

## Chapter I

### Introduction

This study is an attempt to analyze *Life of Pi* by Yann Martel, focusing on the use of signs in a structural system. Piscine Moliter Patel, the protagonist of the novel, is interested in undertaking a journey from his childhood to explore the connection of human life with the issues of spirituality and metaphysics. The protagonist of the novel tries to perceive the meaning what he comes across by applying the principle of sign system. He means to use it in his practical life. In the novel, the protagonist claims he understands the meaning of the signs that the animals accompanying him during his voyage. That makes communicate to him, explores issues of spirituality and metaphysics from an early age based on symbolic language. It means that the intention is seen not through legal order connection to entity but in understanding it as any of connection. That is as any of sign method.

The structuralist approach recommends that the workings of social values can be understood in terms of their relationship to a boundary system. It also emphasizes literature as a system of sign, and symbols in which the meaning is constructed as a result of the signs and symbols used to convey it. It views literature as a system of signs and symbols in which the meaning is constructed through the relationship between them.

Structuralism appreciated admiration in the 1950s and 1960s in both European and American literary criticism. Structuralism emphasizes on the creation of symbols which is a portion of language. According to Ferdinand De Saussure (1857-1963), the signs of language are uninformed, in the sense that the relation between their physical and symbolic difference of each other. According to Saussure, a sign is not a connection between an object and a designation but between an idea and a

sound.

Martel's *Life of Pi* was published in 2001. The novel is recognized as a motivating work. The story brings the literary critics from the objective of the words to the connotation in each word. Plot and the main character are the strength of the novel. When Pi Patel can endure the large twister and defeat the cougar chosen Richard Parker. Piscing Moliter Patel is the combatant the one has an endless being. He raises up and gets innumerable communication about the insight of existence when he is imperiled. He is a shining lad. When he was a primary school youth, he experienced about erudition and arithmetic. His life is so stimulating expected acknowledged from the offset to the conclusion. He signifies the scholars about welcome integrity as a young fellow the one continually gets many hinderances but all occasion he escapes from the hinderances. The accident performs when he caught a send accident. As welcome kin certain to move from India to Canada, he faces unrepayable disaster. In the middle of the sea welcome send is humiliated by an immense storm. There, he loses all family members which is the climax. Meanwhile, he is escorted by Richard Parker, a tiger. Pi is taught to face the adventure by Richard Parker. Also, they used symbolic language to survive. When the family decided to move to Canada from India, Pi encountered many difficulties in the middle of the ocean. As a result of Pi, Richard Parker becomes a friend instead of an adversary.

Pi, the young lad, who survives a calamity in the ocean is dashed into a heroic voyage of venture with finding. While surviving in ocean, he creates an unpredicted link with another fighter Richard Parker, a fearsome Bengal tiger. Both have associated with each other. They use symbols to survive. They create their own language. Acceptance of faith is obviously a foremost theme in the novel. It emphasizes Pi's devotion to God throughout. The belief that God loves him is at the

center of the novel. In the novel, the ideas that are observed talk about the language created by the protagonist and his friend to survive life. The symbolic language created by them is their private language.

### **Martel and His Works**

Yann Martel was born in 1963 in Salamanca, Spain. Though he was born in Spain, his parents were Canadians. He has spent a great deal of time traveling as an adult, visiting a variety of places around the world. He is awarded for his outstanding literary works by many readers. He has composed books that have come in in addition to 50 nations and achieved Man Booker Prize. We find not only welcome book, but more innumerable novels, that have enhanced the paperback books everywhere the realm. They have convinced in addition to twelfth heap copies general and gone in addition to a period on the New York Bestseller list. Martel is also the author of the books *Beatrice and Virgil*. It is an accumulation of stories inscribed by Martel. He did not stop writing until he gives up his life.

Martel only uses a natural knowledge when he put down something. He has a revelation from different religions like Hinduism, Islam, etc. He thinks that any individual can also comply with one-of-a-kind religions at the identical time and he capability these in Pi's life. Martel trusts that every literary work is an ardor of person. It can bring to readers about the novel's notes. Some notes perchance get misplaced due to the fact that all readers do no longer make ride with every and each word, which can narrate whatever about the book. Consequently, he desires to fascinate the readers extra passionately. He contemplates if each and every writer has a satisfaction in their works so that their works will get a pleasure and a satisfaction.

Martel published *The Facts Behind* and *The Helsinki Roccamatios* and Other Stories, a series of 4 quick stories, in 1993. It admitted warm quintessential reception,

although it did not put on promote. His first novel, efficiently, used to be established three years later, to extra combined reviews, and to correspondingly small sale. It is an imaginary autobiography of the first thirty years of the narrator's existence and consists of two spontaneous gender changes. He would in no way be unsecured man and given up after these two dissatisfactions. He went to India to work on a third novel and parent out where his lifestyles were headed. He shortly realizes the novel he was working on was once going nowhere. However, then he comprehended something he had read about years before, and the notion for *Life of Pi* came to him. *Life of Pi* was once mounted in 2011 to warm. Although extremely mixed, crucial reception, and, alongside with triumphing the Man Booker Prize, became an international best-seller.

Many critics adored the novel's ability to put up disbelief even as it tells an amazingly fantastical tale. Those who disliked the book most regularly referred to what they saw as Martel's heavy-handedness with the difficulty of belief in God. They considered to underestimate both literature and religion. However, *Life of Pi* gained 2002-man booker prize has been translated into 40 languages. He managed the probably controversial non-secular material. At the peak of the novel's popularity, there was a short-lived offense involving an accusation of plagiarism. Martel has confessed that his designation of the assumption after analyzing an overview of the English translation of Moacyr Scliar's *Max and the Cats*; the Brazilian press accused Martel of cribbing that book. The resemblances between the books, however, are less, and nothing came of the imposes. He is currently based in Montreal, although he often lives internationally. In 2002 and 2003, he worked as a professor in the Department of Comparative Literature at the Free University of Berlin, Germany.

## Literature Review

*Life of Pi* in mid-2002 was preceded by its publication in Canada in 2001 and the U K in early 2002. In U K, *The Daily Telegraph* (London) criticized it as a novel that “never really comes alive in the emotional sense” due to its concern with pursuing “a series of narrative questions and solutions.” Nonetheless, it praised Martel’s book as a “hilarious novel, full of clever tricks, amusing asides and grand originality” (34). *The London Observer* echoed this praise in saying that “Martel has large amounts of intellectual fun with outrageous fable” as he creates a book that “dramatizes and articulates the possibilities of storytelling” (34). *The Guardian* continued this theme of praise for the book's fantastic nature by calling it “an edge-of-seat adventure” and an “enormously lovable novel is suffused with wonder.” However, the reviewer slightly tempered this sense of fantasy by noting that Martel’s narrator “has a believer's skepticism about reason” (34).

In a review for the *Nation*, Charlotte Innes wrote, "If this century produces a classic work of survival literature, Martel's novel is surely a contender." Innes also noted that, although Martel follows a well-established literary structure, he both "infuses the genre with brilliant new life" and "restores one's faith in literature." Gerald T. Cobb, in a review for *America*, expressed a similar sentiment, calling it "a book that reinvents the lost-at-sea novel in quite striking terms." Cobb also described the work as "gripping and unforgettable." Roberta Rubenstein, writing for the *World and I*, called the book "a wonderful adventure tale whose originality, imaginative detail, suspense, and immediacy will keep you turning pages breathlessly until the very end." Rubenstein described Martel's writing as "vivid, witty and profound," and noted that the author "pushes the reader to see higher and further and differently.

In a review published in *Book*, Paul Evans called the novel "a work of

wonder" and proclaimed Martel "a limpid stylist with a flair for the poetic." Francis Henry King, writing for the *Spectator*, called the work "a book of sometimes perplexing, often disconcerting but always remarkable originality," further noting that the book is "rich in incidental treasures of style and thought." Gary Krist, in a review for *The New York Times*, called the book "extraordinary," though he conceded, "There are times when Martel pushes the didactic agenda of his story too hard."

In a review for *Time International*, Bryan Walsh observed that the premise of the book "could easily become precious, but Martel saves his novel from saccharine whimsy by grounding it in hard reality." Still, Walsh felt that the book is "a bit overballasted" by Pi's survival at sea, and concludes "inevitably, boredom leaks into his story." In a review for *The New York Review of Books*, Pankaj Mishra pointed out two flaws in the novel. First, he noted, "Some of Martel's descriptions of religious practices in India carry the whiff of an encyclopedia entry, or a tourist's scrupulously kept journal." Second, he argued that "Martel is unable to reveal adequately, after the flurry of colorful religious information in the early pages, the precise nature, or vacillations, of Pi's faith." Even as critics generally praised his novel and sales of the book skyrocketed, Martel found himself at the center of a literary controversy. Although he never hid the fact that Moacyr Scliar's book *Max and the Cats* provided him with the fundamental scenario of his book--that of a young man trapped aboard a lifeboat with a potentially man-eating great cat--some members of the literary community cried foul at the similarity.

In a 2002 interview with *The New York Times*, Brazilian author Scliar expressed the following opinion on the matter:

In a certain way I feel flattered that another writer considered my idea to be so good, but on the other hand, he used that idea without consulting me or even

informing me. An idea is intellectual property. Martel's supporters point out that, according to the law in many countries, ideas are not protected by copyright--only the actual artistic works are protected. The two novels, they argue, are markedly different in nearly every way other than the similar premise. The controversy appeared to subside soon after, and as of 2006, Scliar has not pursued any legal action against Martel or his publisher.

As stated in *Los Angeles Times* by France Lin, "*Life of Pi*" is "a story to make you believe in God." Like Roberto Benigni's "Life Is Beautiful," it is instead a story to make you believe in the soul-sustaining power of fiction and its human creators, and in the original power of storytellers like Martel.

God is omnipresent and there is some connection between living creatures.

In a review of book *Life of Pi*, Nanthika remarks, "Interviewing the story, the theme is devoutness, religiosity, self-perception, a family trait and the love of animals. Nanthika suggests about the religion and culture of human beings the strong relation between family members is clearly mentioned there."

Emma Hartlely looks at the novel in deconstructing theory. She perceives *Life of Pi* an appealing book about supernatural power. She states:

This blurring and blending of identities also occur within each of Pi's two stories. In the first, it takes place in the section that deals with Pi's meeting with the blind castaway who, not incidentally, is, as Mr. Okamoto points out, like the cook, a Frenchman. (332)

Read without reference to Pi's second story, this episode is quite incomprehensible. It is also the only part of the first story that is not written in the realist mode. Exploiting, instead, the techniques of absurdist theatre, it highlights the fundamental absurdity of

human existence by narrating the chance meeting of two blind castaways in the middle of the Pacific Ocean.

The novel makes us believe in God. It claims one trust on supernatural power or ask ourselves why we don't. God is infinite and omnipresent. Karim Aly S. Kassam reviewed *Life of Pi* in human ecological analysis. He says that the novel is adventurous and fantasy. He states that the notion of diversity asserts a pluralistic world - an earth made up of relations between many interacting things. Conservation of diversity is not just an ideal to strive for, but a practical necessity. In fact, in the twenty-first century it is urgent for the survival of humanity and all life on this planet. In this regard, with the statement made by Kassam the most important thing in diversity that supports the livelihood of people. Diversity of plants, animals, location and places, culture, social organization, technology are important things for the humanity as a whole. For me destruction of diversity is the destruction of humanity. I argue that homogeneity is static and diversity is dynamic. If we look at global politics today, they are fighting for homogeneity, but they speak about diversity. By heart they do not accept diversity or the co-existence of others and they try to kill diversity.

In the Novel, zoo was taken as 'the source of pleasures and paradise on earth'. It is because even in a small area many different animals of different habitat can be observed. People can learn a lot about them. However, the animal would like to be free at their habitat. In a religious context, different religions can live side by side, on the name of God they work in different ways the world becomes diversity of religions and colorful with fares and festivities. The author has effectively used allegory to raise important questions about faith, religion, and meaning.

A wide-ranging criticism has been made about *Life of Pi* since its first publication in 2001. Apart from criticism mentioned above, there are many dimensions of the



text that are still unexplored. This study is an attempt to analyze the book in the perspective of structuralism of Ferdinand de Saussure. Though, most of the earlier critics want to declare the journey of Pi as the symbol of foolishness, irrational thought and imaginative only, the study aims to explore his journey as young man's pursuit to his struggle for living, using symbolical experiences as he uses different symbols.

### **Outline of the Study**

This study deals with the journey of Pi where he faces many obstacles and difficulties and gets rid of them by using languages which actually doesn't mean verbal or written. He uses symbolic language. He performs many actions to stay alive which also can be considered as language. His journey would have found unimaginable for normal life. His friendship with Bengal tiger is unbelievable.

Actually, language is arbitrary. It is the presentation of our imagination too. So, we can create our own medium to communicate each other. Here in the novel also we see such glimpse between Pi and the tiger. The understating between them can be called as their private language. The private language which can be understood only by Pi and the tiger Richard parker.

Language can be in any form. Sometimes, even color indicates as language. For example: Astrology says orange color as lucky color for all. The writer also uses orange color materials to rescue Pi from danger.

Meaning is not perceived through the relationship of the words. Rather, we understand the theme because of its concept. Therefore, the struggle in our life is also the product of sign system. Syntagmatic relation can be analyzed through the concept not through the collection of words.

## Chapter II

### Structuralism and Martel's *Life of Pi*

#### Introduction

In the 1940s and 1950s, the idea of structuralism was proposed by the very well-known French philosopher Jean-Paul Sartre. In 1960s, the framework of existentialism was stimulated followed by structuralism. Structuralism was superior and grew to be big in France but later was acknowledged as an established linguistic theory. The structuralism comprehends singularities using symbol of language. We don't find any language behind language. No meta language describes the meaning of the language. In the prior stage, 'The Elementary Structures of Kinship' (1949) of Claude Lévi-Strauss was the major effort, which was based on the structuralism. From the time period of New School of New York, Lévi-Strauss was acquainted with Jakobson, when the Second World War was started, both of them were predisposed by the war. Jacques Derrida and Roland Barthes compensated a courtesy applying structuralism to literature like all other disciplines. Structuralism used to be replaced by means of the antinomian movement which used to be additionally referred to as in France as post-structuralism via the 1960s.

Later, poststructuralism would end up multiplied as postmodernism. Post-structuralism is the concept of philosophy within the English philosophers, the literary corporations and the philosophers of France who absorbed on the philosophical response to the enhancement of the structuralism, characterizing humanities disciplines. Some other critical thinkers were desiring to select the learning of postmodernism, including deconstructionism- Gilles Deleuze, Hélène Cixous, Jacques Derrida, along with Michel Foucault, Lyotard, Julia Kristeva as well as Luce Irigaray. In comparison, hardly ever Derrida and Lyotard in France would be connected with

respectively deconstruction, and postmodernism. In the field of library science put up structuralism has been talked about the countless more facts, Radford, Da, Radford & Radford and also Tredinnick. The study presents an ordinary thinking of the above-mentioned principles.

Within structuralism, early or late, wholeness precludes the “max-min” intellectual project as an objective of the theoretical enterprise. In its place, as seen above, structuralists struggle to account for a complete audit of the social setting. Historically-special parameters, temporary constraints and other idiosyncratic features of a given economy are welcomed in structuralist analysis, enhancing rather than detracting from its theoretical prestige. In this, structuralism runs skew to the project of the neoclassicals and in this regard, it is dicot even to contemplate any sort of convergence as suggested by Dutt.

Structuralism is the foundation of linguistics and centers on language-structured manuscripts. This builds more logical and scientific structure of language. Poststructuralism, on the other hand, takes a more philosophical view of emotion, and even linguistics can question everything. Poststructuralism begins to offer some ideas about postmodernism as well as modernity. Poststructuralism has been observed to be influenced by both liberal humanism and structuralist movements, after which ideas are adopted by all movements and mutual combinations. Post-structuralism emphasizes the authority, interpretation, and meaning of the author, while structuralism focuses on the structure of the text, not on the message. In this context, structuralism attempts to assess the underlying structures of literature, anthropology, history, language, and psychoanalysis in different ways, and to study the relationship between them, without trying to identify those foundations, but post-structuralism focuses entirely on for identifying and illuminating the ladder implicit in recognizing

binary oppositions that often also express structuralism, as well as Western metaphysics.

### **Structuralism and Literature**

Structuralist analysis of the literature comprises some Russian Formalists as Jakobson and mostly French writer who apply to literature the methods and analytic terms developed by Ferdinand de Saussure in his *Course in General Linguistics*.

Structuralism considers any cultural phenomenon as social organization or signifying system involving of a self-sufficient and self-determining structure of inter-relationships (*A Critical History of Literary Theory since Plato*, 326).

Meanwhile, language is a self-sufficient system, the subjective purpose and wishes of its utterers do not regulate meaning. It is the linguistic system as a whole, which produces the meaning. Literature is watched as separate from all other uses of language, since only literature makes us conscious of the true nature of language.

Then, the linguistic model is triply pertinent to literature.

1. Literature as a system of the second order, using as an intermediate link the structural system of the language of the first order.
2. Literature itself is evaluated according to the model of language theory.
3. Structural critics often apply a variety of linguistic concepts to an investigation of a literary text, such as the distinction between the phonemic and grammatical level or between paradigmatic and syntagmatic relationships.
4. Some critics look at the structure of a literary text on a grammar model in a well-formulated sentence.

*A Critical History of Literary Theory Since Plato* describes structuralism as an attractive theory to some critics because it enhances a particular objectivity, scientific

objectivity, to the realm of literary studies. The book criticized early literary achievements as purely subjective / impressive. In structuralism, the text disappears individually due to looking at patterns, systems, and structures. Some structuralists suggest that all stories can be drawn as variations of some basic global narrative pattern. In this way of looking at the novels, the author cannot be retrieved because the text is a function of the system. The romantic humanist model holds that the writer is the foundation of the text, the creator of the text, and consequently the beginning or ancestor of the text.

Structuralism, on the other hand, argues that there is no origin in any kind of sentence, or in any semantic system, and that the author only lives in an existing structure that allows a particular sentence to be created. Hence the idea is important that “language speaks us”, what we perceive as our originality is simply our recombination of some of the elements in the pre-existing system.

Hence, every text, every sentence we speak or write, consists of what is actually written. By focusing on the system, itself, in simultaneous analysis, the structuralists cancel our history. The structure is universal and therefore timeless. Structuralists cannot explain change or development. For example, they are not interested in how the literary form changed over time. They are not interested in the production or consumption of the text, but only in shaping its structure. In erasing authors, individual texts, readers, and histories, structuralism poses a major challenge to the tradition of "liberal humanism" (327) in what we now call literary criticism. Ferdinand de Saussure founded the theory structuralism. He rejected the idea of language as a collection of words accumulated over time whose main function is to refer to things in the world (Selden, 63). Actually, expressions are a signal which has two aspects; the signifier and the signified. Here, signifier means what is written or

spoken and signified means thought. This skill that which means is no longer perceived by words in relation to something, however by means of appreciation it as section of a gadget of relations, as phase of a device of symbols.

In practice, structuralism is used to analyze the shape of the language of a sentence. But now we can use structuralism to talk about discipline, especially literary works. The language human beings communicate determines what they suppose. In other words, the idea of one language can be expressed in another medium.

### **Structuralism as a Creation of Sign System**

Saussure divides symbols into twofold features. First is the moment we can see or hear. Really, we can imagine the signs that each of the senses can access. For example, Chanel's laboratory technicians have important receptivity to minimize subtle differences in scent. In this case, they are literally scented "readers" or "interpreters" as long as they can recognize the slightest difference. Therefore, if we can see, hear, touch, taste, or smell we can understand and perhaps have a sense of humor. Audio and visual signals are important because they are the types of symbols that make up most of our known languages. Such signs are oral signs. The working part of the signal is the section we see or hear. We can better recognize this by using searching at a phrase we do now not be aware of - a phrase from a language we do not know, perhaps. All we get is its marker. The following symbols are the first-class measure we can make for a word in a foreign fictional language: bulk. It's a token. Previously, however, be aware that a positive amount of content does manifest - the externality is already section of the remark and the reality that we understand it as a mixture of repetitive symbols already gives us a possible clarification. And, terribly, even though we only saw the place, we immediately realized that in our heads - not really but that part of our brain listening to the sounds took a look at the missing word

and heard something again.

What is shown is what these visual elements mean to us. We now in reality identify that some symbols mean very special matters to one-of-a-kind humans at special instances. The word "cat" in one instance may mean "ginger monster" but to me it means an insulting old softy who runs his business innocently. So, what is said continuously is an additional meaning for the commenter. Generally, we humans do not have to work hard to understand indicators. The foundation was made before-- that's why "cat" so close means what it means. One of the most important aspects of structuralism which explains the symbolic system in creating language. Among symbolic system, the language has a special place to recount its symbols to every part and every category of human involvement.

The symbol is a collection of two rudiments: for example, a red light and the concept of STOP! But there is no significant construction between the two - it is accurately predicted. You can visualize a community where the red light means GO AS FAR AS YOU CAN! Even in a single community or system of signs one display can mean many things; a red light may mean 'prostitutes are near'. This last image is important, because it clearly illustrates one of the building ideas; that meaning is never 'inside' the display - whether it's light, or poetry, or word. Definition depends on the framework - the red light that flashes over the highway will probably stop; outside the house in a prominent place, it may appear to be a brothel. Saussure said this in a way that sounded strange, for the first time at least. He said things have a meaning because of what they are not. The letter 'A' is valid because it is not the other letter of the alphabet. The word 'dog' acts as a signal because it is not a word 'tog', 'log', 'fog' or 'education'. This, it sounds a little funny; that the word 'dog' works because it is not the word 'cook' but you can see his point that the meaning is well defined as a sign.

The two most important implications of this theory are: That definition is not within something, but is the product of a relationship group, which is often misinterpreted. And that we do not have direct communication in language to be sure of ourselves. Although, we try to connect with the facts; always in language or other symbol systems.

Structuralism is well-defined as a former information; it is measured as a relative to a boarder system. It grips that all human action which produces even awareness and beliefs itself. These are created an unnatural and in specific that the whole thing has meaning because of the language system in which we function. It reproduces on symbolism as faith on God, believe in God. It straightly demonstrates the symbolic of God and faith.

The meaning does not depend upon the referent but rather it ascends out of the disparity relationship between the signifiers. There is no essential relationship between sign and realism. Thus, language is illogical. A sign can give no sense in loneliness. Language can be understood through the study of sign. And so, we are in the area of semiology (study of sign and sign using behavior). Language also denotes to the system of sign that is the arrangements of sounds and words through which speakers share knowledge. Language is not only spoken word by people but also a social phenomenon where we study individual behavior.

The relation of text and meaning is based on the external structure. Such structure is worried with pattern fundamental design of meaning to the code and decodes the text. It is concerned also with relationship among rudiments in the text. We have to dissect them and associate them. Therefore, it fits sum or completeness. Consequently, it is a structure. The structuralist appears at the section of the machine and the policies that make that system work, without liking any particular content



material. An indicator, similar to a coin, which is measured unaccompanied, is only related to its symbol; when measured as portion of a structure, the display has interactions with other monitors in the system. The most essential relationships between the moderators in the system, the relationships that make it important, the information of the difference. One display has a meaning in the system, not because it is associated with something marked but because it is not an additional comment in the system.

### **Private Language Used in *Life of Pi***

In this world, people have many problems that need to be addressed. Some of the problems that appear in a person's life are social problems, economic problems, political problems, and sometimes your problems come from the person himself or herself. Problems make people think about how they can cope with problems and can be patient in their lives. People use different languages to deal with problems. Their language can be problem solving means, so that they can solve their problem and be able to persevere in their lives. Language and life are reflected in human life. We can see this in *Life of Pi*.

Martel tries to explore the experience of a young man in the book. I examine the main conflict in his *Life of Pi*; which is Pi's struggle to survive after he is stranded on a life boat in the middle of sea. In the text, we find protagonist walking spiritually still respects the atheist because he seems a kind of believer. Regarding his behavior and belief, we may have several reservations. Only verbal language is not a means of communication. Nature and wild animals actually do not communicate through verbal language but they symbolize things to our understanding. This is also a language. There is some connection between living creatures but everyone does not realize that. We do not need only words, sentence, paragraph and explanation to understand each

other. We can use some other language. If necessary, we can create language. The protagonist expresses his feeling with the tiger. The tiger listens to him. This emotion is also a language. The following lines say:

“I heard you. To be honest, if I had a choice, I wouldn’t. I don’t have much of a stomach for that kind of food. I find it quite distasteful.”

I laughed. I knew it. I wasn’t hearing voices. I hadn’t gone mad. It was Richard Parker who was speaking to me! The carnivorous rascal. All this time together and he had chosen a half before we were to die to pipe up. I was elated to be on speaking terms with a tiger. (246)

The speaker talks to the wild creature where it also replies. Though he does not use verbal language but also his gestures he answers the questions of the speaker.

### **Syntagmatic and Associative Relations in *Life of Pi***

Structure of the combination of language, or of any punctuation system, works. In Pi's life, too, the sign system works very well. Everything in the system is based on the possible relationships between units in the system. This relationship, which we already know, consists mainly of transformational relationships. Structure is rules that could tie units together. The most important type of relationship in the sign system is a syntagmatic relationship. Syntagmatic relationships are especially vital in written and spoken language. In speech, the place the ideas of chronology and syntactical meaning are important. Science is saved in your memory. Symbols are now not words however alternatively symbols.

“*Life of Pi*” is a story settled from the journey of a young guy who travels from Pondicherry to Toronto. Normally, people do not regard much to God, but as they happen to face some dangerous situations, they try to be protected by the God. They pray to Gods. If people follow a particular religion, they take the name of the

God of that religion, for example Christian take the name of Jesus Christ, Muslim the name of Mohammad and the Hindus the names of Shiva, Krishna and Vishnu. Pi does not seem to have been following any particular religion, so he takes the names of Christian, Muslim and Hindu gods. He said “Jesus, Mary, Muhammad and Vishnu!” (150). Here for him, the names of these Gods symbolize the feeling of safety. From his statement, it is clear that the structure of language can signify the spoken language. The sound is always considered in its totality.

Pi, the focal character of the book, uses structuralist theory to recount his memory of the Bengal tiger, Richard Parker, who was his friend in the ocean. Generally, it is strange that a tiger is a human’s friend, but Pi mixes up two opposite things to create a new notion. If a structure combines two opposite things, there is the creation of something new. Here the combination of human and non-human has created a newness in his life. As the lines state:

Richard Parker has stayed with me. 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. That pain is like an axe that chops at my heart. (6)

The lines clarify how he remembers his friend. This symbolizes the love of human toward whom they spend their time. It also expresses the nostalgic structure of his life. Remembrance is also the symbolism of thought. He expresses his feelings here. Parting or departing oneself from people or community one’s has his own identity. His name symbolizes identity. This symbolization can be seen in the book. The protagonist of the story Pi’s real name is Piscine Molitor Patel. This name was kept

from his uncle. Piscine exactly means swimming pool.

The protagonist tells us how his name was kept by his parents. "I was named after a swimming pool" (8). It symbolizes that he should be well familiar with water, as we go ahead, we do not find his parents or other relatives taking him to any body of water in his childhood period. He further describes the pool he was named after. Pi says:

It was a pool the gods would have delighted to swim in. Molitor had the best competitive swimming club in Paris. There were two pools, an indoor and outdoor. Both were as big as small oceans. The indoor pool always had two lanes reserved for swimmers who wanted to do lengths. The water was so clean and clear you could have used it to make your morning coffee. Wooden changing cabins, blue and white, surrounded the pool on two floors. you could look down and see everyone and everything. The porters who marked your cabin door with chalk to show that it was occupied were limping old men, friendly in an ill-tempered way. No amount of shouting and Tom foolery ever ruffled them. The showers gushed hot, soothing water. There was a steam room and an exercise room. The outside pool became a skating rink in winter. There was a bar, a cafeteria, a large sunning deck, even two small beaches with real sand. Every bit of tile, brass and wood gleamed. It was-it was... (11 & 12).

Here, it illuminates the combination's position within a chain. The phrases inside a syntagm gather force only because they stand in opposition to the whole lot earlier than or after them. Pi was named after a swimming pool. It symbolizes that he should have been well acquainted with waters, but his parents never took him to any swimming pool, nor had he been to any large body of water, so his name has the opposite

significance to what it suggests. But his fortune takes him to a very adventurous voyage in the ocean. It also symbolizes that the name reflects the life of a person.

Likewise, the protagonist symbolized his name as mathematic formula. In mathematics, pi means a round of 360degree. The language uses in mathematics can give sense to the name of Pi. As he was in water, from all side he was surrounded by water like pie chart of mathematics. He says – “I double underlined the first two letters of my given name- for good measure I added  $\pi = 3.14$  and I drew a large circle, which I then sliced in two with a diameter, to evoke that basic lesson of geometry” (22 & 23).

We can relate this statement as a symbol because he used pi formula in the ocean. We can take the Pacific Ocean as pie chart whole. The struggle of the protagonist can be the solution using his communication skill with the tiger.

While going through the novel we can see water. The water can be both life and destruction. Normally water is taken as the basic element of life and we are well known that sometimes it takes life of human, too. Here, first, water destroys the good life of the protagonist, later it becomes the medium of living. The line illustrates: “I fished with a variety of hooks at a variety of depths for a variety of fish, from deep-sea fishing with large hooks and many sinkers to surface fishing with similar hooks and only one or two sinkers” (194). Through water, Pi earns his livelihood in the ocean. He gets food from there. He gets rid of his hunger. It signifies that the same thing can have different meanings. Thus, meaning differs according to the situation.

Structurally, a sign can be different, which works as a language. It should not be written or spoken. Any object reflects as a language. It depends upon how we look at them. The lines express:

There were many seas. The sea roared like a tiger. The sea whispered in your

ear like a friend telling you secrets. The sea clinked like a small change in a pocket. The sea thundered like avalanches. The sea hissed like sandpaper working on wood. The sea sounded like someone vomiting. The sea was dead silent. (215)

It symbolizes the feeling. Here, the protagonist relates the units in signifying system. Sea is constant but the speaker relates it telling roaring of tiger, whispering of friend, thundered etc. Therefore, a syntagmatic relation can be found in the novel.

Life is full of curiosity. We are curious on anything new. But when we are struggling with life then curiosities fly away. Our ultimate goal becomes to make our life easier. The protagonist, from very first, is found exploring new things, but while struggling in ocean he loses interest on everything. Only the water, surrounded him interests him. The line says, "I lost interest in the question. Only water interest me. I took stock of the life boat" (137). There is a syntagmatic relation between life boat and water. When the truth is constructed and power is created. Along with power, the resistance is necessary. It is necessary because when Pi was in ocean, he was interested only with water and life boat. Life boat is his power. Power works through language. The system of language is entirely differential. System of language cannot be structured because the structure must be structured and the constant meaning from one signifier to other allows for no stoppage. As a result, he uses different structure to get meaning in life. He is gaining knowledge and power from water and life boat, etc.

One can understand other's prospective by looking at them. Every time verbal and written language is not necessary. Language is just a medium of communication. The lines say:

Richard Parker was restless. He was moaning and growling and pacing about the lifeboat. It was impressive. I assessed the situation. He couldn't be hungry.

Or at least dangerously hungry. Was he thirsty? His tongue hung from his mouth, but only on occasion, and he was not panting. And his stomach and paws were still wet. But they were not dripping wet. There probably wasn't much water left in the boat. Soon he would be thirsty. (186)

The protagonist realized the situation by seeing the behavior of Richard Parker. It is because of the symbolic relation. Here the language is not spoken. It corporates a social phenomenon. It is universal human behavior. From the above line we can say that our thinking can create the language by the connection between signifier and signified.

By using structural theory, Pi is able to recall his past because thought need to be explained by using language. As Pi argues, "I know my survival is hard to believe. When I think back, I can hardly believe myself" (223). He remembers his past. Here he used a language. He uses a language to signify the structure of language. Here, a syntagmatic relation is written. Signs are stored in our memory. Thus, sign signifies only system where as language makes it fruitful. The protagonist's harsh life is being fruitful when he remembers the past. He recalls how difficult was his life.

Necessity is the mother of invention so people create a new/new invention. When they have nothing to do, they think about the things around them, investigate them and propound the new theory. Pi also looks the sky, ocean, etc. The line explains: "When you look up, you sometime wonder if at the center of solar storm, if in the middle of the Sea of Tranquility, there isn't another one like you also looking up, also trapped by geometry, also struggling with fear, rage, madness, hopelessness, apathy" (216). It symbolizes that a new invention can be done if a new thing happens in life. As language is also the creativity of necessity. Through different languages the protagonist is able to pass his awful moment. Sometimes he uses gesture language,

sometime verbal and sometimes symbolic. All are the sign to live a life.

Pi's involvement indicates that hunger is a bodily sensitivity with each emotional and metaphysical effects. At first, Pi slows down to cry for the first fish he killed. Hunger and despair triggered with the aid of hunger rapidly alternate Pi's attitude. We go from being a shy vegetarian, respecting all residing things, to being a merciless insect killer, a vegetarian who eats seafood. Two pages after mourning the dying of his first assassin. He explains, "You may be astonished that in such a short period of time I could go from weeping over the muffled killing of a flying fish to gleefully bludgeoning to death a dorado..." (185). Pi says that this dramatic exchange in his behavior is due to the simple and merciless truth that a character can turn out to be addicted to anything, even murder. This time on Pi's experience is one of the clear warning signs that Pi's tales are about ethical truth. The language used by using Pi sincerely expresses that starvation can trade the mind of people. Hunger can trade a sage into a criminal. Hunger, in particular starvation cramps, can lead to irrational and barbaric behavior. When the body is in a very hungry country it begins to eat up.

There are two different ways in which Pi copes with God hunger. Clearly, he is hungry for God. His desire for godly devotion is as unique as it is dignified. He is also hungry for books. Illustrating this, he begins with the words, "My greatest wish—other than salvation—was to have a book. A long book with a never-ending story. One I could read again and again, with new eyes and a fresh understanding each time" (207). The craving for Pi's writings is indirectly like the hunger for the narrator of the story of life. It symbolizes that only language can give pleasure to the people. So, he wants to study till his death.

We can achieve a broader understanding of Pi's faith via perception it in the language of his thoughts on struggling and love. His story starts with a word about



affliction. The first chapter of the novel opens with the sentence, “My suffering left me sad and gloomy” (3). The protagonist experiences many causes. He is lamenting in light of the fact that he lost his family, and he needed to persevere through 227 days in the Pacific. He is vexed that he and Richard Parker didn't bid farewell. He endures in light of the fact that the Japanese men didn't trust his story. He experiences craving and sadness in the wake of killing his first fish. He endured on the grounds that he watched the zebra pass on, watched the mariner bite the dust, watched his mom be killed, and afterward killed and ate the cook himself. To bring himself back to a sense of life after so much suffering, he seeks refuge in “academic study and the mindful practice of religion” (3). His faith and education enabled him to avoid the pitfalls of vicious memories. These all are the symbols for his living. Some of his languages are heard, some are unexpressed and some are just his emotion to his life.

Pi's statement, “I would go on loving” (209) is charged with multiplicity in meaning. Not only did he continue to love God and love Richard Parker, but it also meant that he would continue to have faith and hope. Pi's wretchedness of trust assisted him with keeping his confidence in God alive and his confidence alive. His confidence permitted him to anticipate salvation. To adore, as indicated by him, one might say intended to have confidence.

### **Orange Color in *Life of Pi***

An image appears as an item, sound, and visual pictures to offer viewpoints and thoughts. *Life of Pi* is loaded with adventure where it is loaded up with the soul, sentiments, and new proficiencies of Pi. Along these lines, the essayist involves colors as a superb gadget to imply the sentiments which are fingered in the book. It upholds the per users to get the altogether sentiments, sensation and familiarities. Orange variety connotes fulfilling inspiration. It is generally related with Hinduism and

Buddhism. It is estimated as a blessed variety and on account of its higher perceivability; it is generally related with security goals.

In color psychology, the orange color elasticities the sensitive asset at the tough times. The writer has involved orange tone as the image of certainty and heavenliness. Pi, the significant person, is an otherworldly individual who follows Hinduism, Christianity and Islam. At the point when the family begins the journey, the boat sinks and Pi turns into a survivor. He perseveres among of gotten away from creatures. He has no expectation, yet the things which he gets are generally orange in variety. He utters “I noticed an orange whistle dangling from the life jacket||” (105). The first object which he gets is a whistle that is in orange color, which is the color of Hinduism and also signifies creativity and determination. It gives him a ray of hope.

It appears to be orange a particularly pleasant Hindu tone is the shade of endurance in light of the fact that the entire inside the boat and the canvas and the existence coats and the lifebuoy and the paddles and the practically every huge article abroad was orange. Even the plastic, bead less whistles were orange (138). The lines above show the author's intention in using the orange color as a symbol of hope and strength. The things around him reveal a spiritual vision that makes him feel good. He prays regularly for the benefit of his conviction. The orange color binds him emotionally and gives him hope and strength to embrace new life and moreover gives a new scent as he embarks on his voyage to the sea.

Orange symbolizes many things. Sometime this color attracts animal, too. The line expresses, “The strained, temporary peace between Orange juice and the hyena, and my reprieve, were no doubt due to the same reason: in the face of such a superior predator, all of were us prey, and normal ways of preying were affected” (136). It is clearly proven that we are interconnected with one another. Food chain is based on it.

Juice is noticed by the protagonist but he should defeat hyena. Each of them is prey for the tiger. It also symbolizes that because of orange color hyena is unable to attack the protagonist.

### **Pi as Signifier and Richard as Signified**

Pi's relationship with Richard Parker is awfully mysterious. It makes us curious about the communication skill developed by young boy with Bengal tiger. The bond between the signifier and signified is arbitrary. A more normal method for characterizing a semantic sign is that a sign is the mix of a signifier and an implied. The line reads: I said "Richard Parker, is something wrong? Have you gone blind?" as I waved my hand in his face (240).

Here, the person speaking by producing sound, so it is signifier. It is a particular sound image. The meaning does not depend upon the 'referent' but rather it arises out of the differential relationship between signifiers. And signified is that how Richard Parker reacts understanding his affection. He felt pity for Richard Parker which is also understood by Richard Parker.

While saving life and struggling in life both of them used symbolic language. Here, Pi is a signifier and Richard, a signified. The paragraph reads:

The next day I started feeling a stinging in my eyes. I rubbed and rubbed, but the itch wouldn't go away. The very opposite: it got worse, and unlike Richard Parker, my eyes started to ooze pus. Then darkness came, blink as I might. At first it was right in front of me, a black spot at the center of everything. It spread into a blotch that reached to the edges of my vision. All I saw of the sun the next morning was a crack of light at the top my left eye, like a small window too high up. By noon, everything was pitch – black. (241)

The above passage clearly explains about the signifier and signified. Here, protagonist

used sound image and the Richard used it as a concept.

As hope is the last option to live a life. It always brings positiveness in the life of the person. Pi uses this strategy. The protagonist keeps promise with his friend Richard Parker, when Richard Parker is giving up his hope. Pi said to him not to give up his hope. He utters:

“I love you! The word burst out pure and unfettered, infinite. The feeling flooded by my chest.” Truly I do. I love you, Richard Parker. If I didn’t have you now, I don’t know what I would do. I don’t think I would make it. No, I wouldn’t. I would die of hopelessness. Don’t give up, Richard parker, don’t give up. I’ll get you to land, I promise, I promise! (236)

These lines clearly explain what the protagonist said to tiger. The above words are spoken by Pi so he is signifier and the tiger understand the feeling however words are not valued. This means Richard Parker is signified. Thus, language is shapeless mass. Ideas can be occurred at all without spoken language. Our sentiments work as language. They can give shape to thoughts and make them expressible. The above mention lines clear the view.

The whole story of the novel symbolizes the trust and believe also. Both Pi and Richard Parker have trust on them. They are true for each other. As the lines state: “When Richard Parker returned as the day was ending, a little earlier than the previous day, I was expecting him. I sat tight and did not blow the whistle” (264). The lines show the love of each other. Pi is waiting Richard Parker and Richard Parker also goes there. The sign is considered in its totality. The separation of signifier and signified does not bring the value of verbal language. We can create our own language which should give sense. In the story both of them creates own language.

Tiger just produces a sound. We know that our language is a culture so it

differs. Here Pi understands the sound of the tiger. The line states: “Richard Parker barked” (263). The protagonist understands the sound produced by tiger because a sign can give no meaning in isolation. It can be interpreted through the study of sign. Pi has done it.

## Chapter III

### Conclusion

Martel has successfully mirrored Pi and his creation of symbol in his novel *Life of Pi*. Pi is embarking his life in order to get immense pleasure and find the ultimate truth of his life. In his journey, he struggles with a variety of things frequently whether it may be about transporting from one place to another or getting sufficient food and recollect energy still, the young man is accepting all those discomforts willing long and longing to pursue his real happiness.

The novel can be analyzed in a certain mental way that creates a private language. It is a comprehensive treatment that emphasizes social interest, lifestyle, responsibility, height and lowliness, and relationships. Individual psychology asserts that people have a natural interest in giving to others and are invested in the success of their community. People create their way of life as a means to achieve goals, so they are responsible for their actions in life and for making changes in themselves. Lastly, people want a sense of power or achievement, which results in feelings of inferiority. A person's sense of inferiority will influence the choices he makes in order to achieve his goals. The story of the novel is about the languages and survival that can be seen in Pi's life.

After reading the book, *Life of Pi*, one infers that the mosaic of characterization in Martel's work is inspired by structuralism theory. Martel has chronicled the struggled Life of Pi dislike towards his journey to live a further life.

Pi uses sign languages which symbolize the combination of things. As Saussure says, the sound image is a symbol and the concept is stated. The connection between the signifier and the implied is inconsistent. There isn't anything or items or word that makes the two things cooperate, no normal, or legitimate, connection

between a specific sound picture and idea.

Pi used different signs and symbols as language. A sound image is not a physical sound, but rather a psychological symbol of sound, the vision you make.

Thought is a staggering set, organized only by language. Language itself gives design to thoughts and makes it understood. Thus, Pi applied this theory in his novel.

From the beginning and through his journey, Pi remains the same: keen, self-confident, individual and goal natured. The tragedy in his life befalls on the way to his journey. He used structuralism theory. He creates the symbol himself to communicate with tiger in mid ocean. He thanks God and wish that all good things befall in other's life, too.

The negative idea of the brand makes sense of why language as a framework can arise in advertising. The public is required to establish a relationship between any particular sound, image and concept. Here, Pi builds his own private language but no one else can understand it except Richard Parker. In order to communicate, they must agree on which signs correspond to what has been noted. Symbols are not words which correspond to referent but rather one sign which shows relationship for existence. Pi sets his journey using signs and symbols where he gets success.

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