island as his permanent colony. However, *Cast Away* voices an emerging ideology which consists of what might be termed neo-imperialism or neo-colonialism. According to Robert J. C. Young, the latter is a modern form of subtle colonialism that stands for, “an empire without colonies.”⁵⁷

Instead of military conquest, neo-colonialism relies on economic and cultural domination. In this new kind of subjugation, “multinational corporations, cartels and international monetary bodies play a leading role.”⁵⁸ The new imperial forces avoid deploying their armies because direct confrontation is too expensive. The film entails a clear reference to this emerging neo-colonial tendency. The recurrent paradigm is the multinational corporation named Federal Express. This company and others control and direct the free-market economy, exert pressure over workers and countries as well. Many scholars “of global capitalism

⁵⁶. Godfrey Baldacchino, “Editorial: *The Island Lure*,” in *Int. J. Entrepreneurship and Small Business*, Vol 9: N° 4, 2010, p. 374.

⁵⁷. Robert J. C. Young, *Postcolonialism: An Historical Introduction*, (Malden: Blackwell Publishing, 2001), p. 46.

⁵⁸. Guido Rings, “*Throwing off the shackles of colonialism? Continuities and discontinuities from Daniel Defoe’s literary work to Robert Zemeckis’s Cast Away*,” in *Anglistik*, Vol 22: N° 02, 2011, p. 13.

observe today that multinational corporations have grown more powerful than nation-states [and] FedEx is one of those corporations.”⁵⁹

The filmmaker uses Noland to highlight America’s neo-colonial vision. Once in Moscow, he condescendingly addresses the Russians to teach them the American values. Some critics stress that the “US FedEx engineer Noland is a good example of the new kind of colonizer.”⁶⁰ In fact, Noland rejects the island and denies himself any opportunity to conquer it. He shows no desire to see more areas of the island after finding a cave. The movie also portrays life on the island as a constant misery and not as a paradise as it is in Crusoe’s situation. Likewise, *Cast Away* depicts an American “neo-imperial island fantasy [which] reflect[s] recent behaviors of trading direct military and political colonization for a more indirect [...] economic and cultural hegemony.”⁶¹ All in all, one may say that Zemeckis’s film presents neo-colonialism as an emergent ideology.

Conclusion

With the new millennium, a new perception of the Crusoe story emerges with Robert Zemeckis’s *Cast Away*. The latter’s context has exercised a deep influence in the shaping of the film. Tolerance towards the ‘other’ has been established as one of the most important values. As a result of this aspect, Zemeckis’s adaptation omits all kinds of references to a ‘Friday’ character. The novel is metamorphosed in order to suit the workaholic and secular mood of most of the contemporary viewers. Far from being an exact reproduction of Defoe’s text, the film thrusts criticism at the capitalist and the colonialist aspects of *Robinson Crusoe*. The adaptation manages also to expose the evils of the Crusoe myth from a twenty first century perspective.

⁵⁹. Ted Friedman, “*Cast Away and the Contradictions of Product Placement*,” In *Journal of Promotion Management*, Vol 10: N° 1, 2004, p. 178.

⁶⁰. Guido Rings, “*Throwing off the shackles of colonialism? Continuities and discontinuities from Daniel Defoe’s literary work to Robert Zemeckis’s Cast Away*,” in *Anglistik*, Vol 22: N° 02, 2011, p. 13.

⁶¹. Rebecca Weaver-Hightower, “*Cast Away and Survivor: The Surviving Castaway and the Rebirth of Empire*,” in *The Journal of Popular Culture*, Vol 39: N° 02, 2006, p. 300.

General Conclusion

General Conclusion

To bring this dissertation to a conclusion, one may say that there is a fact worthy of noting whenever scholars speak about Daniel Defoe's *Robinson Crusoe*. In a similar way as the latter's protagonist enthrals generations of readers with his success in achieving subsistence on a remote island, the Crusoe myth miraculously survives through centuries. Resisting a multitude of historical and cultural upheavals, Defoe's masterpiece acquires the status of a timeless classic to the extent that Dorinda Outram dubs it "the most durable literary creation of the Enlightenment."¹ For many critics and readers alike, the capacity of the Crusoe story to transform, adjust and metamorphose itself is quite fascinating. At every stage of history, the Crusoe myth takes new shapes in the artistic world, retelling the castaway's ordeal in order to suit the values of a given society and meet the contemporary viewers' needs.

The reader might probably deduce, from the three adaptations analyzed above, that there has been a substantial shift in the entire story. Starting with Luis Buñuel's *The Adventures of Robinson Crusoe* (1952), passing by Jack Gold's *Man Friday* (1975) and reaching Robert Zemeckis's *Cast Away* (2000), Defoe's original text demonstrates astonishing flexibility. Depending on the historical, cultural and economic contexts as well as the filmmaker's beliefs, perception and ambition, each reworking of Defoe's novel seems special in its own way of treating the source text. Each cinematographic adaptation with which this dissertation is concerned focuses on some elements and neglects others. In addition, every filmmaker inserts his personal touch in order to address contemporary issues. In their essence, these cinematic adaptations do not stand for carbon copies that exactly replicate the original work.

¹. Dorinda Outram, *The Enlightenment*, (Cambridge: Cambridge University Press, 1995), p. 63. in <http://books.google.fr/books?id=LLYgAwAAQBAJ&printsec=frontcover&dq=the+enlightenment+dorinda+outram+1995&hl=fr&sa=X&ei=wpKgU5PNKdKb1AXWv4GoDg&ved=0CCEQ6AEwAA#v=onepage&q=the%20enlightenment%20dorinda%20outram%201995&f=false>, Accessed on 15/02/2014.

To begin with Buñuel's *The Adventures of Robinson Crusoe*, it is worth mentioning that the era of its release, the fifties, is well remembered for the beginning of an unprecedented wave of decolonization that subsequently freed most of the colonies. In fact, "anti-colonialist independence movements had not yet achieved their full momentum."² As far as racism is concerned, the white man's superiority began to be questioned and some blacks dared to ask for their rights. Yet, racial equality was only a dream by that time. Under the impact of this unstable background, Buñuel's version enters in an ambivalent intertextual and dialogic relationship with *Robinson Crusoe*. Despite the director's attempt to remain faithful to the latter, the outcome oscillates between fidelity to the novel and a subtle or indirect criticism of some of its aspects. It might also be of value to note that the moviegoers and critics can pinpoint a spark of tolerance towards the 'Other' in the Spanish filmmaker's movie.

As for Jack Gold's *Man Friday*, it attempts to adjust itself to the postcolonial wave of the seventies. From this perspective, Gold provides his viewers with an interesting adaptation that goes farther than Buñuel's in its revision of the Crusoe myth. Most sharp of all, there is a substantial shift in terms of point of view. Indeed, Gold's cinematic adaptation is told from Friday's eyes. As a narrator, Friday controls the public's perception and opinion of both Crusoe and England as well as a wide range of issues like colonialism, religion and the white man's supposedly 'civilizing mission'. The choice of the native man to retell the story is not fortuitous; far from that, the film parodies and questions most, if not all, of the aspects that Crusoe held as an absolute truth. In its dialogue with Defoe's masterpiece, Gold's film subverts Puritanism and Imperialism. *Man Friday* expresses the anger of the 'native man' against his ex-colonizer rejecting nearly the totality of Crusoe's values. Conscious of its era's commotion, Gold's screened adaptation voices some of the hippie concerns of that epoch. In

². Robert Stam Cited in Sophia Nikoleishvili, *The Many Faces of Daniel Defoe's Robinson Crusoe: Examining the Crusoe Myth in Film and on Television*, (Columbia: University of Missouri, 2007), p. 227.

stark contrast with Hollywood's earlier versions, Gold's film draws a better picture of the natives representing them as intelligent, thoughtful and compassionate.

At the onset of the twenty-first century, Robert Zemeckis introduces a new perception of the Crusoe myth. Through *Cast Away*, the American filmmaker engages in a dialogue with Defoe's masterpiece. Accordingly, the novel's protagonist Crusoe shifts from an eighteenth century merchant to Chuck Noland, a twenty-first century FedEx executive. The contemporary viewers are expected to identify with the latter rather than the former because Noland embodies today's values. Far from being an exact reproduction of the source text, Zemeckis's reworking of the Crusoe story addresses a wide range of up-to-date issues. The loss of family values in favour of a materialist life is particularly a troubling aspect for both the director and his public. Chuck Noland re-enacts one of the daily dilemmas of the workaholic and tight-scheduled lifestyle of nowadays. In his heroic struggle for subsistence on a deserted island, Tom Hanks perfectly represents, "an American Everyman."³ The film also sheds light on a radical shift from traditional military conquest to more subtle economic and cultural strategies of domination and subordination.

Despite their sharp differences, Buñuel's *The Adventures of Robinson Crusoe*, Gold's *Man Friday* and Zemeckis's *Cast Away* share some concerns. The three films avoid verbatim reproduction of Defoe's text. In their attempts, each filmmaker addresses, in his own way, the issue of women's absence in the original novel. Varying in degree, each movie "writes back"⁴ and even criticizes the colonialist and imperialist essence of *Robinson Crusoe*. At the level of characterization and plot, the reader might deduce from the analysis of the three adaptations that, in the wake of the post-Second World War epoch, "a much darker version of Crusoe emerges. No longer a celebrated or innocent hero, revisions of Crusoe often [tend to]

³. Anne Marie Fallon, "Citing Robinson Crusoe: Narrative Revision and Literary History," in *Literature Compass*, Vol 1: N° 1, 2004, p. 02.

⁴. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back Theory and Practice in Post Colonial Literature*, (London: Routledge, 2002), p. i.

emphasize the brutality of the shipwrecked sailor and British ‘civilization’ in general.’⁵ Most importantly, each director uses Crusoe’s adventures and story with a clear focus on the island episode and pertinent stress on universal themes, such as solitude and man’s ultimate fight against nature. In a nutshell, these cinematographic adaptations contribute to the perpetuation of the Crusoe myth.

Even in the early twenty-first century, there are many Hollywood’s blockbusters, like the famous television show *Survivor* (2000), the American series under the name *Lost* (2004) and the TV series *Crusoe* (2008), which still perpetuate Defoe’s heritage. Judging from their viewers’ worldwide positive response, one may claim that these contemporary robinsonades demonstrate the robustness of the Crusoe myth, together with the strong appeal and timelessness of their original text. Following the traditional pattern of the castaway story established by *Robinson Crusoe*, the three works re-examine life on a desert island. The films also treat themes relevant to Defoe’s masterpiece from the twenty-first century perspective. Therefore, *Survivor*, *Lost* and *Crusoe* might be used to open a new field of research by exploring their intertextual relationship with Defoe’s novel, as well as their ideological concerns.

⁵. Anne Marie Fallon, “Citing Robinson Crusoe: Narrative Revision and Literary History,” in *Literature Compass*, Vol 1: N° 1, 2004, p. 02.

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Résumé

Cette présente recherche s'intitule «Robinson Crusoé de Daniel Defoe dans les Adaptations Cinématographiques: Une étude postcoloniale et intertextuelle». Ce travail se concentre sur la relation entre le premier roman de Defoe et certaines de ses adaptations cinématographiques notamment *Les Aventures de Robinson Crusoé* (Luis Buñuel, 1952), *L'Île du Maître* (Jack Gold, 1975) et *Seul au Monde* (Robert Zemeckis, 2000). Prenant ses hypothèses de dialogisme intertextuel réorientées vers le matérialisme culturel, ce travail traite ces films comme intertextes qui s'engagent dans un dialogue avec leur texte source. En adoptant cette approche, J'ai soutenu que les adaptations sous la loupe ne sont pas des répliques qui tentent une reproduction exacte de *Robinson Crusoé*; loin de là, les trois films réinterprètent, discutent et même critiquent le premier roman de Defoe. Il faut noter que le contexte historique a joué un rôle crucial dans l'élaboration de ces adaptations. Ainsi, les films sont fortement influencés par leur environnement social, culturel, économique et politique. En outre, il est important de noter que les films scrutés ont été façonnés selon les aspirations, cultures et idéologies des trois cinéastes. Malgré leurs différences marquées, les films de Buñuel, Gold et Zemeckis portent le même schéma traditionnel de l'histoire du naufragé établie dans *Robinson Crusoé*. Chacune des adaptations cinématographiques étudiées contribuent, à sa façon, à perpétuer le mythe de Crusoé. Pour réaliser le but conçu pour cette recherche, J'ai fait appel aux concepts de quelques théoriciens comme Mikhaïl Bakhtine (1984), Raymond Williams (1977), Gérard Genette (1997) et Graham Allen (2000).