

武汉理工大学

(申请文学硕士学位论文)

一场华丽的暗喻：《少年 Pi 的奇幻漂流》原型分析

培 养 单 位： 外国语学院

学 科 专 业： 英语语言文学

研 究 生： 李雪菲

指 导 老 师： 李斯 副教授

2014 年 12 月

分类号_____

密级_____

UDC _____

学校代码 10497

武汉理工大学

学 位 论 文

中文题目 一场华丽的暗喻：《少年 pi 的奇幻漂流》原型分析

英文题目 A splendid metaphor: the archetypal analysis of *Life of Pi*

研究生姓名 李雪菲

指导教师 李斯 职称 副教授 学历 博士

单位名称 武汉理工大学外国语 学院邮编 430070

申请学位级别 硕士 学科专业名称 英语语言文学

论文提交日期 2014 年 11 月 论文答辩日期 2014 年 12 月 12 日

学位授予单位 武汉理工大学 学位授予日期 2014 年 12 月

答辩委员会主席 甘文平 评阅人 马云霞 柯建华

2014 年 10 月

独创性声明

本人声明，所呈交的论文是我个人在导师指导下进行的研究工作及取得的研究成果。据我所知，除了文中特别加以标注和致谢的地方外，论文中不包含其他人已经发表或撰写过的研究成果，也不包含为获得武汉理工大学或其它教育机构的学位或证书而使用过的材料。与我一同工作的同志对本研究所做的任何贡献均已在论文中作了明确的说明并表示了谢意。

研究生签名：

日期

关于论文使用授权的说明

本人完全了解武汉理工大学有关保留、使用学位论文的规定，即：学校有权保留送交论文的复印件，允许论文被查阅和借阅；学校可以公布论文的全部内容，可以采用影印、缩印或其他复制手段保存论文。

（保密的论文在解密后应遵守此规定）

研究生签名：

导师签名：

日期：

摘要

“原型批评”是西方文学批评中一个重要的批评流派，1957 年，诺思洛普·弗莱(Northrop Frye, 1912-1991)在他的《批评的剖析》中阐释了著名的神话原型批评思想，此外，荣格的《集体无意识的原型》同样奠定了该文学批评方法的理论基础。该理论认为，文学作品中的意象，都可以找到一种相对应的集体无意识的原型，透过对原型的分析，读者可以窥得作者想要通过意象所表达出的隐喻意义。

《少年派的奇幻漂流》出版于 2001 年，并在 2002 年获得布克文学奖。少年派这部作品以魔幻现实主义的方式讲述了主人公派和一只孟加拉虎，理查德·派克，在海上漂流 227 天的故事，而在这个令人难以置信的漂流故事背后又隐藏了一个耸人听闻的海上人吃人的真实版本。两个版本的故事在小说中相互交织，作者用寓言的形式来演绎真实，却处处流露出线索，耐人寻味。本文借用“原型批评”这一文艺批评的重要理论，来试图找寻出《少年派的奇幻漂流》中故事的原型，角色与意象的原型，探讨寓言与真实之间的关系，并具体用“英雄追寻”的原型模板来分析派的经历和心路历程。

本文分为五个部分。第一部分为绪论，是对《少年派的奇幻漂流》这部作品的介绍，主要包括对作者、作品、以及本文将要重点分析的该小说中包含的两个故事版本的解读，概述本文的研究意义和文章结构。

第二部分为文献回顾，首先是对国内外学者基于《少年派奇幻漂流》这部小说所做出的研究，而文献回顾部分重点会从前人对于派和老虎的关系，寓意研究方面做出分析和回顾。其次，该文将对本文所用的“原型分析”这一文艺分析理论做系统的阐释，尤其是本文将选取的英雄回归这一母体做深入的回顾。

第三部分是少年派的奇幻漂流的原型分析部分，将对该故事的原型“杜德利与斯蒂芬案”以及小说中出现的意象老虎理查德派克等从原型批评的角度加以分

析，探寻寓言版本与真实版本的关系。

第四部分本文将用英雄追寻这样的母题,从少年派离家，成长，回归三个阶段对他的旅程在宗教层面上加以分析，并将鲁兵逊和奥德修斯，这两个经典漂流小说中符合“英雄追寻”母题的主人公，与派作对比。

第五部分为总结部分，将对本文的结构和思路加以总结，指出文章研究的局限和缺憾。

关键词：原型批评；追寻母题；少年派的奇幻漂流；英雄回归

Abstracts

Archetypal Criticism is a very important school in western literary criticism. In 1957, Northrop Frye systematically elucidated his noted mythological and archetypal criticism theory in his classic work *Anatomy of Criticism*. He developed his theory on Carl Jung's collective unconscious, which also established the theoretical foundation of archetypal analysis. This theory adopts the view that the images in literary work would find corresponding communal and collective unconscious archetype. Through the analysis of the archetype, readers will get insight of the metaphorical meaning of the author's intention.

The author of *Life of Pi* is Yann Martel. He published this novel in 2001 and won the Booker Prize in 2002. The movie, directed by the Hollywood director Ang Lee, was released in 2012 and *Life of Pi* has become a big success not only in the box office but also in the Academic Award. This novel tells the adventure of an Indian boy Pi, drifting on the Pacific Ocean for 227 days with a Bengal tiger, Richard Parker. There is another sensational reality version of the fable, Pi drifting on the Pacific Ocean with no animals, but with his mother, a Buddhist sailor with a broken leg, and the cook. Both versions of the adventure interwove closely. The author deducted the reality by the fable while everywhere in his work he set the hints. This thesis, from the perspective of archetypal analysis approach, attempts to figure out the archetypal images in *Life of Pi* and discuss the relationship between the fable and reality. Specifically, the quest of hero archetypal motif would be applied to analyze Pi's passage of his soul.

This thesis is divided into five parts. The first section is introduction, which contains the introduction of the author and the novel *Life of Pi*, then the plot of the two versions of the adventure; at last the research significance and thesis structure.

Part two belongs to literature review part. Firstly the previous researches on *Life of Pi*, especially the symbolic images in the novel and the relationship between Pi and the tiger would be reviewed. Next, Jung's the collective consciousness and Northrop Frye's archetype analysis approaches will be systematically elucidated.

Part three will elaborate on the archetypal analysis of the novel *Life of Pi*. The prototype "Dudley and Stephens Case" of the story, the archetypal image Richard Parker, Pi's name would be explained for the relationship of the two versions of the story.

In part four, the typical "hero's quest mode" protagonists Robinson Crusoe and Odysseys would be compared with Pi. Pi's adventure would be interpreted by the theory of hero's quest mode in three phases: Pi's separation, transformation and return.

The fifth section is the conclusion part. In this section, the construction and research result would be concluded, at the same time, the limits and defects would be mentioned.

Key Words: *Life of Pi*; Hero's quest; Archetypal approach; Hero's return

Contents

摘要.....	4
Abstracts	6
Chapter 1 Introduction.....	10
1.1 Brief introduction to <i>Life of Pi</i>	10
1.1.1 Booker prize winner Yann Martel and <i>Life of Pi</i>	10
1.1.2 The two versions of this magic adventurous story.....	11
1.2 Research purpose and significance.....	12
1.3 Thesis structure.....	12
Chapter 2 Literature review.....	14
2.1 Studies related to <i>Life of Pi</i> abroad and domestic.....	14
2.2 Studies on the archetypal approach and hero archetype.....	16
Chapter 3 The archetypal analysis in <i>Life of Pi</i>	19
3.1 The archetype of the story---The Mignonette' case.....	19
3.2 The symbolical significance of the roles on the fable level in <i>Life of Pi</i>	20
3.2.1 The archetype of hyena---the cook.....	20
3.2.2 The archetype of zebra---the Taiwanese.....	21
3.2.3 The archetype of the orangutan---Pi's mother.....	21
3.3 Unleashed tiger in Pi's heart.....	21
3.3.1 The origin of the name: Pi(Piscine vs Pi).....	21

3.3.2 The tiger: Richard Parker.....	23
Chapter 4 Hero quest analysis of ---Pi's pursuit of truth.....	27
4.1 The similar hero quest mode: Odyssey and Robinson Crusoe.....	27
4.2 Pi's pursuit of truth on religion level.....	28
4.2.1 Separation: departure from India.....	29
4.2.2Pi's transformation on the Pacific Ocean.....	32
4.2.3 Pi's return to love.....	34
Chapter5 Conclusion.....	35
Reference.....	37
Acknowledgements.....	39

1. Introduction

1.1 Brief introduction to *Life of Pi*

1.1.1 Booker Prize Winner Yann Martel and *Life of Pi*

Yann Martel is a Canadian author whose novel *Life of Pi* was published in 2001 and won the Booker Prize in 2002. The intriguing plot of *Life of Pi* fascinates scores of fans. The book tells the remarkable story of an Indian boy who survives an epic journey across the Pacific Ocean with a Bengal tiger after his family perishes in a shipwreck.

The central character, Piscine Molitor Patel, was a teenager who was raised in the Indian town Pondicherry with his zoo-keeping family. One day, the Patel's family decided to immigrate to Canada in hope of a better life. After setting off on a cargo with many of their animals, a storm raged in the middle of the Pacific and the boy was hurled overboard onto a lifeboat, together with a hyena, a zebra, an orangutan and a Bengal tiger called Richard Parker. Pretty soon, only Pi and the tiger survived and embarked on a dangerous voyage across the ocean. Within the 227 days, Pi learned how to get along with the tiger Richard Parker. Pi built a small craft and maintained distance with the tiger, also he ran his brains to fish and to get the fresh water to feed the tiger, avoiding himself becoming the tiger's food. Later, Pi even attempted to tame the tiger. Experienced various difficulties and dangers, arriving on a mysterious floating island, finally Pi and Richard Parker reached the coast of Mexico. At that moment, Richard Parker left Pi and disappeared into the jungle. After Pi came to life in hospital, he provided the two Japanese investigators another totally different version of his adventure.

In 2012, Oscar winning director Ang Lee has lifted the adventure off the page and onto the big screen to create an engrossing and life-affirming 3-D adventure. And the movie version *Life of Pi* won Ang Lee the best director Oscar Academy Award.

1.1.2 The two version of this magic adventurous story

Fable vs. Reality

Ann Lee's movie version *Life of Pi*, a massive hit in 2012, won the Academic Award. And this significant Oscar-winner film was widely discussed by the audience, the film reviewer, as well as the readers. Book fans were attempting to interpret the indicative meaning under the tall tale. The protagonist, Pi, gave two versions of this magic adventurous journey in the story.

Version 1: Tall Tales

Pi and his family boarded on a Japanese cargo ship with the animals and unfortunately they came across a storm, followed by a shipwreck. Pi survived on a lifeboat with a zebra, an orangutan, a hyena and a Bengal tiger named Richard Parker. They were adrift on the Pacific Ocean, with threatening hyena and Rickard Parker getting hungry. The fierce hyena attacked and killed the zebra with a broken leg, and then it killed and ate the orangutan. Suddenly, the tiger Richard Parker emerged from under the canvas cover killing the hyena. After that, only Pi and Richard Parker were survived and were drifting on the Ocean in the small lifeboat for 227 days. It is impossible in real life for a boy living with a tiger within such a narrow and limited space, even in the circumstance of deficient resources to keep alive.

Version 2: Reality

In the end of the novel, the author presents the second version of the story. Two officials from the Japanese Insurance Company came to conduct an inquiry into the shipwreck. Pi told them his legendary adventure with a tiger but the officials considered it as unbelievable. Pi then offered them a second version in which he was adrift on the lifeboat not with zoo animals, but with the ship's cook, a Taiwanese sailor with a broken leg, and his own mother. The cook amputated the sailor's leg for use as fishing bait, and then killed the sailor and Pi's mother for living. Pi then took revenge on the cook and dined on him.

The officials found parallels between the two versions and concluded that the hyena symbolized the cook, the zebra represented the sailor, the orangutan was Pi's mother, and the tiger was Pi. The fable becomes a slaughter story between the four people with despair on the lifeboat. He asked the officials which story they preferred. They chose the story with the animals. Pi thanked them and said "And so it goes with God." Without the second version, *Life of Pi* would be merely an over-sea fable. Since here, *Life of Pi* becomes a story full of sounded philosophies: reason, desire, ethics, religion, ego and truth.

1.2 Research Purpose and Significance

Ann Lee's film *Life of Pi* became a massive hit in 2012, and Yann Martel, who has won the Booker Prize in 2002, wrote the original book. This thesis aims to facilitate the readers understand the essence of the novel on the basis of archetypal analysis.

Hollywood is always insatiate with best-selling books, like *Moon river*, *Gone with the wind*, as well as other classic works in history. *Life of Pi* was the big winner of the Academic Award in 2012. This thesis would like to explore the profound philosophical meanings in this book. Therefore could we get insight into the kind of the original books that the Hollywood and the audience prefer.

In respect of literature, this thesis decodes the theme of the Booker Prize winner *Life of Pi* under the foundation of archetypal analysis comprehensively and discusses why Pi resonates in the readers' heard by the collective unconscious by Jung.

1.3 Thesis Structure

The thesis is divided into five parts. The first section would be the introduction of the book, the author, and plot summary of the two versions of this magic realistic work, the fable version and the reality version. The second section belongs to the literature review part. Since this thesis is based on the mythological and archetypal approaches to future probing into the theme of *Life of Pi*, this part would review the theories like Jung's the collective consciousness and Northrop Frye's archetypal analysis approach. Particularly, the hero quest mode the thesis applied would be reviewed in detail.

Additionally, the thesis of *Life of Pi* previously discussed by domestic and foreign scholars would be briefly introduced. Part three will elaborate on the archetypal analysis of the novel *Life of Pi*. The prototype “Dudley and Stephens case” of the story, the archetypal images like Richard Parker, Pi’s name would be explained for the relationship of the two versions of the story. Part four further takes the quest of hero archetypal analysis to interpret Pi’s adventure in three phases: separation from home, transformation on the ocean and return for love. Robinson Crusoe and Odysseys are respectively compared with Pi to clarify Pi’s growing from innocence to maturity, in particular his understanding of religion and belief. Finally, the conclusion part includes the findings and limitations of this article.

2 Literature Review

2.1 Studies related to *Life of Pi* Abroad and Domestic

In general, journal articles regarding *Life of Pi* in China are mainly exploring the theme, the narrative style, as well as the implied meaning of the roles and images by the theory like structuralism, symbolism, and magic realism.

Xu Juan, a Chinese academic scholar, explored the three spatial metaphors in *Life of Pi*. She supposes that the Pondicherry, lonely boat on the Ocean and the Cannibal Island are three metaphorical settings that symbolize Pi's exploration of human belief and faith. The three settings are relatively corresponding to the three phases of Pi's quest in this article. According to Xu's analysis on the spatial metaphors of *Life of Pi*, Pondicherry represents the place of enlightenment; the lifeboat on the Ocean is purgatory for Pi because what in front of him is the trial and ordeal to test his courage physically and mentally. His belief and faith also are impacted by the extreme circumstance. Last, the carnival island represents the re-birth place because such island makes Pi far from hungry again but fills him with the sense of isolation and loneliness, and therefore he has the strong desire to return to the human-society.

Another Chinese scholar, Ann Yang, analyzes Pi from id, ego and superego, the Freud's psychological theory, which is the foundational basis of Jung's individuation related to those archetypes designated as the shadow, the persona and the anima. Ann Yang's article indicates id is the animal nature that is chaotic and irrational; ego refers to rational judgment; superego is a kind of idealistic ego under the control of moral and ethic, normally including conscience and ideal ego. This article analyzes how Pi overcomes the difficulties mentally and physically under the function of id, ego and superego, to satisfy his needs when he falls into despair. However, this article's analysis remains on the fable version, yet not digs into the reality version of *Life of Pi*.

Several articles explore the relationship between two versions of the story: the first version is the metaphor of the second story and represents the illusion of the cruel

reality. The legend on the sea is also Pi's imagination of the cruel reality. Actually, the hyena is the cook, the zebra is the sailor, and the orangutan is Pi's mother. The cook kills the zebra and the orangutan, and then Pi kills the cook. Many readers would choose to believe the first version because Pi and tiger living together on the lifeboat makes them feel awe and veneration toward the nature and life. It supposes that the tiger is Pi in reality version and that is the animal nature as a human helps Pi to overcome hunger, thirsty and other difficulties on the ocean.

The relationship between Pi and the Tiger

Since the two versions of the story interwove closely to each other, many scholars are trying to demonstrate the relationship between Pi and the Tiger. Therefore, Richard Parker is considered as the symbol of belief, the desire, even Pi himself. Pi and Richard Parker are mutually independent but relied on each other. Pi fed Richard Parker because only by satisfying his hunger, Pi would not be the prey of the tiger. Pi did not kill the tiger because he knows clearly that the more formidable thing than hunger is loneliness. He needed Richard Parker to defeat loneliness and that was why he chose to tame the tiger gradually rather than kill the awesome menace.

Besides, the theme of religion is a recurring question that draws many scholars' attention. Pi's puzzling; meditation and retrospection of religion run through the novel. At the beginning, the innocent boy believed in three religions, which was impossible and ridiculous for adults. Facing with the cruel baptism of reality, he abandoned the taboo of his belief to eat fish for survival. What he had done concerning his redemption was widely discussed in the scholar's works. Dang Wei, a scholar in China, studied the religious pluralism in *Life of Pi*. This thesis discussed the predicament of Pi's practicing the three religions and explored how he embraced Hinduism, Christianity and Islam when his life was threatened on the Pacific Ocean. Based on John Hick's religious pluralism, Pi's thoughts of religion are also established on contact and dialogue, understanding and tolerance, as well as comprehending the nature of religion.

2.2 Studies on the archetypal approach and Hero Archetype

The mythological and archetypal approach was developed mainly by three scholars: James Frazer revealed the recurring mythical patterns in tales and he adopted the view that myth was the means by which the primitive people experienced the world; Carl Gustav Jung developed his theory in his classic *the Concept of the Collective Unconscious*; finally, Northrop Frye proposed his whole system of archetypal criticism, also he put forward the quest of hero archetypal pattern in his work *the Archetypes of Literature*.

The archetypal theory is a kind of criticism theory to explain the literature work on recurring archetypes in the character types, symbols and images. It can be the fundamental and the dramatic representation of people's instinctual life, of a primary awareness of man in the universe. It was by nature collective and communal because the true art transcends the particular time to reach universality.

Carl Jung held the view that archetype were the image of god, usually related to myth and mythology. In modern times, it refers to a recurring literary phenomenon, like patterns, motif or narrative styles in literature. Archetypes are universal symbols and according to Philip Wheelwright, such symbols "*are those which carry the same or very similar meanings for a large portion*". In concrete literature work, there are archetypal images and archetypal motifs or patterns, as well as archetypes as genres. Generally speaking, the hero archetypes normally have three motifs, which include the quest of hero, the initiation and the sacrificial scapegoat.

Archetypal pattern: the hero quest mode

Guerin generalized this kind of quest with the similar storylines: the hero would undergo a long journey full of ordeals, during the journey "*he or she must perform impossible tasks, battle with monsters, solve unanswerable riddles and overcome insurmountable obstacles in order to save the kingdom.* " And this quest is comprised of three phases: the separation, transformation and return. Usually, the hero would grow up into a mature man with wisdom from an innocent and immature boy or girl.

In Joseph Campbell's *the Hero with a Thousand Faces*, he analyzed deeply on the journey of archetypal heroes.

"A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man."

In traditional tales of hero-adventure, the hero would be endowed with distinguished power from the moment of his birth. In this sense, the hero's adventure is a journey filled with darkness, horror, disgust, and phantasmagoric fears. The journey also is a passage beyond the veil of the unknown into the known. It consists of different stages. At the initial stage, the hero was born in ordinary place. But the hero's hometown is always tinged with mysterious colors compared with the common people. "The place of the hero's birth," Campbell writes, "is the mid-point or navel of the world. Joseph takes hero myth of the Yakuts of Siberia as an example, their home are described as *"the central point, the World Navel, the quietest place on the earth, where the moon does not wane, nor the sun go down, where eternal summer rules and the cuckoo everlastingly calls, where the White Youth came to consciousness"*. This is a place steeped in mystery and magic.

Separation, many theoretical works concerns hero's quest discussed why the hero would separate with his family and leave home for a thrilling journey. There is a variety of reasons for the separation. The hero may suffer from domestic calamity or family accident; he may be confused with certain questions concerning life, religion, truth, or he may receive a call to enter an unusual world. For them, leaving is the only way to solve the problems and puzzles. Therefore, the description of the hero's family background and the psychological changes or the puzzles at the hero's initial stage is very significant for the following plot.

Transformation is the second stage the hero undergoes. The process of his vagrancy means to experience the adventure. On the way of his adventure, the hero would go through variety of difficulties, hindrances and dangers to test his wills, tolerance and thoughts. What he should do is to face it with his courage, to handle it with his wisdom, and to overcome it with his fortitude. The hero's perseverance would finally bring him back to his life and he will harvest what the ordinary people could not get