

The Poetics of Select Cast Away Novels and their Movie: An Insight

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Abstract

In order to critically examine the minute aspects involved in the process of adaptation, it is inevitable and necessary to consider the aspects of transposition. This is essential for two main reasons. First, the process of creating a movie can give a better insight into the steps involved rather than considering the existing movie, which is the end product of the process and hence is at its best. A movie for that matter can be analysed as a finished work. Secondly, even if the movie signifies the necessary process involved, the major and minute aspects that are at the backdrop may go unnoticed and hence will not be valid to understand the exact process and challenges posed. The question identified here in this paper is not about the movie that is dependent on the written text but to identify and appreciate the process of making it. The focus of this paper is to examine the potentials of the movies in comparison with literary text. An attempt will be made to understand and examine the process rather than the end product of the adaptation process. The rationale for this paper would be reading and understanding of the text to analyze the connection that it has with the movie. It would be highly impossible to examine the by-product of adaptation without considering the original or the source text. If the sources are not considered or missing, the link to connect the different mediums will pose a challenge and hence the analysis will be weak at the end. On the other hand, an extensive and rigorous reading would be quite confusing which is in fact not necessary. Hence, the aim of this paper, as mentioned earlier, is not to identify movie with its source text but to understand the concept of projection of the source text or the original text on the movie. The novels and their movie forms considered for this paper are, Daniel Defoe's 'Robinson Crusoe', Yann Martel's 'Life of Pi', William Golding's 'Lord of the Flies' and Johann David Wyss's 'The Swiss Family Robinson'.

Keywords: Poetics, Narrative, Adaptation, Media, Text, Juxtaposition, Nature

1. Introduction

Any movie that is adapted can be compared and contrasted with the source text on which it is dependent. The skeleton of the movie as we can notice will be almost like a screenplay with detailed description. Though it may not be exactly like the script per se, but it will include necessary information that are essential for any script which includes stylistics and various approaches for film making. The process of refining the given text to suite the effects and functions will become the base for the smooth translation of stylistics, narrative, elements, themes and plot into their respective

movie versions. The focus is on understanding the intended meaning of the text and interrogate the text through the implied author. The focus is on analyzing the poetics of both the novel and theories to understand the overlapping through juxtaposition, and examining the story telling process.

2. Meaning (intended)

The poetics in the work of art can be defined as a form where the two different media, that are somehow linked are examined to understand the relationship they have with each other. The claim here is that this process can bring out results with regard to the adaptation and the adaptation process.

“Bresson’s ‘Diary of a Country Priest’” which is movie, the view of Bazin when analyzed by Dudley Andrew, found that the concept of poetics in the film when understood by Bazin, taught him that impute cinema of the highest cultural order can be produced by filmmakers when they come across uncinematic literary material. That in itself is a challenge for the film maker. The illusory fidelity of the replica being dispensed, through script construction and mise-en-scene, they had learned to encounter the play or novel and were able to produce something close to the original work in form and ideas. They were successful in achieving a ‘deeper fidelity’ subservient to their source, and were not mechanically slavish in rendering it. (Andrew (2011,p.37). In the above context, ‘Equilibrium of forms and ideas’ is the poetics put to use. In ‘Adaptation as Imitations’ (1997), author Griffith. J says that the aesthetic problems can be dealt using integrated solutions based on the view of the novel in the process of adaptation. This requires the understanding of the author’s approach to those problems, which could offer useful information for the transferring between media, than reading the work of the author very closely. He cites Crane. R.S, the founder of ‘Chicago school of literary criticism’ whose criticism was referred to as Neo- Aristoteliannism since they follow the Aristotlian system of thought which oppose the idea of New- Criticism. The study of language and style, the text and the author’s intentions being addressed separately, its time, the response of its audience were the priorities of new criticism. Microscopic analysis of work were undertaken by new criticism. The Neo-Aristotelians gave importance to macroscopic systems of organizations and focused on the structures of the works based on critical evidence just like Aristotle gave definitions to his poetics of study,

“the poetic [art] in itself and the various kinds of it, and what [particular] effect each kind has, and how plots should be put together if the making is to prosper; and how many elements it has and of what kind; and likewise everything else that belongs in this area of inquiry” (Aristotle 1997, trans. George Whalley, p.45).

3. The Implied author

The Neo-Aristotelian approach which focused on the system than the specifics, and the authorial intent as the parameter of shaping the system was supported by Griffith. He further says that the aim of the text needs to be identified in order to better understand it and accordingly strategies should be designed for transpositioning. Attempt to collect enough information on the author’s intentions will be incomplete, and the success of a given may not necessarily guarantee reliable results since the physical author may not always be an ideal candidate. A theoretical alternative is offered by Wayne C. Booth of the Chicago school in his book ‘The Rhetoric Fiction’ (1983) and the term ‘implied author’ was coined, which referred to authorial agency as inferred by the text. The implied author is the entity that,

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“chooses, consciously or unconsciously, what we read; we infer him as an ideal, literary, created version of the real man; he is the sum of his own choices. It is only by distinguishing between the author and his implied image that we can avoid pointless and unverifiable talk about such qualities as ‘sincerity’ or ‘seriousness’ in the author” (Booth 1983, p.74-75).

The major advantage that is worth mentioning here is the flexible place it allows with respect to the adjustment to the individual work. The work evolves a filtered image that can be translated in terms of the film. This calls for a focus on the analysis of the work.

The information that is obtained by analyzing the text through the implied author can be termed as the work’s poetics. This term includes various aspects which involve aesthetics, style, structure, themes and ideologies, elements of narrative, the parallel and interacting aspects that are put together to form a work of art. The way they are placed in the hierarchy and the nature of functioning of these components will be the base to study the translation of the text. The way the text is being read and the information gathered during the process largely affects the translation of that information into the new medium of storytelling and this is to a very great extent subjective. Hence it would be illogical and impractical to say that there is only one correct movie version of any novel for that matter when it comes to adaptation.

4. Poetics in Novel

Poetics with reference to novel is not just about the description that is given in novel but rather the systematic arrangement of the content. Therefore there are so many elements that contribute and at the same time contradict at many levels. This is quite desirable while considering it for the adaptations as it may open up links for the understanding of poetics in both mediums. Bakhtin’s view of the author as an organizer, further permits to identify methods that can focus on issues of content and form.

Another important aspect with regard to the aim of the novel would be to render the platform for discussion rather than providing statements or results. Through the constant swaying, the novel particularly intends to invoke intellectual engagement. This demands the reader to be focused and critical as he is not offered structured interpretation through the position of the author, he has to find his way. The text form which is heavily dialogic is the main strategy employed in the pursuit of this aim. The uninterpreted structure of the text in a way reinforces the effect of the discourse and leaves room for further discussion, but without sacrificing the structure and essence of the story that operates through escalation towards a dramatic resolution.

The most immediately recognizable aspect in Daniel Defoe’s novel, *Robinson Crusoe*, is the critique of colonizing practices, which is basically achieved through narrative structure by Defoe. The reader is a passive observer in the beginning which serves the purpose of understanding the concept and approaching it practically. Irony on the other hand is used for the same function. Another aspect here in this concept would be the critique of the western mindset and hypocrisy. Defoe’s way of telling a story brings out irony yet another time but this time on the theoretical level left for the readers to identify and comprehend. It is mostly evident in Defoe’s interaction with other characters in the novel and the importance given to them offers judgment. The framing of the narrative structure serves this purpose very well, by offering an initial comparison of the characters through

conversation, namely Robinson and his father in the beginning, Robinson and Friday, as the novel develops. More debatable aspect is whether the novel offers a critique of colonization in general as we see the shift in the way conversation happens between Robinson and other characters in the novel.

The fact that the presence of the European is not questioned or regarded as something not accepted suggests that colonizing or claiming land and considering it as one's own is no big a deal. The fact that the novel explores without proposing a final verdict is quite visible throughout. The focus of this paper is to understand and examine the text chosen through contradictions in the discourse that points out in other's discourse, through certain events. The associations with darkness and light which is a common factor in all the text also serve to illustrate this point. This happens on the literal level of the description of the environment.

In the beginning of Daniel Defoe's novel, Robinson Crusoe is shown as an individual who aspire to be a free human but the distinction between savagery and civilization gradually develops as the novel develops. Defoe's Robinson Crusoe constantly draws comparisons between the Europeans and the natives. Through these comparisons he puts forward the aspect of morality and culture to civilize the natives. Robinson's gradual change in the tone as the novel progresses from being proud to being humble reinforces the contemplation on human nature. On an abstract level, it can be said that an aim can be identified in the dramatization of man's struggle to ascribe meaning to his environment and to himself. This is achieved through Robinson in the novel. He begins as a devastated lone survivor on the island and gradually becomes an explorer, as he incrementally discovers and understands his environment to enhance his intellectual capacity mainly to survive. Defoe's reflexivity, introspection and the gaps in his narrative serve as routes into the character's psyche helps the reader to understand his inner struggle. The examination of the storytelling process is primarily achieved through the use of the framing of the narrative.

Furthermore, in Yann Martel's *Life of Pi*, the readers are intentionally kept aware of the environment and are never allowed to forget that they are reading a story and are pushed to repeatedly question the mechanism of the ways it is presentation. Ambiguity and vagueness of meaning are not only present but also pointed out time and again. Martel's interruptions and chronological description of the events further intensify the effect. Another focus here is to understand the possibility to render experience through language which becomes the base. Ang Lee in the movie makes it a point to understand and induce the experience in the audience which is in fact is done through his story, and the intended meaning is left to his audience to grasp. On the other hand, the story telling of the novel can be used to analyze and examine the dreams and also acts as a means for therapy. The dreamlike atmosphere of Martel's narration towards the end and of some of the events that he describes holds good to that point. He says that his storytelling method is a way to express experience and living them,

"I've never forgotten him. Dare I say I miss him? I do. I miss him. I still see him in my dreams. They are nightmares mostly, but nightmares tinged with love. Such is the strangeness of the human heart. I still cannot understand how he could abandon me so unceremoniously, without any sort of goodbye, without looking back even once. The pain is like an axe that chops my heart. "

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Also the detailed writings of his journey and the climax clearly suggests psychological trauma that the character is undergoing. His self analyzing discourse contains aspects of introspection and also self healing process to some extent. The process, through which interpretation occurs, is one of the major themes of the novel and the movie which can be termed as an integral part of the discourse.

The use of delayed decoding in William Golding's *Lord of the Flies* hold good and is worth mentioning here, which is most of the time in the form of silence or a gap after a significant event. This exemplifies the approach by serving in some cases as a tool of immersion, wherein the readers or the viewers are given a specific amount of time to contemplate as to what just happened, which in others words can be termed as artifice to facilitate authorial structures of juxtaposition.

Focusing of the role of woman in Johann David Wyss's *The Swiss family Robinson*, is debatable as to whether the aim is to explore the role of women or to offer a pronouncement of their exclusion. The truth as we can see in both novel and in the movies, may lie somewhere in the middle. The evidence to support this position are based on an examination of Wyss as an author depicting the society of his time. His way of portraying woman in the novel says a lot about the setting attributed to natural inhibitions and preconceptions. The main argument here can be that related to hypocrisy, where women were connected mainly with household chores.

5. Poetics of Movie

It can be said that the text in the movie forms do not try to comment directly on surviving and building a society, but makes wider points about gathering the resources, arranging and building a place that can be based on incrementally abstract nature, the images association and juxtapositions through overlay and decontextualised close-ups, and the utilization of religious imagery, terminology and technology.

The references are not enough to suggest a primary concern of the film but the associations between American imperialism and colonialism are explicitly pointed out in *Robinson Crusoe* which is pictured close to the novel in the text. The protagonist take the liberty to occupy the island and consider his own proves it.

The dream-like atmosphere of the later parts of Ang Lee's *Life of Pi* signals Pi's introspection. The water of the sea in a way mirrors that introspection and acts like a symbolic portrait of the self.

In the movie *Lord of the Flies*, The audiences in the beginning are introduced, that quickly escalates into chaos, when the children start coming together as a group. This undermines immersion and emotional response in favor of intellectual engagement. The audience is meant to remain at a distance from the events that are depicted, and to appreciate them rationally if not emotionally. The intention of film like this is primarily to be understood and not mainly on experienced. It requires analysis, not always intuition. The aspects of savagery and civilization and the posing questions of those terms is constantly present, not only through Golding's discourse style but also through the narrative events. Although savagery is literally depicted in virtually most of the scenes, civilization is only revealed as an absence or something that was present or that will be present in the future, constantly undermines as hypocrisy or dehumanization. The perfectly choreographed hunting and smearing of the blood scenes in this context becomes the elimination of civilization and regression into savagery. The film also questions morality and guilt to some extent.

5. Juxtaposition of Poetics

The process of juxtaposing the poetic system of the two modes of storytelling as mentioned earlier is an important factor.

The aim of the comparison in terms of methods and functions are essential even if it is challenging. It in fact paves the way to explore at what point the process of the transposition intersects with other texts and how the intertextual elements are integrated into the film. Intertextuality, as it has been defined, is not about including all the texts that are relevant are necessary but on modes of engagement and recognition of patterns of the original text. The context of socio-historic is an essential element to understand the poetic transposition. These descriptions allow for a comparison on common analytical ground. The fact that the elements of are intervened, allows for a parallel examination of the strategies of multi- medium transposition. The focus is to understand a system that brings the two works in search for connections between them without assuming specific strategies of transposition but by identifying the ones that were analyzed. Juxtaposition aims at offering schematic account of the dialogue between the two works. As mentioned earlier, the film shares a number of preoccupations with the novel but not always to the same degree, and often with different priorities.

The novel *Robinson Crusoe* for that matter offers quite a critique of colonizing practices while the film by Hardy and Miller portrays the same but the intensity of sympathizing with the colonized may not be effective because of the role played by Pierce Brosnan who was indeed an icon. In both modes, it can be argued that there is endorsement of colonialism and imperialism respectively. In both cases the concept of civilization stems from the protagonist's ideal of work and efficiency. Furthermore, the concept of colonialism is partially depicted in the novel which is quite effective as the character Friday is portrayed as a 'black' native. The main difference between the works with reference to the ideological context, is that while the novel shifts from a critique of colonizing practices to a discussion of human nature in terms of savagery and civilization, the film builds to a more sustained aspect of survival and co dependency in general. Furthermore, the novel's 'civilizing mission' does not have its explicit counterpart in the film. Savagery is portrayed, but not juxtaposed to notions of civilization.

Yann Martel's *Life of Pi*, in both the novel and the movie version, Pi is devastated and heartbroken when he comes to learn that his family is leaving their hometown of Pondicherry, India, and heading to Winnipeg, Canada, but Lee in the film takes the liberty of adding a character and gives Pi a love interest to cater to the audience, who does not appear in the novel. In the movie we can see that Pi's parents are seen concerned to find that he is practicing all three major religions namely, Hinduism, Christianity, and Islam all at once. Pi's mother is seen asking him to work for a dance class so as to take his mind off of things, and there, one of the dancers catches his eye. He is seen following her and her friends one day after class and is caught off guard when she confronts him directly. Pi manages to smooth things over and takes her on a tour of his family's zoo. The two eventually form a strong bond, making Pi's move to Canada much more difficult .focusing on the poetics, it can be understood that it would be more accurate to say that both novel and the movie for that matter work through gradual abstraction with similar aims but different ideological priorities to suite the readers and the audience.

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Lord of the Flies by William Golding was in the lime light for some time as it was banned. One of the major differences that can be observed that Simon is described as dark in the book but is portrayed as fair boy in the film. In the novel it is a ship that passes by whereas in the movie it is the plane that flies over. One of the major difference that can be notice with reference to the novel and the film would be the last scene where in the movie, the navy officer doesn't speak at all. Though there are minute differences, the film follows the novel very closely for that matter.

The Swiss Family Robinson, by Johann David Wyss and Johann Rudolf Wyss focuses on and revolves around family relationships. Though the Robinson family is stranded on an uninhabited tropical island, the members are never seen questioning their ability to survive together as a family. In fact, the more turbulences, the more they learn and come closer and grow together as a family. The closeness of the family is emphases throughout the novel and the father is seen as a role model. His skills are put into use to keep the family intact. The novel and the movie for that matter is based on their faith in God and in themselves. Though the movie follows the storyline of the novels, there are few things which has undergone changes in the course of adaptation. In the novel, Wyss mentions four children Franz, Jack, Ernest, and Fritz. While in the movie there are only three brothers: Franz, Ernest, and Fritz. It can be noted that both the book and movie have two dogs. In the book, the dogs are named Turk and Juno, while in the movie, they are called Turk and Duke. One more major difference would be the role of Pirates in the movie, while there is no mention of pirates in the book. In the book, there is a girl called Emily. On the other hand, there is a girl called Roberta in the movie. This is an example of the film's attempt to expand a discourse that was less pronounced in the novel.

Both the novel and the film are systematically structured to build interpretations with significant differences. While the film focuses on the questions of interpretation, the novel on the other hand questions the quest itself.

6. Examination of the Storytelling Process

The function of the novel in the first place is storytelling and hence it is obvious that the examination of the storytelling process is the first priority. Defoe's narration style in *Robinson Crusoe* focuses on rendering the story rather than explaining the events of the story. Defoe as a narrator is always at a distance from the reader and therefore potentially unreliable as he gives space to the protagonist to take charge of his story.

The film on the other hand also works through the narration part but the distance between the character and the audience is less focused. The importance with regard to framing narrative is essentially less and that in fact has different effect on the audience. The movie does not clearly show the history of the character and it is clear that the movie is his story but the attribution is only explicit in the voice-over or the gist at the beginning as to who he is and how he was. The distinction between objective and subjective view is more problematic than in the novel. The story telling conventions are questioned in the movie, but without the mediation of Defoe for that matter. The story telling process is not directly addressed as in the novel but, maintained. The function is shifted to the formal aspect of the work. One might very well argue that thematic preoccupation of the movie was mainly to achieve the desired distance of the viewers from the story and not otherwise.

Furthermore, in Yann Martel's *Life of Pi*, Martel's way of telling the story, is almost parallel to the main narrative of the film by Ang Lee, serves as another examination of the storytelling process, one that more closely resembles the novel's discursive strategy and clearly follows the narrative structure almost to perfection. The viewer is offered a view of the reconstruction of a story but in this case it is Pi's story rather than Martel's. Significant in that respect is the fact that Pi in the film is chronologically present right from the beginning taking days into account and his daily routine.

With the interpretations through novels and by the movie at this point, it is possible to offer an opinion on which interpretation of the novel has been embraced by the film. A revisiting of the novel after understanding the process of the transposition seems to offer a sense of greater facility of interpretation. That is not to say that the reading suggested by the film is correct in any definitive sense, but that the common ground between the two works becomes more pronounced than their unconnected elements. The organization proposed by the adapter on the multiplicity of interpretive voices on the original text highlights the ways it can be approached for the study.

Golding's words in *Lord of the Flies*, clearly command the story in both the novel and the movie. His dealing with the characters is more subjective and hence harder to question. Seen from this light, Golding's contradictions can be attributed to his change of mind with regard to the characters, the realization that the natural instinct is close to savagery gives him access to a more profound debasement through the mention and use of the darkness in the movie. A detail from the novel also favors this interpretation.

7. Poetics of Nature

Todorov (1997) states that what poetics studies is not poetry or literature but poeticity or literariness. We understand that in the production of the novels certain principles are inherent and these principles become the poetics of the novel. The paradigm is very essential, every writer sets his/her own paradigm creating a boundary for the novel. The boundary thus created makes use of the poetics of the particular author which enables us to understand the text better. As Axelrod (1999) say "to understand better what text may mean both diachronically and synchronically." Many authors have used different poetics to suite their paradigm. The poetics of climate/weather has been effectively used by many authors. Emily Bronte is one such, who has used the poetics of climate in "Wuthering Heights". As the name itself suggests, wuther, the sound of winds. The characters of the novel and the disturbing weather have been juxtaposed brilliantly. The novel Robinson Crusoe can be examined from the point of nature as a tool of poetics. From the very beginning of the novel, Crusoe is obsessed with sea faring and ventures out again and again into the sea. Every time he is on a voyage, the sea is described as being rough, the word storm is used repeatedly. "All the while, the storm increased and the sea went very high." (p.6). when he is on the moors with Xury, the author gives a clear description that the land is not worthy of habitation and the only inhabitation were wild creatures. This could also suggest that the author intends to give the reader a glimpse of the adversity that was to come, prior to the occurrence of the main event of the shipwreck through an identical environment. The first, approximately hundred of the novel describes the fury of nature in one or the other form. After the first quarter of the novel, the disturbances in nature is less described. The unrest in nature could also be depicting the inner turmoil of Crusoe, his obsessions, his guilt feeling, his superiority complex, not believing in God. At the end of the first quarter of the novel, he falls sick, it

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could be attributed to the rough and tough life he has to face. “Very ill, frightened almost to death” (p.90), suggests that he was very sick. He then experiences some invisible power in nature and turns towards the Bible. “I took the Bible and brought with me to table.” (p.97) He falling sick and then picking up the Bible, clearly suggests the state of ‘catharsis’ after a tragedy of shipwreck as Aristotle says that tragedy is used to arouse pity and fear which helps the character to cleanse and then ends in a state of catharsis. Crusoe then emerges as a differ person who learns to turn himself to the nature and environment around him. Defoe uses the seasons namely, raining and dry spells, the weather is studied mentioning the latitudes and degrees, the breeding season of the tortoise is mentioned, “I found three score eggs” (p.89) which is recorded in his dairy as ‘June 16’ (breeding season for the tortoise is from mid May to mid July). Growing of crops, plowing the field, sowing of seed after the rains, all the aspects of nature have been used. From this we understand that Defoe effectively has used the poetics of nature to his benefit in the novel.

In Life of Pi, it can be observed that in part two, which says Pacific Ocean, up to part three, which is referred to as Benito Juarez Infirmary, Tomatlan, Mexico. Martel takes us along this section of part two focusing on the sea, Pi and the Bengal tiger. The number of storms, rain, hurricanes against the backdrop of the sea encapsulates Pi from which there is no escape. His faith in god is put to test against all odds of nature. In other words nobody can control nature nor establish authority and command over it, it has to take its own course. Day and night becomes similar to Pi. Comparing nature to daily life is another poetics that Martel has put to use,

“The sea roared like a tiger, the sea whispered in your ears like a friend telling you secrets. The sea clinked like small change in the pocket. The sea hissed like sand paper working on wood..... like some vomiting”. (p.215)

Observe that both the comparatives are from the nature, the sea is compared to the roar of a tiger, whisper, clink of change, sound of the sand paper, vomiting. The comparing of the lightening which strikes the sea looked like white roots, “A great celestial tree stood in the ocean”. (p.233) Here lightening is compared to a in the ocean and both are elements from the nature. The adversities of nature are used against the main character to create tragedy (Aristotle). He sees a ship and rejoices and feels he is close to salvation but he misses it. He loses everything, “Everything suffered weather beaten – all became worn, stretched, slack, cracked, dried, rotten, torn and discolored”. (p.238) It is here that he totally surrenders to god, when he is almost close to death. He postrates his body and soul before god and awaits death, “I will die today”. (p.239). He begins to hallucinate and when all hope and strength is lost to fight back nature, he sees salvation in the form of the botanical island which becomes a life saver. At this point the catharsis is archived and it can be observed that in the next chapter he reaches the shores of Mexico. The poetics of nature is brilliantly put to use by Yann Martel.

Golding has been successful in using the nature as one of the mode to tell the story. The underlying meaning has its own connotations. The novel opens with the boys coming out of the jungle and in page one, he describes a bird, a vision of red and yellow which had a witch like cry. The cry itself suggests something wild and unnatural is going to take place. Closely upon the phrase, “Darkness of the forest”, (p.4) relating them to the dark forest suggesting something wicked is to come. The palm trees that stood still making a green roof, the clean clear water to the bottom. Which was an

incredible pool suggests that the island was a pristine beauty untouched by civilization. But the moment Ralph uses the conch to make the harsh note, he disturbs nature's peace and tranquility. The sound echoes through the forest and a black cloud of birds rise from the tree tops frightened and something squealed under the growth of the grass. Nature was completely disturbed. All the above suggest that the boys were not in tune with nature. Further, they gather wood and light a fire, the thin trickle of smoke turns into a tiny flame, which later flaps higher. This could be an initial hint of the author for the forthcoming devastations. Fire is a useful element but when misused it can cause ruins. The jungle was rich in its resources – fruit trees which were an easy meal for the children, “flowers and fruits grew together and everywhere was the scent of ripeness, booming of millions of bees at pastures, double handfuls of ripe fruits”. (p.58) The pair of gaudy butterflies that danced, bright fantastic birds, the bee sound, crying of seagulls (p.59), all refer to the beauty of nature when the boys set foot on the island.

Darkness, silence, shadows are the words repeatedly used by the author to evoke suspicion. The clouds, bulging towers, tormenting heat, the butterflies which deserted the open space, where the obscene thing grinned and dripped, black blob of flies all these words suggest something inauspicious, danger, fear and savagery. The forest catching fire and the flames compared to “demonic figures....rushed howling” (p.157) and the draining of color from the water and trees, the wind which blew suggesting storm and downpour of rain after Simon's death points to total chaos on the island. The whole place was in ruins, the Greenland had turned into a burning wreckage, the fire had swallowed everything noisily. (p.229-230). The intricacy with which Golding blends nature to the mood and requirement of the story is noteworthy.

The Swiss Family Robinson revolves around nature where the narrative and the nature go parallel until the end of the novel. The entire theme of the novel is on how man can live in harmony with nature, and that nature responds by being bountiful in its resources. Exploitation is not put to work in any part of the novel. The rich flora and fauna, the description of the forest, the variety of trees, the living species of cows, ass, dogs, ducks, geese, pigeons, fowls show the richness of the island. The grooves, the coconut trees and their use, sugarcane and the preparation of wine, cultivation of crops like barley, wheat, oats, beans, millets, lentils and maize. The family flourishes making use of the natural resources. The novel conveys that nature is kind and bountiful and the resources can be harnessed to provide comforts but never should be misused or exploited. Each member of the family is actively involved in developing the habitation around the place they settle down making use of the resources available on the island. It is a novel of nature, hardwork, love and devotion. They learn to live in harmony with nature.

In all the four and the movies the poetics of nature has been put to use according to the need of the situation and moods.

8. Conclusion

Through the close reading and examining of the two forms of narration, it can be said that they are two different genres with similarities. The findings with regard to poetics in this paper in brief can be listed as: The narrative of the two media is very different on a microscopic as well as macroscopic level, but very similar through a microscopic analysis of storytelling process. Both the mediums deal with contemporary issues of survivality, society and civilization. The movie's ambiguity can be

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mitigated by recourse to the novel's structure and poetics. Hence the concept of "To tell a story differently is to tell a different story" holds good here. Since all the novels are cast-away novels, the attempt to examine poetics from the perspective of nature reveals that the novels and their adaptation to movies have been developed in a close relation to nature.

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