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**LINGUISTIC POETICS OF THE UNCONVENTIONAL IN Y. MARTEL'S "LIFE  
OF PI" AND ITS SCREEN ADAPTATION**

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## INTRODUCTION

The paper focuses on revealing the nature of the unconventional in Y. Martel's "Life of Pi" and its filmic version via eliciting lingual and cinematic formats of its creation.

The contemporary literature attracts bigger and bigger readership owing to its form and meaning. Not only contemporary writers, but the writers of almost all the literature epochs tend to violate the rules, depart from conventional, and coin something new and unusual. They often resort to unnatural narrative.

It is well-known that some stories are able to catch the reader's attention and provoke a great emotional response being unusual and original in term of semantics and structure. It can be achieved by means of the unconventional narrative. During the recent times the study of unnatural narrative has developed into one of the most powerful branches in narrative theory (Richardson, 2012). The phenomenon of the unconventional narrative has always attracted attention of scholars and writers. It is the subject of investigation of both domestic and foreign scientists (Alber, 2009; Rimmon-Kenan, 1983; Lodge, 1992).

The **topicality** of this study stems from the general tendency of present-day linguopoetics and narratology to study the linguistic nature of non-traditional narrative structures, to reveal the mechanisms of creating the unconventional type of narrative which reveals the creative potential of modern narrative forms. The topicality is also conditioned by necessity to study the unconventional of the cinematic narrative. With the emergence of screen adaptations, it became interesting how the literary text, including the one with the elements of unconventional, is reflected in the film.

The term unnatural appears in foreign narratology to denote a narrative that breaks physical laws, principles of logic, or standard humanlike limitations of knowledge by depicting storytelling plots, narrators, characters, times, or spaces that cannot exist in the physical world (Alber, 2009, p. 80).

The **object** of the research paper is fictional and cinematic narrative represented in Y. Martel`s “Life of Pi” and its screen adaptation.

The **subject-matter** of the thesis is the phenomenon of the unconventional in its lingual and cinematic manifestations in Y. Martel`s “Life of Pi” and its screen adaptation.

The **aim** of the paper is to reveal lingual and cinematic formats of the unconventional narrative creation in Y. Martel`s “Life of Pi” and its screen version.

The **tasks** of the paper are:

- to lay a theoretical groundwork for the unconventional phenomenon study in contemporary linguistic poetics;
- to outline the basic components of the conventional fictional narrative;
- to elicit major ways of fictional narrative deconventionalization;
- to clarify features pertinent to cinematic text;
- to elucidate cinematic techniques of creating the unconventional narrative in film;
- to determine lingual and cinematic techniques of creating unconventional spatiotemporal structure in Y. Martel`s “Life of Pi” and its screen adaptation;
- to reveal lingual and cinematic techniques in representing the unconventional narrator in Y. Martel`s “Life of Pi” and its screen adaptation;
- to trace lingual and cinematic techniques employed in unnatural acts of narration manifestation.

**Theoretical value** of the research paper lies in the fact that it is one of the few attempts to research lingual and cinematic means of representing the unconventional in the novel “Life of Pi” and its screen adaptation. This study contributes to the further development of the theory of unconventional narrative.

**Practical value** of the results gained in the study is in their application in the practical classes of English stylistics, text interpretation, elective courses in linguopoetics, narratology, foreign literature; in writing students` papers, diploma papers and post-graduates` researches. The results of the study also extend the theoretical heritage of linguonarratology, linguopoetics and linguostylistics.

**Methods of research** used in the paper include semantic and stylistic analysis and contextual-interpretative analysis for the description of the semantics of the unconventional, compositional analysis for revealing the ways of structural deconventionalization in literary and cinematic narratives, narrative analysis for outlining the specificity of the unconventional narrator represented in literary texts, and the analysis in terms of cinematic techniques for revealing the ways of creating unconventional narrative in film.

**Compositionally**, the paper consists of the introduction, two chapters, conclusions to each chapter and general conclusions, resume, and a list of references.

The **Introduction** presents the object and the subject of the investigation, underlines the topicality of the problem under study, sets the main aim and the tasks by which it is achieved, considers the methods of research used in the paper, and discusses the content of each chapter separately.

**Chapter One** “Unconventional narrative in fiction and film: theoretical assumptions” outlines theoretical background concerning the phenomenon of the unconventional in contemporary fiction and film, surveys basic elements of the traditional narrative, traces the ways of literary text deconventionalization, clarifies features pertinent to the cinematographic texts as well as elucidates cinematographic techniques involved in unconventional film narrative creation.

**Chapter Two** “Lingual and cinematic formats of the unconventional in Y. Martel`s *“Life of Pi”* and its screen version” focuses on lingual and cinematic techniques of creating unconventional spatiotemporal structure, unconventional

narrator, and unconventional acts of narration in Y. Martel's "Life of Pi" and its screen adaptation.

General Conclusions give a brief overview of the main results of the research and define the scope for the future study.

## CHAPTER ONE

### UNCONVENTIONAL NARRATIVE IN FICTION AND FILM: THEORETICAL ASSUMPTIONS

One of the most fascinating things about fictional stories lays in the fact that they do not portray the world only in a mimetic way as we know it. A great number of narratives show us the weird storyworlds which are controlled by principles that are not really allied to the physical world around (Alber, 2009). Despite of the fact that many fictional narratives very often contain unnatural (impossible from the physical or logical point of view) elements and scenarios that are beyond the bounds of human cognition, narrative doctrine has not yet acknowledged all the cases of unconventionality or the issue of how readers can accept and agree with them (Alber, 2009).

#### **1.1 Unconventional narrative in contemporary fiction**

In the first place it is relevant to define the notion of narrative. There is a strong agreement among narratologists on the essence of the object of their discipline. According to one point of view the narrative is defined as the representation of one event or of a series of events (Genette, 1982, p. 127). There is an assertion that the narrative is the depiction of events, composed of *story* and *narrative discourse*, story being an *event* or series of events, that is the *action*, and narrative discourse being those events as represented (Abbott, 2002, p. 16).

Another point of view is that narrative is a depiction of a possible world in a semantic and / or visual environment, at the center of which there are one or a few of the protagonists of a humanlike nature who are factually anchored in a temporal as well as in a spatial sense and who execute goal-directed actions. It is exactly the



experience of these protagonists that narratives focus on, allowing readers to penetrate into a different world, into the life of the protagonists (Fludernik, 2009, p. 6).

There is an approach that narrative may be natural and unnatural (Prudchenko, 2019). A natural narrative includes the story's basic narrative components such as plot, setting, as well as characterization and speech. Dissimilar to natural narrative, that has not been influenced in any premeditated way, unnatural narrative is a manipulation of the natural narrative. The unnatural narrative compresses or extends the natural narrative or alters or omits certain components of the natural narrative (Prudchenko, 2019). It is the narrative that noticeably violates conventions of standard narrative forms, in particular the conventions of nonfictional narratives, both oral or written, as well as fictional modes like realism which model themselves on nonfictional stories. The unnatural narratives in addition follow changing conventions and establish new narratological prototypes in each literary work. Unnatural narratives contribute to a defamiliarization of the basic components of narrative (Richardson, Herman, Phelan, Rabinowitz & Warhol, 2012)

One of the prominent features of such kind of narrative is unreliability. Unreliability is considered to be one of the ways of questioning the credibility of literary texts and undermining the accuracy of narration (Alber, 2009, p. 79). It breaks all the physical laws, exists beyond the logical principles, or common limitations of knowledge by depicting storytelling, narrators, characters, times and spaces that could not happen in the real world (Alber, 2009, p. 80). Thus, unreliable narration is viewed as a narrative technique used for creating unconventional narration (Жданова, 2007, p. 3).

The ways of creating the unreliable deconventionalized narrative are unnatural storyworlds, unnatural minds, as well as unnatural acts of narration (Alber, Iversen, Nielsen & Richardson, 2010, p. 116).

The unnatural narrative can concern the levels of the story (Genette, 1988). It could be expressed with the help of such scenario, in which time in the world of

narrative (intradiegetic) moves backwards. The retrogressive temporality in a literary work differs from our perception of time in the physical world (Alber, Iversen, Nielsen & Richardson, 2010, p. 116).

We can never find the wholly unnatural narratives; they always contain both natural and unnatural elements. The representation of unconventionality may not only be seen on the story level but it can may occur on the level of narrative discourse as well: in you-narratives, for instance, it happens when a neutral and spiritual voice addresses the central character, somehow knows his secret intimate thoughts, emotions, and feelings, and narrates him his own story (Alber, 2013a).

In reality, it is impossible to tell the addresses in details stories that have happened to them, but not to the storyteller himself. Monika Fludernik tells about the unconventionality of you-narratives in such a way: “Second-person fiction, which appears to be a *prima facie* fictional, nonnatural form of story-telling, enhances the options already available to conversational narrative and extends the boundaries of the nonrealistically possible in emphatic ways” (1994, p. 460).

There are two dissimilar forms in which the unnatural can exist. The first: there are some physical, logical, or epistemic deviations found in postmodern texts that have not earlier been conventionalized, in other words, turned into fundamental cognitive frameworks, and that is why they are considered strange according to Shklovsky ([1917] 1965). The second: there are also some physical, logical, or epistemic irregularities found in postmodern narratives that have become conventional, common forms of narrative representation, for instance, animals that speak in beast tales, wizardry in romances or narratives full of fantasy, the omnimentality of the conventional omniscient storyteller, or journeys in time in science fiction (Alber, 2013a).

Unconventional narratives are a part of fictional narrative. The impossible is something that acts against our actual world, natural cognitive frames, scripts that are obtained from our physical existence in the world (Fludernic, 1996, p. 22). The

criterion for identifying unconventionality is actualizability, which is connected with defining whether the depicting events can exist in reality. For example, the author can create the island which is totally fictional but, in fact, such an island may exist in the physical world, it is based on “natural” limits. Another situation is the story, where the depicted island is the flying one. In this case it could hardly exist in the physical world; it constitutes the phenomenon of unnaturalness (Alber, 2013a).

The depiction of unnatural things and events in unconventional narratives changes or shapes the existing narratological apprehensions and concepts of storytelling characters, narrators, events, time, and space. In unconventional stories the storyteller can be an extremely wise child, a brainless person, a flower, or an animal. The readers can also find the cases when the storyteller is a still unborn person or an already died one. Another impossibilities deal with the telepathic first-person narrator (Nielsen, 2004, 2013; Heinze, 2008), you-narratives, and we-narratives (Richardson, 2006; Alber et al. 2012). Concerning characters, in unnatural stories, they can include speaking animals / things, half-animal, half-human or alive corpses. They may turn completely into other objects, lifeless or alive, or exist in multitudinous co-existing but disparate variants (Iversen, 2013). Unnatural temporalities shape our ideas about temporal length of events and temporal progression. They can be delineated through retrogressive temporalities (when time in the narrative moves backwards); eternal temporal loops; conflated time lines or “chronomontages” (which connect various temporal zones); reversed causalities (when the events that happen in present are provoked by some future actions); contradictory temporalities (which are composed of the events or series of events that mutually exclude one another); and differential time lines (when the characters in the same world of narration age in a dissimilar way than others) (Richardson, 2002; Ryan, 2006, 2009; Alber et al. 2012; Heinze, 2013). As well as with time, the impossible spaces shape our suppositions and beliefs concerning space and spatial organization that prevail in the actual physical world through containers that are larger on the

inside than they are on the outside; metaleptic bounces between zones that are known to be separate; shape-shifting settings; visions of the infinite and unimaginable universe; or non-actualizable geographies (Alber, 2013b; Alber & Bell, 2012; Ryan, 2012).

So, unnatural narratives can be identified as those texts that violate mimetic conventions by providing strikingly improbable events. These are narratives that are antirealistic.

1.1.1 Basic components of the conventional narrative. In order to gain a better insight into unnatural narrative and understand how the author manages to make his story the unconventional one, the reader should be acquainted with the basic components of the traditional narrative. It will help to figure out what elements and deviations from the norm create the unnaturalness of the narrative.

While analyzing fiction, six common elements that form the structures of well-developed narratives are identified (Structure of Natural Narrative). Very often they are called the five P's: People, Plot, Place, Point and Perspective. It is an effective way to learn and retain the traditional components of narrative: Character, Action, Setting, Theme, and Style. The main thing about these components is that they are not controversial, do not violate any of accepted rules, and help to create such fictional scenarios that are in keeping with the real-world parameters (Elements of Narrative).

The notion of character can be defined in two ways: a person in a fictional narrative or characteristics of a person (Five Elements of Fiction). The protagonist is the most significant character of the plot. There would be no full narrative without such kind of character. As a rule, the protagonist contends throughout the whole story against the character who is called the antagonist. Very often the antagonist is not alive, is not a human being in the story. The examples of such antagonists may be the natural surroundings where the protagonist exists, or society, the views of which

differs from that of the protagonist, or disease, or even death (Five Elements of Fiction).

Characters can be represented with the help of two means: direct (telling) and indirect (showing) characterization. When the author describes the character, tells about his appearance, gives the physical description; conveys the character's words; tells about the character's thoughts; how the character acts, it is a direct characterization. Indirect characterization is when readers get to know about the character themselves: what the character says about himself and how he says it; how the character behaves in different situations, the character's response to his environment or circumstances (setting); the character's reactions to others; the other characters' opinions about him; the other characters' reactions to him; details of a character's appearance; details of the character's habitat (where he lives, works, plays); how the character acts (Elements of Narrative).

According to the degree of 'fullness', flat and round characters can be distinguished. Flat characters are similar to 'humours', caricatures, types. They are constructed around a distinct idea or quality. These characters do not develop throughout the story. Round characters are defined by contrastive implication. They show emotional and intellectual depth, have more than one characteristic and are developing during different events are happening in the story (Rimmon-Kenan, 1983, p. 40).

There is an assumption that the characters are classified on the ground of three axes: complexity, development, insight into the 'inner life'. On one side of the axis of complexity are the characters which possess a single feature or one dominant feature and some secondary ones. Here allegorical figures, caricatures, and types are included. On the opposite side are complex characters. Between these two sides infinite degrees of complexity can be recognized (Rimmon-Kenan, 1983, p. 40).

Allegorical figures, caricatures, and types are not only simple but also static, and can also be located on one side of the axis of development. But static characters

which do not develop must not be restricted to one trait. They are often insignificant, serving some purpose beyond themselves. On the opposite side are characters which are wholly developed. The development is occasionally clearly seen in the text and occasionally is implied by it (Rimmon-Kenan, 1983, p. 40).

The third axis, insight into the 'inner life', includes characters, whose consciousness is shown from the inside to the characters whose consciousness is shown only from the outside, and their minds remain blurred (Rimmon-Kenan, 1983, p. 41).

These characters can be real people, they are not beyond the logical bounds.

Plot shows in what way the author organizes events in order to evolve the main idea; it is the series of events in a narrative or play. The plot is the logically planned series of events and actions that have the beginning, the middle, and the end. The short story commonly has one plot for people can read it in one go. The plot of the natural narrative does not give rise to any doubts; all the components and events are logically connected and ordered. There are five significant parts of the plot (Elements of Narrative). The first one is exposition or introduction that is what the story begins

with. In this part of the narrative the characters, circumstances, and setting are presented. After that goes the rising action. At this moment events in the narrative become complicated; the conflict is disclosed. These are events that happen between introduction and climax. Conflict is significant to the plot, opposition connects different scenarios and moves the plot. Conflict is not only limited to arguments or controversies; it can be conveyed by any kind of struggle that the protagonist faces. In a short story, for example, there could be only one main struggle, or there could be many insignificant obstacles within a principal struggle. The next essential element is climax. It shifts point of the narrative. Readers are curious about how the events in the story will develop; whether the conflict will be settled or not. The climax is thought to be a treble phenomenon: the protagonist gets new information; he accepts this information (recognizes it but does not certainly agrees with it); the protagonist acts

on this information (chooses, and it will resolve whether or not the purpose is met) (Five Elements of Fiction).

Then goes falling action. At this moment in the narrative resolution begins; events and complications begin to fall into place. These events take place between climax and denouement (Five Elements of Fiction).

Resolution (conclusion) is considered to be the final result of events in the narrative (Structure of Natural Narrative).

Time and place where the events in the story happen are called setting (Structure of Natural Narrative). It is really crucial for some stories, and at the same time is not important for others. In order to figure out how setting contributes to a narrative, some significant aspects need to be considered:

- Place – where does it happen? What is the significance of the place? This usually includes geography and cultural, religious or political background that serves as a backdrop that supports the story`s action.
- Time – period of history, time of day, month, year, etc.; when is the story taking place?
- Weather conditions – is it cloudy, sunny, rainy, etc.?
- Social conditions – what the everyday life of the character looks like? Does the narrative include local peculiarities (writing that aims to pay attention at the speech, dress, mannerisms, traditions, etc. of a particular location)?
- Mood or atmosphere – what emotions are evoked at the beginning of the narrative? (Elements of Narrative).

Theme is a main message, idea, “moral of the story”, and basic meaning of a narrative. It may be the author`s ideas on the topic or opinion on human nature (Elements of Narrative).

Perspective is the angle from which the story is narrated, in another words the ‘voice’ of the narrator (Structure of Natural Narrative). According to it, narratives have been called ‘first-person’ and ‘third-person’ with an exceptional ‘second-

person'. Grammatically, the narrator is always a 'first person'. The term 'third-person narrator' is then absurd: a narration is not a 'he' or 'she'. The narrator can tell about someone else, a 'he' or 'she' who happened to be a narrator of the story. The differentiation between 'first-person' and 'third-person' narratives is still valid (Wiehardt, 2019).

First-person narrator may be identified when the story is narrated by the protagonist or a character who is closely connected with the protagonist or other characters. The storyteller makes use of such pronouns as 'I', 'me', 'we'. The 'I' speaks about itself. Readers perceive the story through the speaker's perspective and are familiar only with what the narrator knows and feels. Third-person is such a narrator who is the witness of all the events and tells the story. The storyteller makes use of such pronouns as 'he', 'she', 'it', 'they', 'his', 'hers', 'its', and 'theirs'. The speaker may be one of the characters of the story (Structure of Natural Narrative).

- Omniscient narrator is narrator who is outside the narrative but still describes what the characters think. This is direct characterization;
- Third person limited narrator is the storyteller who is outside the story giving the feelings of a particular character. This character is viewed directly. Other characters are viewed objectively – indirectly;
- Third person objective narrator does not describe the feelings of the characters. The readers suppose something on the basis of their actions, comments, and how others react. In a movie or on television it is called the "eye of the camera" technique. It is indirect (Wiehardt, 2019).

When the storyteller never explicitly calls himself a character, he is called an external narrator. The narrator does not appear in the plot as an actor. If the 'I' is identified with the character in the narrative it itself tells, it is a character-bound narrator. A storyteller who narrates about others and a storyteller who narrates about himself differ in the narrative rhetoric of 'truth' (Bal, 1997, p. 22). A character-bound narrator usually points out that he tells the true facts about himself.



Occasionally the presence of invention is shown in the rhetoric. When the narrator is going to tell a fictive story and wants the reader know about that, it is indicated by means of narrations of unnatural or unknowable situations, or common indications such as ‘Once upon a time’ and subtitles such as ‘A Novel’ or ‘A Winter’s Tale’ (Bal, 1997, p.25).

Second-person narrator is a storyteller who addresses the reader or some other assumed “you”; speaker makes use of the pronouns “you”, “your”, and “yours”.

Several literary critics have attempted to establish story schemata – a set of general rules, that bear on the kinds of content that develop in narratives and the ways in which the elements of content are causally connected with one another (Herman, 2007, p. 39). According to two of the story grammar models the central high-order unit of a story is an episode (Mandler & Johnson, 1977). It includes seven categories: setting, initiating event, internal response, goal, attempt, consequence, and reaction. The setting is represented by a specific animate protagonist and contains information referring to the physical, social, or temporal context of the story. The initiating event shows some change in the protagonist’s environment. The major function of the internal response is to evoke an emotion or belief in the protagonist. The goal describes the protagonist’s desire to reach a particular aim or change of state, which motivates the protagonist to make an attempt, a set of actions in achieving the aim. The endeavor results in consequence, indicating whether the protagonist succeeded in attaining the goal. The final type of information in a story is a reaction. Three types of information can be classified as reactions: (1) the protagonist’s emotional and cognitive reactions to goal attainment or defection; (2) future consequences that appear as a result of goal attainment or failure; (3) a moral, summing up what the character gained from achieving or chasing a goal (Herman, 2007, p. 42).

The natural narrative provides “natural” cognitive frames, i.e., real-world understandings of time, space, and other human beings, saves the causality, and

coincides with all the laws of logic (What is meant by “conventional” and “unconventional” when used to describe plots, 2019).

The unconventional plot may change any one of these elements, leave one out, add a couple of ones, or switch their order. For example, instead of leaving the climax until the middle or towards the end, a story may bring it out right at the beginning and then use flashbacks or other techniques to handle the exposition throughout the story (What is meant by “conventional” and “unconventional” when used to describe plots, 2019). Deviation, aberration, violation of causality, and anomaly are the main characteristics of the unnatural narrative.

Among all the mentioned features, anomaly deserves special attention. Textual anomalies are understood as radical innovations that violate the system of established (normative) fictional symbolism and / or composition, the interpretation of which goes beyond the previous experience of the intended addressee. Textual anomalies in the literary text represent “dark places”, accented receptive difficulties that contribute to deautomatization of artistic perception. They are designed to intentionally activate the process of text interpretation by means of special, additional cognitive and emotional effort of the reader (Vorobyova, 2001, pp. 96-98). Textual anomalies arise as a result of the interaction of intertextual worlds.

Anomalies contribute to the formation of characteristic features of contemporary poetics – fragmentation, mixing of genres and styles, internal chaotic character of content and external disorganization of forms.

Anomalies leading to the shock and disaster of the habitual, cause tension, which in English prose of postmodernism can manifest in semantic and structural dimensions of the text. Structural textual tension arises within the fictional text, when the reader tries to restore the harmony of the discrete structure of the text, the disharmony of which is intentionally modeled by the author. Semantic textual tension is caused by differences between the real world and the world created in the fictional

text. Semantic anomaly is defined as arising from the contradiction between any conventional content components (Кобозева, 1998).

Violation of the canons of text division, unconventional graphic design of the text are considered as additional means of expressing anomalies, more precisely, as their structural-compositional manifestations based on graphic (regular and irregular) and compositional (localized or dispersed) re-accentuation.

Graphic re-accentuation (unusual placement of paragraphs, alternation of fonts in different forms and colors, the presence of gaps between individual fragments of text or unusual arrangement of words and lines) as a “cognitive sign” of anomalies contributes primarily to the deautomation of visual perception of the text.

Compositional re-accentuation (adding foreign elements to the text, localized or global imitation of forms of other texts or playing with the functions of strong positions) is a signal of violation of the harmony of the structure of the fictional text (Короткова, 2001, p. 10).

Textual anomaly is related to external and internal textual tension. External tension is manifested in the shifting of the reach of the real actual world from the possible world of the fictional text through the distortion in the text of situations typical of the real world. Internal textual tension is created in the coexistence of parallel text worlds within the heterogeneous world of the text and in the interaction of possible worlds within the text – their intersection, overlay or merging. The textual tension, deliberately created by the author, manifests itself in the structural-compositional and semantic dimensions of the fictional text. Common to these types of world interactions is that the boundaries that divide the worlds are differently broken. The difference is that as a result of the merging of worlds, the boundaries between worlds, although not completely disappear but blur. In case of overlay of worlds, their boundaries, which remain unbroken, coincide, and when the worlds intersect, the boundaries are broken. In all cases of interaction of intertextual worlds

there can be a conflict, which in a specific, often very indirect form reflects the conflicts of reality (Короткова, 2001, p. 10).

1.1.2 Ways of narrative deconventionalization. The study of the unconventional narrative contrasts the one that can be called “mimetic reductionism” that is, the claim that it is possible to explain every single aspect of narrative on the basis of the real-world experience and resulting cognitive parameters (Alber, Iversen, Nielsen & Richardson, 2010, p. 115).

It is argued that narratives are extremely interesting because they can represent situations and events that broaden, move beyond, or question the knowledge of the world around (Alber, Iversen, Nielsen & Richardson, 2010, p. 115). Jan Alber states that narratives “do not only mimetically reproduce the world as we know it. Many narratives confront us with bizarre storyworlds which are governed by principles that have very little to do with the real world around us” (Alber, 2009, p. 79). While the constructed worlds may mirror the physical world in which people live, they may also fill the story with physically or logically impossible for readers scenarios or events (Alber, 2009, p. 80). In a similar manner, characters can do many things that would be absolutely impossible in the actual world. It should be also mentioned that fictional narratives can thoroughly deconstruct the real-world concepts of time and space.

In the following paragraphs three distinct facets of unnaturalness in narratives will be considered in greater detail.

1.1.2.1 Unnatural storyworlds. The term “storyworld” defines the encircling context or environment which comprises existents, their attributes, and scenarios and actions in which they are involved (Herman, 2005, p. 570). It could thus be seen that storyworlds are closely connected with the temporal and spatial organization. An unnatural storyworld contains events that are physically or logically

impossible in relation to the represented world's temporal or spatial characteristics (Alber, Iversen, Nielsen & Richardson, 2010, p. 116).

A storyworld that is beyond the bounds of physical possibilities can create unnatural scenarios that do not correspond with the fundamental narratological ideas. There are two kinds of antichronological narrative. The first kind includes a stable storyworld and fits easily within a mimetic framework. The second type of antichronological narrative comprises physically impossible events that are absolutely not typical for conventional narratology. There are some narratives that contain the phenomenon that has been called “antinomic temporality” (Richardson, 2002, pp. 49-50). Here belong the situations when time itself moves backwards; time sequences that are impossible from the physical point of view.

There can be also stories that simultaneously move forward and backward in time. In a mimetic story, the storyteller can narrate the story retrospectively (for example, in the past tense), while the readers' reception of the narrative is prospective; the interested audience wants to get to know what has already happened. That is why it moves closer to the time of the storytelling. In antinomic narration, the characters and the described scenarios move further away from the time of the narrating, although the reader's perception of the story is still prospective, the time is reversed (Alber, Iversen, Nielsen & Richardson, 2010, p. 116).

Speaking about logically impossible storyworlds, here belong the stories that depict numerous irreconcilable event sequences. As a case in point may be the story that breaks up into different possibilities and develops multiple, mutually contradictory plotlines out of the common situation. Such story can have a bunch of alternative unexpected endings (Alber, Iversen, Nielsen & Richardson, 2010, p. 118).

The possible way of dealing with unconventional narratives is to try to approach the unconventional on the basis of already existing cognitive parameters. It is argued that when narratives oppose easy naturalization on the grounds of real-world criteria, “we stop short and start to take the non-natural make-up seriously”

(Fludernik, 2003, p. 256). One method of reacting to the interpretive challenges of unconventional narratives is to establish new cognitive parameters by means of recombining and / or regrouping existing frames and script (Alber, 2009, pp. 80–84).

Taking into account the stories that include episodes that are real, and episodes that appear to be dreams, wishes, fantasies, films, or television shows, readers can differentiate between them. However, as the narrative progresses, this distinction often becomes increasingly unstable because the various fantasies and film sequences begin to blend with reality and with each other as well (Alber, Iversen, Nielsen & Richardson, 2010, p. 118).

The text's unnaturalness is engaged in a process of frame enrichment to conceptualize an impossible scenario in which internal processes such as dreams, wishes, and fantasies become as real as external reality. The story can use mutually incompatible storylines to make the reader aware of suppressed possibilities and allows him to choose the ones that he prefers for whatever reason. The contradictory passages in the text may be offered to readers as material for creating their own stories (Ryan, 2006, p. 671), to think about the ways things could have been (even in case the projected scenarios involve rape, violence, or death).

In 1699, the German philosopher Leibniz put a restriction on natural worlds by asserting that “possible things are those which do not imply a contradiction” (1969, p. 513). This assertion has greatly influenced the ways in which people think about alternative possible worlds today. There is a suggestion that the most common view in possible-worlds theory associates possibility with logical laws. It is stated that every world that obeys the principles of non-contradiction and the excluded middle is a possible world (Possible-Worlds Theory, 2005, p. 446). According to this view, worlds that include or involve contradictions are absurd or empty. One more point of view is that we can draw nothing but the pleasure of our logical and perceptual loss from logically impossible worlds (Eco, 1990, pp. 76–77). Another opinion is that impossibilities, from the point of view of logic, have become a basic poetic tool,

which shows that contradictions in themselves do not demolish the coherence of a fictional world (Ronen, 1994, p. 55). It is stated that readers do not see logical impossibilities as violations of possible-worlds laws. They are viewed as a new domain for exercising creative powers that readers are invited to make sense of (Ronen, 1994, p. 57).

Narratives frequently confront the readers with logically or physically impossible storyworlds, and the readers would like to suggest addressing their potential meanings, instead of shying away from them.

1.1.2.2 Unnatural minds. The idea that the experiencing mind is a necessary condition for the narrative has appeared not long ago. During the past decade a lot of new approaches have emerged to “the nexus of narrative and mind” (Herman, 2009, p. 137), connected to the rise of the cognitive sciences and especially to what is known as Theory of Mind. The core idea of these approaches is that mind-reading is an everyday activity. According to Theory of Mind, people are able to understand others because they construct the minds of others on the grounds of their own (Alber, Iversen, Nielsen, Richardson & 2010, p. 120).

Unnatural minds can emerge in many different stories. The reader is usually cued to call up a mind, but this process is impeded, blemished or in other possible ways challenged by recognizable and describable characteristics of the narrative. Unnatural minds can be found on the level of the story (in the form of a character), on the level of the narrative discourse (for instance, a heterodiegetic narrator), or both (for instance, a homodiegetic narrator) (Alber, Iversen, Nielsen & Richardson, 2010, p. 120).

The powerful tool here is the unreliable narrator. The unreliable narrator is the one who cannot be trusted; he speaks with biases, makes mistake, and even lies. Readers are forced to form their own opinions and conclusions about the events, actions, and the characters` motivations in the story. Such a storyteller has limited

knowledge for conveying information that may seem extremely suspect to the readership. The unreliable narrator is a narrator whose convincingness has been compromised. It is an effective tool to distort and hide the reality (Lodge, 1992, pp. 154-155).

The notion of unreliable narrator was initially coined by Booth (1961), who worked on intentionally encoded unreliability in fiction (p. 158). Unreliability is discussed in relation to the concept of the implied author and to the concept of a narrative distance. In Booth's (1961) view, a narrator is "reliable when he speaks for or acts in accordance with the norms of the work (which is to say the implied author's norms), unreliable when he does not" (p. 159).

The unreliable narrators are the characters who are under the influence of drugs, have experienced or are experiencing injuries, damages, serious illnesses that have an unstable psyche.

The differences between the diverse forms of unnatural minds may range from well-known and conventionalized cases of such minds to the most bizarre cases found in experimental fiction. Among this variety the readers can find a wide range of narratives that clearly facilitates their inference of a mind while either imbuing this mind with abilities that transgress those of human minds or deconstructing one or several of the principle elements of a working human mind (Alber, Iversen, Nielsen & Richardson, 2010, p. 120).

Near the conventionalized the phenomena of "omniscient" narrator (what is called heterodiegetic narration with zero focalization) or the reflector-mode narratives of literary modernism (what is called heterodiegetic narration with internal focalization) appear (Genette, 1988). In relation to these, the "abnormal power" of third-person narrators to look into the characters' inner worlds, into their minds is pointed out (Cohn, 1978, p. 106). In the other end of this continuum, the readers may face the unnatural minds of "omniscient" (or telepathic) first-person narrators (what is called homodiegetic narration with zero focalization according to Genette (1988)). As



examples it could be mentioned the impossibly eloquent child or the scenario, in which the mind of the protagonist generates the unnatural narration.

Returning to Theory of Mind approach, it is described in the following way: the work that is put into constructing other real minds prepares the readers for the work of constructing fictional minds. Because fictional creatures are necessarily incomplete, frames, scripts, and preference rules are required to supply the defaults that fill the gaps in the storyworld and provide presuppositions that enable the reader to construct constantly conscious minds from the text. The reader strategy is to join up the dots. The central term here is “continually conscious”, which refers to the “continuing-consciousness frame”. This frame is what the reader uses in order to read a character’s mind as what Palmer calls an “embedded narrative” (Palmer, 2004, p. 176).

The process of “joining up the dots” – of applying the continuing-consciousness frame and thereby reconstructing a mind on the basis of the cues provided by the narrative – uses three dynamic cognitive tools. One tool deals with the fact that the reader alternates between forming hypotheses of the doings and nature of the narrated mind and correcting these hypotheses as the narrative provides new information. Another tool allows the reader to alternate between ascribing a past, a present, and a future to the narrated mind. The final tool is connected to the belief that both narrated and real minds must be comprehended on the basis of alternations between steady states and dynamic changes (Alber, Iversen, Nielsen & Richardson 2010, p. 121).

Considering unnatural minds, an autodiegetic narrative can be referred to. It may present the reader, for instance, with an older (telling) and a younger (experiencing) version of the same protagonist, two representations of the same mind but of different time, holding different epistemological privileges. This leads to many temporal shifts taking place during the narrative. These shifts often disrupt the reader’s attempts to combine the two instances of the “I” as parts of the same (continued) consciousness, and they do so because the actions, thoughts, and feelings

from the time of the action intermingle with the actions, thoughts, and feelings from the time of writing. The effects of the shifting of tenses are striking and confusing, precisely because they coexist so that the differences between the experiences (normally attributed to the “narrated I”) and the afterthoughts (normally attributed to the “narrating I”) disappear in a way that makes it highly difficult for the reader to keep the two instances of the “I” apart (Alber, Iversen, Nielsen & Richardson, 2010, pp. 121-123).

1.1.2.3 Unnatural acts of narration. Unnatural acts of narration include physically, logically, mnemonically, or psychologically impossible phenomena and events. It is argued that some literary narratives cannot be considered as a form of communication from a narrator. It is not always necessary to find a narrator in all narrative texts. In those texts in which the linguistic markers indicating the presence of a storyteller are not displayed (“I, deictic elements, expressive markers, stylistic foregrounding”), a narrator is present merely implicitly, he is ‘covert’. In this case, according to Monika Fludernik’s proposals, the insistence on a storyteller to be present in the story establishes an interpretative move. In this move the presence of a narrative discourse makes the readers to conclude that there is someone who is narrating the story. This fact presupposes the presence of a hidden narrator (what is also called the narrative voice) in the text. However, here are also texts that explicitly use “I, deictic elements, expressive markers, stylistic foregrounding” (Fludernik, 2001, p. 622).

Many readers and theoreticians have used to unnatural acts of narration in fictional third-person narratives, including reflector-mode narratives or narrative “omniscience”. The use of the first-person pronoun “I”, to the contrary, is believed to attach the represented speech to a human-like person. However, this real-world description neglects, for example, such case as the “omniscient” first-person narrator.

In some first-person narratives, the narrator knows significantly more than he could if he was a real person (Alber, Iversen, Nielsen & Richardson, 2010, pp. 124).

It is also claimed that the person referred to by the pronoun “I” in first-person narrative fiction is not necessarily the narrator (Nielsen, 2004, p.141.). This argument is a solution to the specific question whether there are two ontologically contrasting kinds of narratives with and without a narrator. There is one more point that should be taken into account. It concerns a distinction between epic and non-epic statements, asserting that in epic fiction, there is no statement subject. The sentences of the epic cannot be true or false in relation to reality. They are statements about something that only exists by virtue of the sentences. It is also claimed that the situation is radically different in first-person fiction because such narratives are similar to autobiography rather than fiction of epic: here, the statement subject narrates something that exists independently of the enunciation. If a statement subject can be found in the text, it will narrate something that exists prior to its narration. If there is no statement subject, then the sentences of fiction will produce the world they describe. Consequently, there is a difference between the ontology of the narrated world in the two cases, and only the narrated world of the first case belongs to the domain of true fiction. Thus, it can be concluded that fictional first-person narrative does not belong to the domain of true fiction (Hamburger, 1957).

It is the case that when sentences that would clearly mark the narrator as unreliable or even insane in a nonfictional narrative come to the reader as authoritative, it is because the sentences should not unambiguously be ascribed to (an older and wiser version of) the character. This conclusion has a further consequence: as opposed to the sentences of autobiography – but close to those of third-person narrative – the sentences of first-person narrative fiction do not form statements about reality. Instead of that they produce an imaginative, fictional world that cannot exist independently of these statements. From this perspective, first-person narratives resemble the condition of third-person narratives (Nielsen, 2004, p. 143). Both third-

person and first-person narratives are characterized by not having a narrator who speaks about something, but rather a narrative world, including “I”, created by the reference. This goes for trees, houses, space ships, and all persons including the person referred to by the pronoun “I” (Nielsen, 2004, p. 145).

An unnatural reading arrives at radically different conclusions and interpretations from those produced by a mimetic reading based on real world parameters (Alber, Iversen, Nielsen & Richardson, 2010, pp. 125).

Within the domain of unnatural acts of narration, the author can depict paired events: at the beginning a hero dies, and at the end of the novel he is alive; or a character so overcome by guilt that he imagines very weird situations that definitely cannot happen in the real life (Alber, Iversen, Nielsen & Richardson, 2010, pp. 126).

## **1.2 Unconventional narrative in film**

The topic of unconventional is relevant for the cinematic text as well. Due to the fact that now a lot of screen adaptations emerge, it became interesting how the literary text, including the one with the elements of unconventional, is manifested in the film.

The using of traditional textual means of analysis and their application to the study of movie and moving images has contributed to establishing of a new type of stylistics known as film stylistics or the stylistics of film (Nørgaard, Busse & Montoro, 2010, p. 21). Some stylisticians have argued that many of the tools used in the analysis of the literary text can be used to clarify patterns other than the printed text. The main aim of film stylistics, as well as of textual stylistics is to find a more remediable way of investigating cinematic forms based on frameworks which have already proven successful in the study of textual forms. It is claimed that this interest in film stylistics should provide a better understanding of the accepted construction of meaning in various formats. As a result, the stylisticians themselves should have a good command of describing and explaining how different textual phenomena are

realized, in what way readers construct their interpretations and how these can be supported by means of analysis. Some scholars have already started to investigate these issues, providing such analyses of texts which combine important multimodal elements. Still a huge amount of work needs to be done in this field (McIntyre, 2008, p. 310).

Without any doubt, by the application of new techniques into the textual works already used by stylisticians the discipline as a whole will benefit from the new challenges that these new techniques will bring along.

The stylistics of film is a well-established discipline that has been investigated the structural and functional characteristics of film for a long period of time. A great number of various approaches have been applied to the analysis and investigation of films such as considerations of aspects of the theory of film (Carroll, 1996a, 1996b; Tredell, 2002), evaluations of movies as cultural constructs (Kellner, 1999), or assessments of filmic forms from a psychoanalytic perspective (Allen, 1999), among others. A stylistic aspect of the analysis of movies cannot and should not abolish all these approaches; instead, it should incorporate all the findings from film studies as the basis on which to build further perspectives.

A lot of attention was paid to the analysis of cinematic adaptations of (mainly, although not exclusively) fictional novels. One of the topics that adaptation scholars tend to dwell on is the way in which the original textual versions are reinterpreted in the new sphere, which also generally leads to the phenomenon of fidelity of the latter towards the former. For instance, McFarlane (2000), Thomas (2000) and Whelehan (1999) all consider the relationship between the two forms. However, as McFarlane (2000) states, this is a question on which even the general public feels entitled to pass comments: “It is < . . . > quite common to come out of a cinema after viewing an adaptation or to engage in casual conversation about it afterwards and to hear such comments as ‘Why did they change the ending?’ or ‘She was blonde in the book’ or, almost inevitably, ‘I think I liked the book better’” (p. 165).

Stylisticians are also focusing on the new endeavours to combine computerized methods of analysis with the study of the moving image, generally understood as such formats which make use of dynamic pictures that can be in the form of films, adverts, documentaries, computer-generated imagery, etc. For example, it has been created a quite exhaustive method of considering the multimodal texts based on multimodal concordances which are capable of controlling several items, such as sound, movement, colour or verbal input, in the different semiotic modes which can at the same time be at work in the formats encompassed by the notion of the moving image, that is the sonic, the musical, the pictorial or the linguistic modes (Baldry & Thibault, 2006). Their rather thorough annotated descriptions of multi-modal texts allow for a more comprehensive analysis of film, adverts or documentaries as multi-layered pieces of discourse (Nørgaard, Busse & Montoro, 2010, p. 21).

1.2.1 Cinematic text and its features. It should be noted that one of the directions of modern narratology is going beyond the limits of the classical paradigm and the analysis of non-literary phenomena. It is believed that narratology is more often seen as the leading discipline in interdisciplinary researches (Fludernik, 2005, p. 47) of such spheres as cultural and media studies, linguistics, historical theory and historiography, anthropology, philosophy, theology, psychology, pedagogics, political science, medicine, law and economics (Heinen & Sommer, 2009, p. 139).

The application of narratological tools to the analysis of feature films is quite common practice of the last decades. Narrativity laid in the films, because they unfold in time. Time, space, and causal connections are considered to be the basic principles of cinematographic narratives (Verstraten, 2009, p. 159).

In modern linguistic studies, the term “cinematic text” is common. The term “cinematic text” is found in the literature quite often. It is a dynamic system of audiovisual images, or a dynamic system of plastic forms, which exists in the on-screen conditions of spatio-temporal measurements, and with the help of audiovisual

means transmits the sequence of development of the artist's thought about the world and about himself (Усов, 1980, p. 17). This definition takes into account such important factors as “screenfulness”, the spatio-temporal mode of existence of the cinematic text and the audiovisual way of its perception, but does not reflect its communicative orientation. The communicative orientation of the cinematic text is beyond doubt, for it is addressed to the viewer and created specifically for the perception by the mass audience. Many scholars wrote about the work of cinematography as about a text (Лютман, 1973, p. 63; Цивьян, 1984) and some of them published a book dedicated to the study of the cinematic text (Слышкин и Ефремова, 2004).

According to the earliest approach to the studies of the movie, the film is investigated from the point view of semiotics. It is believed that the cinematic text could be considered simultaneously as a discrete text, composed of signs, and a non-discrete text, in which the meaning is attributed directly to the text. This approach also singled out such components of the cinematic text as the frame and film phase (Лютман, 1973, p. 14). The frame, according to it, is one of the basic concepts of a cinematic language, which can be defined in different ways: the minimum montage unit, the basic unit of film narration composition, the unity of intraframe elements, the film value unit. In this case, the frame is identified with the word and by analogy, becomes the main carrier of meanings of the cinematic language.

There is a similar approach to the cinematic text, in which it is concluded that, in a certain approximation, any film can be defined as a discrete sequence of continuous sections of text. This sequence is called the cinematic text. Frames are the continuous segments of the cinematic text. Thus, the cinematic text is a chain of nuclear frames (Цивьян, 1984, p. 109).

According to one more point of view, the cinematic text is a coherent and complete message expressed by means of verbal and non-verbal signs organized in accordance with the conception of a collective functionally differentiated author using

cinematic codes, recorded on a material medium and assigned for reproduction on a screen and audiovisual perception of the audience (Слышкин и Ефремова, 2004, p. 37).

A movie is considered as a text, that is, a connected semiotic space. Film is defined as a sequence of frames recorded on a tape or other material carrier, representing a photographic or drawn image, usually accompanied by a sound sequence (speech, music, noise) (Иванова, 2001, p. 16). A movie is a generic concept in relation to the concept of the cinematic text. The movie includes an immense number of verbal and non-verbal components, while the cinematic text focuses on the language and considers the elements of speech such as intonation, pauses and others as minor.

The concept of cinematic text was proposed exactly within the framework of semiotics, and was later defined as a production movie consisting of moving and static images, verbal and written speech, noise and music, specially organized and located in indissoluble unity (Слышкин и Ефремова, 2004, p. 22).

There are two semiotic systems in the cinematic text, linguistic and non-linguistic, operating with signs of various kinds. The cinematic text is produced out of them by means of cinematic codes, such as angle, light, montage and others. In the era of silent films, the most important role in creating the cinematic text was given exactly to montage. It is the linguistic system that prevails in the cinematic text (Зайченко, 2011, p. 82).

The linguistic system in the cinematic text consists of two components: the written cinematic text (inscriptions and cues that are part of the film – street names or city names, posters, designations of exits and entries, notes and letters, etc.) and the oral cinematic text (actors' speech accompanied with a soundtrack, song or voiceover, etc.), which are expressed by symbolic signs, that are words of a natural language (Слышкин и Ефремова, 2004, p. 22).



The non-linguistic cinematic system consists of iconic and index signs. Index signs are specific objects capable of representation. Indexes are “degenerate” to a lesser extent than iconic signs (Пирс, 2000, p. 75-97). Iconic signs are signs that represent an imitation of an object or objects, also real life phenomena and events, for example, an actor who depicts “his” character, existing as a description in the script; these are also special effects, tricks and scenery. The presence of iconic signs in the visual part is a fundamental feature of the staged cinematic text (Пирс, 2000, p. 137). The non-linguistic cinematic text system also has a sound part. It can be natural noises (wind, rain, birds and animals` voices, steps), music and technical noises. All of the above mentioned is cinematic vocabulary, or units of cinematic text (Слышкин и Ефремова, 2004, p. 23).

The appearance of the cinematic text is connected with the multiple semiotic transformation of the text. Behind the cinematic text is the author`s literary script. This is a work of fiction with specific features associated with the embodiment of a verbal text in a sound-visual form on the screen. The text of the script is partially saved in the form of a scale (the sounding speech of the characters of the film), partially transposed into the video (actions, the play of actors who portray events happening with the characters) (Зайченко, 2011, p. 84).

The cinematic text can be easily verbalized. It can be retold, as well as a literary work.

The most important general textual categories (integrity, discreteness, modality) are distinguished as constitutive features of the cinematic text. The following characteristic features of the cinematic text are widely excepted (Слышкин и Ефремова, 2004, p. 33-36):

1. The cinematic text is a discrete unit, since its structure allows dividedness. Some episodes may possess relative formal and substantial independence.

2. The coherence of the cinematic text: the substantial independence of the episode, conditioned by the criterion of discreteness, is relative, it requires entire

reliance on the cinematic text. A separate representation of an episode is often accompanied by a reference to the source. Film episodes are often interconnected by both formal and semantic components.

3. The development of the events can be either moving forward, prospective (in accordance with the course of the events in the real world), or “returning”, retrospective. Retrospectiveness is one of the characteristic categories of the literary text. These categories create a sense of multidimensionality of the world of the cinematic text (Назарьева, 2016, p. 122).

In the cinematic text, various signals, such as a black and white image in a color film, a change in the pace of shooting (slowing down or acceleration), a sudden change of the interior or the appearance of characters (for example, a sudden “rejuvenation” during flashback) can be used for the identification of such violations of the space-time continuum of the artwork. It can be noticed that in a number of cinematic texts, signals of the chronotope change are expressed not only formally, but also in the content (Назарьева, 2016, p. 122).

4. In the center of the cinematic text, regardless of the specific topic of the narrative, as a rule, is a person, that is anthropocentrism.

5. The cinematic text also possess local and temporal attribution. The method of showing in the first person or the usage of visual and auditory components for conveying the emotional and psychological states of the character (a sad audio sequence, tragic background music while conveying confusion or sad events) is common in feature films.

6. In the cinematic text, nothing exists by chance: each element is included in the general system, which is created by the collective author as a result of multiple semiotic transformations. And every detail carries certain symbolic meaning: explicit or implicit.

7. The specificity of the category of integrity in the cinematic text lies in a close integration of the linguistic and non-linguistic components; distinct temporal and spatial frames; signals indicating the beginning and end of the film.

8. The cinematic text is a product of a subjective comprehension of reality by a collective author. Subjectivity is shown in the choice of theme, camera and artistic solutions, the play of actors, etc.

9. The pragmatic orientation of the cinematic text is the recipient's motive for a response, which in this case involves some implicit action, i.e. a change of the feelings, thoughts of the viewer that is not necessarily verbally expressed (Назарьева, 2016, p. 123).

While watching a feature film, the viewer puts himself in the shoes of the characters, analyzes their actions, empathizes with them or dislikes them. The pragmatics of the cinematic text lies in the fact that after watching and assimilating it, the perceived concept, associative connections generated by the cinematic text are transferred to reality. This also manifests a kind of instructive (non-teaching) function. The film may be liked or disliked, but in the process of comprehending it, analyzing the ideas manifested in it (occurring at a subconscious level), the viewer, one way or another, adopts the concept conveyed by the author using the plot, angle, audio side and other aspects of the cinematic text, including verbal speech, assessing it and endowing the perceived information with his own interpretative meaning (Ефименко, 2013).

The cinematic text should follow the general laws of linguistics and possess the same linguistic features as an ordinary text. The linguistic component of the cinematic text, i.e. sound speech in the frame or behind the frame, as well as in the cues that are inside the text, may belong to one or another style. Speech in the cinematic text is often not limited to just one style, however, the features of that styles do not contradict the main style, while the functional style retains integrity.

1.2.2 Cinematic text vs. literary text. Let us consider the question of the similarity and difference between the verbal text and the cinematic text, comparing the text of fiction (the book) with the cinematic text. The book begins with a cover sheet, which includes the title and the author's name, compiler, editor, contains the name of the publishing house and year of publication; then may follow the foreword, prologue, dedication, epigraph (Назарьева, 2016, p. 123). In the cinematic text, the initial cues play the role of the title page: they include the name of the film studio, the names of the director, the scriptwriter, the operator, the composer, the conductor, the songwriter, the sound engineer, the make-up, the costumier, the editor, the author of montage, the actors – from the performers of the main roles to the performers of the episodic roles, the name of the film. Titles may include the dedication, prologue, or epilogue in the form of written or oral (out-of-quota) text (Слышкин и Ефремова, 2004, p. 24).

In the cinematic text the cues of characters and off-screen speech, as well as behind-the-scenes verses or semantic songs correspond to dialogical and internal (monological) speeches of the characters of the book. There is a tendency to differentiate the semantic and the background songs in the film. The latter, characterizing the situation of the historical epoch or the surrounding of the character, often sounds dissonant in relation to his inner mood. Verses and semantic song in the film serve a means of expressing the emotional state of the character. The off-screen text is usually as informative as possible and reports the facts necessary for understanding of the plot (Самкова, 2011, p. 136).

Various types of inscriptions that are the part of the interior or properties – the world of things surrounding the characters of the film are also verbally expressed in the cinematic text (and in the literary text). These are notes, letters, street names and house numbers, the names of the restaurants, cinemas and other establishments, announcements, posters, slogans. Inline titles are also verbally expressed. They can summarize the situation. The epilogue in the cinematic text corresponds to the

epilogue in the book. It sometimes indicates that animals were not affected during the filming, that the person and the events are fabricated and that all similarities are random; it can briefly tell about the fate of the characters of the film (Слышкин и Ефремова, 2004, p. 26).

Detailed page comments are sometimes placed at the end of the book before the table of contents. In the cinematic text, comments can be inserted into the narrative, for instance, the characteristics of characters, but they are never arranged as an independent separate part of the cinematic text (Самкова, 2011, p. 136).

Appearance, clothes, household items; urban and fantastic landscape, interior, vehicles; gestures, facial expressions, pantomime, proxemics are non-verbally expressed in the cinematic text, unlike in the literary text. The film needs the recipient's ability to decipher the world and people without using language. The viewers are offered a natural way of being in the world (communication of characters with things and other people), which they see in facial expressions, gestures, glances and which clearly defines the situations familiar to them. In the book, the internal state of the character is expressed by description or internal monologue; in the film, non-verbal information, such as music, landscape, and interior; but more often the behavior of the character, express his inner state. The film rarely conveys human thoughts; it usually shows human behavior. In the film, dizziness, thinking, pleasure, pain, love, hatred can be expressed nonverbally, as a form of behavior. The non-verbal elements in the cinematic text includes natural noise, music, paralinguistic and extra-linguistic characteristics of sounding speech that in the text can only be represented by means of verbal description (Слышкин и Ефремова, 2004, p. 27).

Montage as a method of text building has been known and widely used in literature for a long time. It is from the literature, where the film industry has borrowed all the basic montage techniques from, applying them to the images (Ефименко, 2013, p. 88).

Music is usually present in the literary text in the form of naming the song or some lines from the song, characteristics of performers, the manner of performing or the description of feelings caused by the song, while in the cinematic text it sounds in its natural form and naturally evokes the same feelings (Ефименко, 2013, p. 89).

It should be noted that there is a close relationship between the literary text and the cinematic text because the first one often precedes the second one. Many scenarios of world and native cinematography are written on the basis of literary works. Screen adaptation is the translation of a work of art from the language of verbal art into the language of screen art (ШершнеВ, 1997).

Behind the cinematic text is the author`s literary script. This is a work of fiction with specific features connected with the realization of the verbal text in the audio-visual form on the screen. On the basis of the literary scenario, with the help of the director of photography and the artist, a director`s script, that performs the functions of the production and technical project of the film, is created. It contains montage development of the structure of the entire film and each scene, the metric area of episodes and separate frames is planned, the content of each frame, narration text, dialogs and sound (music, full-scale noises) are indicated, the method of shooting: the nature of the lighting, the location of the camera, etc. is determined (Слышкин и Ефремова, 2004, p. 29).

During the shooting, the director organizes and coordinates the play of the actors, the scenery, the costumes, music, lighting, the work of the cameraman and sound technician, etc. In the end, the script text is partially saved in the form of a scale (the sounding speech of the film`s characters) and is partially transposed into the video sequence (actions, actors` play depicting events happening with the characters against the background of the landscape or the corresponding interior). The author`s viewpoint is seen in the manner of acting, camera techniques, selection and sequence of episodes. The message processed in such a way is fixed on the film. Thus, it makes

sense to talk about the collective author of the cinematic text, since the entire film crew is involved in the process of its production. Collective authorship is one of the most important differences between the cinematic text and the literary text. Of course, a literary work may also be the result of co-authorship, but the literary text does not allow to accurately differentiate authorship, while in the cinematic text functional differentiation is observed, it is known who wrote a script, made costumes and setting, performed songs and roles (Слышкин и Ефремова, 2004, p. 29).

It should be noted that the book and the film as the carriers of the literary texts are not interchangeable (Казин, 1985).

The book involves deep, thoughtful reading. The reader is not limited in time and, if necessary, may return to the beginning or to any other part of the literary text. The cinematic text carries a large amount of information that needs to be processed at a pace and time limits set by the filmmakers.

The book has material nature. The film is characterized by virtual nature. The film disappears from the perception if, for example, electricity goes out, i.e. it is unstable. The book is autonomous and compact; the film requires the complex electrical equipment for the presentation to the audience (Назарьева, 2016, p. 122).

The literary text is perceived visually. In the cinematic text there is also an audio sequence in addition to the visual datasets. Being oriented at a different type of perception, the literary text and the cinematic text obey fundamentally different organizing laws. If the literary text, like a written one, is connected by more or less strict logic, the cinematic text, like an oral one, is structured to a much lesser extent (Слышкин и Ефремова, 2004, p. 30).

The most significant difference between the literary text and the cinematic text lies in the fact that the text by means of words speaks of reality, which itself is not a word, and the film tells of life in the forms of this life, behind which there is logo, meaning, and word. The cinematic image is similar to the theatrical image – it is not

only a story about the event, but actually the event itself (Казин, 1985). The cinematic text, as it was already mentioned, is easily verbalized.

The man in the film is not a thing among things. He is the spiritual center of the depicted reality, the artistic statement of the cameraman and director remains a statement on behalf of a person. But in the film, a man is portrayed as a man in the world. The aim of literature, on the contrary, is to depict the world through the man (Казин, 1985). As for the characters in the literary text and the cinematic text, they represent the phenomena of various kinds. The image of a literary character is completely the result of the artistic efforts of the author. The image of a film character is the result of the work of the collective author; an actor can play a far from leading role in creating this image. The work of a costumier, make-up artist, director, and others is of great significance. At the same time, the actor (to be more precisely, his image of the character of the film) is a part of the cinematic text material, an iconic sign of the cinematic text (Слышкин и Ефремова, 2004, p. 31).

1.2.3 Cinematic techniques in narrative deconventionalization. Literature and cinematography are ones of the most interconnected types of art that can easily come both in the process of direct interaction when contain the elements of each other and in the process of mutual influence, when expressive means or means of film poetics are reconsidered through their intersemiotic decoding in the literary texts or their screen versions. Identification and understanding of how literature interacts with cinematography is possible through the learning of various cinematic techniques and how they can create the effects that in the literary text are conveyed verbally. Besides the use of soundtrack, visual images, various sound effects, and graphics, such techniques as montage, change of plans, variation of shooting angle or image are known to be used in the movies. They help to create not only in the film a volumetric spatio-temporal image of events, which, according to V. I. Fesenko, is an implicit



matrix of new optical effects (Фесенко, 2014, p. 384). All these techniques can be adopted in the literary text (Лук'янець, 2015, p. 19).

*The close-up* focuses on the upper part of the object / subject, offering a targeted view of a single area / region or aspect of the image and hence adding emphasis to the scene. Examples include facial expressions of the subject and the details of part of an object. Including strong and vivid details will make the story come alive for the audience. Detailed shots help the viewers connect to the story (Flores, 2015).

The notion of *montage*, which originated in a movie, is now considered to be a universal category. The essence of montage, according to the concept developed by S. Eisenstein within the field of cinematic art, is to unite heterogeneous elements (episodes, images, details, etc.) by means of the method of “assembly” (Ізотова, 2015, p. 234). A cinematic technique of *montage* itself is defined as creative and technical process of combining separate fragments of movie recordings in a single content-compositional whole with special artistic and aesthetic expressiveness (Лук'янець, 2015, p. 19).

*Montage* is one of the quite effective techniques of modeling the plot and compositional space of cinematic text. This can be explained, first of all, by the property of montage to combine completely different objects in one area; and secondly, in the accentuation of key episodes, which in their turn actualize a particular theme / idea of the film and the director`s attitude to it. It is important that montage is not a means of automatic jointing of frames. It is always a new qualitative unity that characterizes the creative style of the director, style and genre of the movie, and is also one of the techniques of creating an expressive composition and tone of the film (Ізотова, 2015, p. 234).

On the one hand, it is a means of plot movement in the cinematic text, when the overlapping of separate in time and space frames creates the effect of the development of events, which due to the montage can be prospective as well as retrospective

(Лук'янець, 2015, p. 19). On the other hand, the above mentioned technique contributes to the slowing down or accelerating of the cinematic narrative when combining respectively similar or completely different frames (Женетт, 1998, p. 118). In this case, the use of a *close-up technique* as a method of highlighting the main thing in the frame reinforces emotional coloring of depicted events, and indicates their functionally-aesthetic significance.

Adaptation of the cinematic technique of *montage* in the literary text can be achieved through the semantic peculiarities of the language: words and word-combinations that convey the grammatical time of action, as well as through the syntactic organization of artistic speech: the use of ellipsis, nominative sentences, etc. Hence the artistic text is deprived of a linear chronology, which changes into a dramatically intensive order of organization of events in time, creating a psychologically reasonable visual reality (Фесенко, 2014, p. 385).

*The close-up effect*, generated by the narration about the delimited in space and time events, can serve as their logical link on the basis of display of such emotions of the character during the development of narratively combined events in the text (Лук'янець, 2015, p. 20).

*The change of planes* in a movie involves varying the distance between the camera and the object in the focus of attention. It defines relationship (and importance) between the object and the scene (Flores, 2015). The change of planes is created by means of the phenomenon of the analogy (Фесенко, 2014, p. 366) or the semantic and / or structural correlation depicted in the sequential frames. Gradual or sharp gradation of shooting scale is a means of attracting the attention of viewers to the objects in a frame, limiting the space of the frame to the maximum possible limits. The same happens when a close-up technique is used. In such case the image in the frame is detailed to the extent that it reveals the most prominent features of the object, but due to the clipping overlay of the adjacent frames of different sizes it seems real (Лук'янець, 2015, p. 20).

In the literary text, the process of approaching the object to the viewpoint and increasing its size may be actualized by means of expressive means and stylistic devices: the zooming of a certain fragment of the image with a recurrent (quick) mentioning of other items of artistic reality or a portrait description of the character's appearance. Like the transition from plan to plan in a movie, punctuation marks (dashes, commas) are used on the syntactic level in the literary text, that contributes not only to the change of the tempo of a narrative, but also serves as a means of emphasizing particularly important events and situations in the text. The *close-up effect* is one of the means of this emphasizing that helps to attract the readers' attention to objects and events of particular artistic and aesthetic value for narrative development of events (Лук'янец, 2015, p. 20).

*Variation of camera angle* in the movie takes place when shooting an object from different positions to build a distinctive clipping composition of the fragment of a film. It is a powerful way to communicate with the audience. Different angles can add and induce different meanings and level of engagement for the audience. Selecting the appropriate camera angle for each shot can add moods to the recorded picture and create powerful relationships with the viewers (Flores, 2015). This cinematic technique allows to portray a particular event from the position of an observer (another character or imaginary viewer), and also to show human facial expressions and movements, creating montage metaphors when the operator's shooting point coincides with the character's position. The involvement of the close-up frames in this case imbues the episode of the film with emotional coloring, revealing the micromovements of the character and by means of their imposition, making it possible to interpret the motivational component of the previously presented or subsequent actions of this person (Лук'янец, 2015, p. 20).

The cinematic technique of *the variation of the angle* of coverage of events and characters in the literary text correlates with the notion of a point of view in its visual connotation and makes the evaluation of events in the text from the position of the

observer (another character or imaginary reader) who occupies a certain time space. This stylistic device can be implemented at the verbal level of the text by means of deictic expressions for the designation of chronotopic markers of events in combination with the grammatical distinction of action time (Hallet, 2009, p. 129).

*The close-up effect* can not only realize the detailed image of the approached character from different angles of the survey, but also to portray it from the inside, exploring the inner state of the person (Лук'янець, 2015, p. 21).

Thus, the successful involvement of the elements of cinematic poetics, including the close-up effect into the investigation of unconventional in the cinematic text allows to compare how the similar phenomena in the literary text and in its screen adaptation are conveyed.

### **Conclusions to Chapter One**

1. Some narratives are able to catch the reader`s attention and provoke a great emotional response being unusual and original in term of semantics and structure. That is what unnatural narrative contributes to.

2. The unconventional can exist in two different forms. The first: there are some deviations found in postmodern texts that have not earlier been conventionalized. The second: there are also some violations in postmodern narratives that have become common forms of narrative representation.

3. The basic elements of the conventional narrative (character, action, setting, theme, and style), can be changed in the unconventional plot, left out, their order can be switched, or some new elements can be added. Textual anomalies also play a significant role in constructing the unnatural narrative as they are innovations that violate the system of established fictional system of symbols and / or composition.

4. Unnatural storyworlds, unnatural minds, as well as unnatural acts of narration are the ways of creating the unconventional narrative. An unnatural storyworld

consists of events that are physically or logically impossible in relation to the actual physical world's temporal or spatial organization. The unreliable narrator is one of the main means of creating the unnatural and that is why he deserves special attention. The unreliable narrator is a narrator who speaks with biases and whose credibility has been compromised. It is an effective tool to distort and hide the reality and make the plot unconventional. Unnatural acts of narration are physically, logically, mnemonically, or psychologically impossible phenomena and events.

5. A rather important contribution to the investigation of unconventional in screen versions of the fictional books is made by film stylistics, which studies the application of traditionally textual means to the study of film, the cinematic text. The cinematic text is a system of audiovisual images, which exists in the on-screen conditions of spatio-temporal measurements, and by means of audiovisual tools transmits the sequence of development of the author's ideas about the world and about himself. Such techniques as montage, change of a plans, variation of shooting angle or image are known to be used in the movies and contribute to the creation of unconventional cinematic text.

## CHAPTER TWO

### LINGUAL AND CINEMATIC FORMATS OF THE UNCONVENTIONAL IN Y. MARTEL'S "*LFE OF PI*" AND ITS SCREEN VERSION

The following chapter deals with the practical results gained in the study. In accordance with the aim of research we will determine lingual and cinematic techniques of creating unconventional spatiotemporal structure, reveal lingual and cinematic techniques in representing the unconventional narrator, and trace lingual and cinematic techniques employed in unconventional acts of narration in the novel "Life of Pi" and its screen adaptation.

#### 2.1. Genre features of Y. Martel's "Life of Pi"

There are three most significant peculiarities of Y. Martel's novel "Life of Pi". Different narrators and narrations deserve special attention. The first storyteller within the text is the author who should not be confused with the author of the whole novel, Yann Martel. It is he who interviews Pi and recounts his unbelievable adventures. The second narrator is Pi himself, although his story is in fact the author's because it is the author who is retelling the boy's story. Pi's narration, employing the first-person narrator, presents much of the story. In addition, the two officials from the Maritime Department in the Japanese Ministry of Transport who were asking the boy in the hospital in Mexico about all what has happened to him, created their own version of Pi's narrative. Consequently, the author of the novel, Yann Martel, is not certainly a narrator himself. He rather makes use of the author and Piscine as his own "voice" in the novel (Life of Pi At-a-Glance, 2016).

The transformation of names also plays an essential role. The protagonist's full name is Piscine Molitor Patel. The boy was given such unusual name by his family's friend, Mamaji, a champion swimmer. His passion for swimming made him to name

the boy after a swimming pool in France. At school, children called the boy “Pissing” because Piscine sounds similar to that word. Soon he started using the nickname Pi that is associated with the number 3.14, which is the ratio of a circle’s circumference to its diameter and has no end. The similar situation happened to Richard Parker, the Bengal tiger, which was caught in the wild. Initially its name was Thirsty and its captor’s name was Richard Parker. When Richard Parker, the one who caught the animal, registered a little tiger, local authorities confused their names, and it happened that the Bengal tiger was called Richard Parker. It is also worth mentioning that while reading the novel the readers can face two characters named Mr. Satish Kumar. The first Mr. Kumar is boy’s biology teacher and an atheist. The second Mr. Kumar is Piscine’s Muslim mentor. Both Mr. Kumars provide two radically different views of the world, and both of beliefs Pi adopts at the same time (Life of Pi At-a-Glance, 2016).

One of the dominant themes of the novel is anthropomorphism. Originally, this term means attributing a human trait to lifeless objects or anything that is not a human. In relation to the novel “Life of Pi”, it often indicates treating animals as if they were human beings. The boy’s father, the owner of the huge Zoo in Pondicherry, wants teach Pi and his brother, Ravi, lessons for them never to forget that zoo’s animals are dangerous. They cannot be treated as pets and should never be thought of as having human qualities. Piscine promises that he would never anthropomorphize any animal, but during his journey that is what the boy does with Richard Parker. After the shipwreck, Piscine notices the tiger in the water and shouts loudly, begging Richard Parker to confirm that what is happening is not more than a dream. Soon after that, Pi tries to forget about his distress and to disperse his fear by anthropomorphizing it. The boy calls his fear a “person” with whom he wants no association. The conversation between Pi and Richard Parker at the moment they are both temporarily blind clearly demonstrates how Pi ultimately treats Richard Parker

not as a wild animal but as his friend with human features, including the ability to hold a conversation (Life of Pi At-a-Glance, 2016).

Martel`s writing style could be characterized as both casual and lyrical. The choice of uncomplicated and informal language makes the novel “Life of Pi” easily perceivable for its readership. The lexis comprises both simple and straightforward words. In order to draw parallels for the reader to make thoughts more understandable the everyday examples are used. Martel also mixes sentence structure to make the tone of the book one that proceeds and flows naturally. Exactly unreliable narration techniques contribute to the special tone of the novel and make it unique and breathtaking.

## **2.2. Verbal and non-verbal means of the unconventional storytelling creation in Y. Martel’s “Life of Pi” and its filmic version**

In order to create the unconventional storytelling in the novel and in the film, both Yann Martel and Ang Lee resort to various verbal and non-verbal means. The following section will throw the light on this question, considering the depiction of unconventional events, unconventional narrative structure, unconventional characters and narrators, and unconventional temporalities and spaces.

2.2.1 Unconventional events. The aim of introducing the unconventional events in Y. Martel`s “Life of Pi” is not just to question the credibility of narration and all that has happened to him but to draw attention to the process of constructing the fictional world and to problematize the relationship between truth and fiction in a literary narrative.

The first part of the book aims at making the readers believe in God, but it is quite complicated to guess in which one. As the main character Pi is devoted to three religions at once, we see him as not fully committed to one. His belief stays hollow



and completely subjective. He has neither explained nor justified for any contradictions between the religions, while he only enjoys practicing different religious separately in his own subjective preference. Pi proves his unreliability by believing, whole heartedly, that he can continue living and existing valuably with all three religions. Parents are not really satisfied with the situation. Even they are realistic and rational enough to see him “*attracting religions like the dog attracts fleas*” (Martel, 2001). His father tries to explain that it is wrong: “*But I want to pray to Allah. I want to be a Christian.*” – “*You can’t be both. You must be either one or the other.*” – “*Why can’t I be both?*” – “*They’re separate religions! They have nothing in common*” (Martel, 2001). Pi’s mother also wants to convince him that multiple religions is not realistic when she says, “*<...> if you’re going to be religious, you must either be a Hindu, a Christian, or a Muslim*” (Martel, 2001). It is unrealistic for him to find comfortable to serve simultaneously three religions. Pi has disregarded the commandment, “*Don’t Worship any other God*” that is the milestone of Christianity. Because of his desire to worship many religions, he in turn forces the representatives of three religious to argue for his faith. Pi is unreliable in that he cannot choose one religion despite knowing having multiple religions is a completely impermissible and intolerable. Without proving his own belief, he has left the readers confused and puzzled, and they can hardly believe that he is religious.



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In the film, to believe the “better” story means to accept the various cinematographic techniques, the film’s computer-generated, 3D portrayal of the story of the animals and island as visually genuine. The above mentioned scenario is

manifested in the film by means of the retrospective effect of the development of events created by the overlapping of separate in time and space frames, technique of montage. Actually the whole movie, as well as the novel, is based on the retrospection. The main character in his thoughts goes back to the past, when he gets acquainted with three religious and faces the conversation with the parents about that. This past experience is important to him at numerous particular moments of the story. In relation to the text such technique is called the narrative analepsis. With it the voice of adult Piscine Patel continues to sound in the retrospective dimension connecting separate fragments of the movie in a single content-compositional whole.

There is an episode, in which the protagonist mentions the following: *“I owe to Hinduism the original landscape of my religious imagination, those towns and rivers, battlefields and forests, holy mountains and deep seas where gods, saints, villains and ordinary people rub shoulders, <...>.”* (Martel, 2001). Pi informs the readers that sometimes he likes to let his imagination run away with him. It concerns religious topics. And the readership can make sure of that when it comes to the scene when the main character meets the Virgin Mary: *“One other time I felt God come so close to me. <...> I saw the Virgin Mary. <...> But it was her. Her skin was pale. She was wearing a white dress and a blue cloak; <...> she did have body and colour. <...> She looked beautiful and supremely regal. She was smiling at me with loving kindness.”* (Martel, 2001). He describes this divinity so true to life, endowing her with human characteristics that is describing her skin, her cloths saying that she was smiling, that one unintentionally can start to believe in that. But if to be guided by the power of cold and rational reasoning, the reader realizes that it impossible to happen in the real life, and Pi just undermines his reliability even before telling about the disaster.

It should be mentioned that throughout the whole novel, when Piscine faces some contradictory situations that are beyond his knowledge and fill his eyes with

fear, he often addresses Gods or Saints of different religions which probably help him to overcome mental anguish somehow.

There is an interesting episode when Pi tries to handle the tiger and imagine himself being an animal trainer whistling and shouting loudly: “*Ladies and gentlemen, boys and girls, hurry to your seats! <...> THE GREATEST SHOW ON EARTH!*” (Martel, 2001). Fear has by now complete mastery of him. And in order to combat that fear of danger, Pi creates a circus in his mind and behaves very strangely. His panic has developed into insanity that hampers the credibility of his storytelling.



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In the film his state of madness is emphasized by the technique of variation of camera angle to build a distinctive clipping composition of the fragment of a film, to show the event from the position of the observer. With it the close-up frames are used here and imbue this episode with the emotional colouring. Such frames demonstrate the mimics of the main character, his emotions, how obsessed with his idea he is. All these is accompanied with the quiet but at the same time disturbing melody and his furiously loud shriek that in the text is written in capital letters. This shows Pi`s deep anxiety and nervousness. He is unnaturally overbold when entered the territory of the tiger and coming too close to him.

Pi`s forced giving up his lifelong vegetarianism is a huge contradiction of his identity. His persuasion that killing the living beings is wrong is the essential part of his life`s philosophy. It is naturally tested when he has to not only feed himself, but also appease Richard Parker`s hunger, thereby keeping himself alive. Pi`s belief changes when a flying fish literally appears in front of him. Although Pi realizes that

he must take the life of fish, he tries to contend with the decision, showing his empathy, disgust, sorrow, and the eventual gut-wrenching act of killing it, which he compares to killing a rainbow: “*A lifetime of peaceful vegetarianism stood between me and the willful beheading of a fish. <...> The idea of beating a soft, living head with a hammer was simply too much. Tears flowing down my cheeks <...>.*” He feels like being guilty: “*I was now a killer. <...> now I had blood on my hands.*” (Martel, 2001).



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The creators of the movie “Life of Pi” resort to the close-up effect in order to demonstrate the dramatic tension while killing a fish. The close-up itself focuses on Pi’s facial features and conveys his emotional state of uncontrollable rage and then deep regret. His gestures show to what cruelty the circumstances under which he appears to spend a long period of his life have driven him. While beating the fish with an axe, the main character produces such sounds that resemble the cry of a wild animal. Such psychological state is cannot be considered as normal. After that the technique of variation of shooting angle is used once again to underline the boy’s helplessness his own actions and the situation in general.

At the end of this chapter, Pi states that a person can get used to anything: “*<...> the excitement of actively capturing a great dorado made me sanguinary and self-assured. <...> It is simple and brutal: a person can get used to anything, even to killing. <...> I recall flying fish as being quite tasty, their flesh rosy white and tender.*” (Martel, 2001). He makes good on this declaration: After killing the fish, he is no longer scared of or have any troubles with killing animals. He continues to hunt and kill throughout the whole journey, and he comments only on the volume, the

variety, the methods, and other practical matters, such as when he tries to sooth his feet with the blood of several meerkats that he kills on the carnivorous island: “*I took the knife and killed two meerkats and tried to soothe the pain with their blood and innards.*” (Martel, 2001). Although Pi becomes very spontaneous about his killing, he occasionally vacillates between pride and disgust as he becomes a skilled hunter. There is a moment when he even kills a turtle and drinks its blood, becoming really blood-thirsty: “*It tasted warm and animal, if my memory is right. It's hard to remember first impressions. I drank the blood to the last drop.*” (Martel, 2001). Soon he easily kills sharks: “*Subsequently I went for smaller sharks, pups really, and I killed them myself. I found that stabbing them through the eyes with the knife was a faster, less tiresome way of killing them than hacking at the tops of their heads with the hatchet.*” (Martel, 2001).

These episodes clearly prove that the psychological state of the protagonist is literary awful. His terrible hunger, self-preservation instinct and mental disorder make him become a real killer. Under such circumstances it is impossible to stay completely sane. The aforementioned events definitely underpin his periodical psychological deviations that prevent him from being a reliable storyteller.

The fragment when Pi faces the blind human on his way through the ocean is also needed to be considered:

*The words came again, “Is someone there?” I concluded that I had gone mad. Sad but true. Misery loves company, and madness calls it forth. “Is someone there?” came the voice again, insistent. The clarity of my insanity was astonishing. The voice had its very own timbre, with a heavy, weary rasp. <...> “The branches of the tree are bent over, they are so weighed down with figs. There must be over three hundred figs in that tree” <...> The voice faded. I was trembling with nausea. Madness in the mind was one thing <...> (Martel, 2001).*

In this fragment the unconventionality of the event is shown by means of questions “*Is someone there*” that are repeated several times. Even Pi questions his

own common sense using *mad* and *madness*. These words force to believe that that man was just created by Pi's imagination. During their conversation they talk about figs and recipes of different delicious dishes that Pi would like to eat. Pi is imagining a tree with figs and all that amazing dishes not only because he is utterly hungry but also because of lack of human contact. He recognizes his mental derangement. By realizing his "madness", he actually proves that he is not able to tell his story accurately and authentically. Pi's lack of sanity makes him unreliable and not fully truthful and contributes to the creation of such an unconventional event.

By denying his madness Pi actually proves even more that he is mad:

*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 an hour before we were to die to pipe up. I was elated to be on speaking terms with a tiger (Martel, 2001).*

Full of irony is the moment when Pi tries to convince the readers he is not insane by talking with the animal to justify it. At this very point, the readers are sure that Pi is completely losing his mind. Pi was within a whisker from starvation and death that is why his mind developed a fictional conversation with a tiger as a way to comfort him, as a way to calm him down. It is hard to believe that Pi would have a conversation with a man that turned out to be a talking tiger. Then it was again a man who wanted to eat Pi, but Richard Parker saved his life at the expense of taking one. Pi, once again, shows that he cannot adequately tell the story. Since the story is told by the unconventional narrator, every action, quote, or sound is questioned. Without a third person narration, the story becomes a series of questionable events and insane characters. This unconventional event proves that Pi is an unreliable narrator. He denies truth to beliefs, events, or realities. The series do not make the film and probably would not have translated to the big screen. But it is a crucial chapter in the novel as it is the least credible part of Pi's story.



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There is an episode in the film when Pi and Richard Parker face an awful gale. While it a huge lightning appeared among the grey sky. Pi believes it is God and starts talking with him. At this point close-up, graphics as well as stressful and to some extent soundtrack and noise of tempestuous ocean create a tense atmosphere. At this moment Pi waves his hands and shouts loudly. It seems like this situation is beyond the limits of reality. Such an unconventional situation once again demonstrates the boy`s madness and proves that he cannot always be trusted.

When Pi first arrives at the unusual island, he is not completely sure whether it really exists or is just a pigment of imagination: *“I felt satisfaction because such a geology confirmed that I was right, that this island was a chimera, a play of the mind. By the same token I felt disappointment because an island, any island, however strange, would have been very good to come upon. <...> The current gently pushed the lifeboat closer to the illusion.”* (Martel, 2001). Piscine calls the island *chimera, play of the mind, illusion* that completely doubts the existence of the island and all his words in general. It is clearly seen that Pi is not convinced himself that he sees it. It can be assumed that the main character is exhausted, hungry, and morally crushed to such an extent that his imagination creates the image of a desired life-saving island, his chance for rescue. Pi points out that the island returns him to life. It is a kind of resurrection for him, though on this dystopian island it turns out false.



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In the screen version of the novel Piscine is convinced that the island is not just an illusion. But there is a shot that makes the audience to have doubts about the real existence of this island. It is hard to believe that its shape is like the lying human, presumably one of gods in which Pi believes. The crucial role here plays exactly the graphics and mysterious soundtrack which intensify the supposition about imagined island.

In the same chapter there is an episode that cannot be ignored by the reader. It is when instead of the desired fruit Pi finds human teeth: *“The fruit was not a fruit. It was a dense accumulation of leaves glued together in a ball. The dozens of stems were dozens of leaf stems. Each stem that I pulled caused a leaf to peel off. <> And then it came to light, an unspeakable pearl at the heart of a green oyster. A human tooth. <...> Each contained a tooth.”* (Martel, 2001). It is practically impossible to believe that teeth grow on the tree instead of fruit. It is beyond the bounds of possibility from the point of view of physical and biological laws. Such unbelievable scene may be the embodiments of Pi`s fear of the unknown, fear of death. He makes up a horror story in his head and strongly believes in it.



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It should be mentioned that the corresponding episode in the film only proves that the teeth inside the fruit are invented by the boy's imagination. Close-up, music, and unrealistic lightning of the fruit create here the unconventionality of the story narrated. All of the viewers realize that such trees and fruit cannot be found in the physical world.

After long deep reflections and analyzing of all the events, Pi realized that everything that happened to him was not a dream, not a delirium, not a memory disorder, not a delusion, not a deception of feelings, but a harsh truth. But one should remember that sometimes truth can be created in a state of extreme nervous excitement (p. 194). Exactly because of that to survive in a desperate state: *“I looked out at the empty horizon. There was so much water. And I was all alone. All alone.”*, realizing that your world is limited to what is happening on the boat and at the same time quietly going mad, a person's imagination either falls into the hands of fear and horror, or, in order to survive, appeals to myths and images (Martel, 2001). If there are none, it (imagination) creates them out of all that outlines the boundaries of our world. In the case of Pi, his imagination turned to the world of a zoo crowded with zebras, tigers, gorillas, hyenas, etc. Like it was in antiquity, so it is now that myths and images help a person to survive in the most difficult situation.

2.2.2 Unconventional narrative structure. Yann Martel's novel “Life of Pi” (2001) is a complex multilevel text that has a flexible and heterogeneous structure, which combines a large number of different genres and allows the author to use both traditional and innovative techniques and tactics. All these ensure the work reaches the most harmonious combination of form and content (Бульбенко, 2018, p. 22).

Martel's novel is a completely unique work in the world of literature. However, its uniqueness is primarily due to the fact that the author managed to rethink the achievements of previous writers and offer his own view of the problems that are vital to man and society. That is why, in order to study the issues of existence and spiritual

development of a personality in extreme conditions as effective as possible, the Canadian writer turned to the Robinsonade genre, which formed the basis of the novel “Life of Pi” (Бульбенко, 2018, p. 22).

The plot of Martel’s novel is constructed in the following way: life of Pi before a disaster – the disaster itself – the isolation of Pi – developing of a closed space – returning to the former world, and develops in a linear-discrete way (sometimes with reverse chronology), because the author makes use of the memoir genre and imbues the novel with various excursuses and extra-narrative elements (descriptions, thoughts, etc.) (Martel, 2001).

Compositionally, the novel is built on the principle of the location of the protagonist: there are one hundred chapters in the work, which are divided into three unequal parts (excluding the author’s preface): part I “Toronto and Pondicherry” (36 chapters), part II “The Pacific Ocean” (58 chapters), part III “Hospital Benito Juarez, Tomatlan, Mexico” (6 chapters). Consider the plot structure and functions of these parts in the novel (including the author’s preface) in more detail (Бульбенко, 2018, p. 22).

The novel begins with a preface in which the author tells how his book appeared: during his trip to India, he heard a story that, according to its narrator, could convince of the existence of God; that is why he decided to go to Canada, to talk with the main character of those events, Piscine Molitor (Pi) Patel, whose description of life subsequently formed the content of this novel.

The preface serves as an exposition or prologue in the plot of “Life of Pi”: the author sets the pace for the story, tells the readers the background of the novel, introduces them to the main character and some circumstances of his life, creates intrigue and indicates the prerequisites for its further development. At the same time, it is important to note that, despite a high degree of persuasiveness and even authenticity at sight (a synthesis of real and fictional events), the story is narrated by the author-narrator, that is, a character who is a part of the fictional world of the

novel. Therefore, it is wrong to believe that it is the image of the writer himself, who is a real person.

The first part of the novel (“Toronto and Pondicherry”) is a story, narrated by the main character (but periodically interrupted by descriptions and comments of the author-narrator), about his childhood, adolescence, and maturity and those events that are connected with his stay in India (before the disaster) and Canada (after the disaster).

The plot in this part of the novel can be divided into two compositional components: the entanglement and the development of the action. In the entanglement, the author denotes the main theme and problematics of the novel, identifies conflicts and ways to solve them, and determines the further development of the plot. The main character begins to tell about events, related to his relationship with God and spiritual mentors, animals and nature, family and relatives, peers and teachers. All these continue in the development of the action, where the author gradually and unhurriedly brings the reader to a climax, gradually accumulating internal and external contradictions in the plot and escalating emotional tension in it.

The second part (“The Pacific Ocean”) is, in fact, a story about survival, which is central in the novel: the main character tells how he experienced a shipwreck and found himself in the same lifeboat with a tiger, hyena, zebra, and orangutan in the middle of the Pacific Ocean. The main question was: what to do? And the protagonist brilliantly managed to solve it thanks to his boundless faith and love for God. Hyena gobbled zebra and orangutan, tiger ate hyena, and the boy handled the tiger Richard Parker and together they survived after 227 days of swimming in the oceanic space, incredible encounters and terrible destitution.

Here the plot can also be divided into two main components: the climax and the denouement. The climax, or the highest point of tension in the novel, is the episode of a shipwreck and the subsequent isolation of the protagonist. The author consciously brings the tenseness of the action to the highest degree and intensifies

conflicts and then gradually slows down the pace of the narration and resolves all the contradictions that arose, leading to the denouement, which in “Life of Pi” represents the process of survival and further rescue of the protagonist.

The third part of the novel (Hospital Benito Juarez, Tomatlan, Mexico”) is the conversation of the protagonist with representatives of the Ministry of Transport of Japan, who find out the circumstances of the disaster. Experts refuse to believe in the story told by Piscine. Because of that he offers them an alternative version of the events that happened to him after the shipwreck. This version is more realistic and believable, but Pi`s initial story is still published in the crash report. However, it remains unknown which of the stories has actually happened to the main character.

The final part of this literary work is an afterword, or an epilogue in which Piscine tells about the events that happened to him after his incredible rescue. Here, the author approaches to the end of the story and sums everything up; the plot gains its logical completeness; and the composition reaches a certain integrity and self-sufficiency (it becomes circular and brings the readers to the beginning of the story).

The novel is characterized by the subjectivization of author`s narration and internal variable focalization (Женетт, 1998, p. 204). Despite of the fact that there are a lot of elements that deconventionalize the plot of the novel, Yann Martel, uses memoir and diary genre forms aiming at achieving the greatest reliability and credibility of the story told by the author. The Canadian writer considers it necessary to convince the reader of the real existence of the events described in the novel, therefore, he uses the widely known verification methods. For example, in Martel`s novel, a retrospective image of reality predominates.

Retrospection is one of the most common narrative techniques in literature and lies in the author`s reference to events that took place in the past (for example, in the memoir genre, the use of this technique is determined by the writer`s desire to tell about the most significant moments of his life captured in the context of a certain story). However, it is important to note that in the literary works of any genre, a

retrospective image of reality is often violated by various author`s digressions, temporal deviations, violations of the sequence of events and logic of the narration, inaccuracies, repetitions and mistakes that are caused by the specificity of this technique. Nevertheless, all these very often contribute to the naturalness and credibility of the story. The retrospection itself, as a technique, is necessary for the author to expand the spatial-temporal frames of the literary work and present these or those events as the ones that have already occurred at the time of the speech. Consequently, the writer has much more opportunities for revealing the plot, character images, themes and problematics, etc. (Бульбенко, 2018, p. 61-62).

The retrospection in “Life of Pi” accompanies the readers throughout most of the story of the protagonist, and can be also found in the author`s preface and in the closing part of the novel (commentaries of the character-writer): Piscine Patel tells in detail about the most important and significant events of his past from the point of view of a person who wants to share his memories with other people. However, due to the specificity of memory, mentality, character, emotional involvement, and a number of other reasons, the main character periodically interrupts his retrospective narration, as a rule, to express his personal attitude to something, to reflect or comment on something. For instance: *“I had the great luck one summer of studying the three-toed sloth in situ in the equatorial jungles of Brazil. It is a highly intriguing creature. Its only real habit is indolence. It sleeps or rests on average twenty hours a day. Our team tested the sleep habits of five wild three-toed sloths by placing on their heads <...>”* (Martel, 2001).

The above mentioned fragment shows that the main character begins to tell a story about a situation from his past, then interrupts it for reasoning, after which he continues the retrospective narrative.

Besides the retrospective image, the technique of introspection is also used in the novel. Introspection is primarily a spatial phenomenon. The character leaves the space where he acted together with other characters for some time, and goes deep into

his inner world, his individual space. A distinctive feature of introspection is that the space in which the action takes place is the consciousness of the character. In this space time can move in an atypical way (Соотношение проспекции, ретроспекции и интроспекции, 2001).

The example of introspection may be the following abstract: *“I imagined Ravi would greet me first and with a tease. “What's this?” he would say. “You find yourself a great big lifeboat and you fill it with animals? <...> Father would be unshaven and dishevelled. Mother would look to the sky and take me in her arms.”* (Martel, 2001). Because of the fact that Pi`s parents and brother have died in the terrible disaster, the protagonist creates in his mind another world where his family is alive, his brother talks to him, where everyone looks and behave as usual.

There can be presented another example of the introspection: *“My right hand started twitching. It reached and nearly touched the delicious flattened balls of parboiled rice in my imagination. It sank its fingers into their steaming hot flesh ... <...> It brought it to my mouth ... I chewed ...”* (Martel, 2001). Here it may be also noticed that the main character imagine himself in the parallel reality where he eats delicious food and enjoys the moment of chewing it. The lack of normal food makes him create the desirable images in his head to modify his hunger.

The technique of introspection creates the opposite effect in comparison with the retrospection. It highlights the narrator`s unreliability by means of showing his unstable mental state and insanity.

The author creates the illusion of a real conversation between people when one of its participants tells a certain story, gradually recalling certain events, choosing the right words and sometimes being distracted from the subject of speech; and the second one listens for most of the time, determines his attitude to what the interlocutor has said, and occasionally allows himself to speak. The reader in this situation appears to be involved in what is happening, and therefore perceives it as real, actively empathizing with the main character. The retrospective narrative is

necessary here for the author to be able to expand the plot of his story and tell it in the mostly believable way, as a set of facts that has already happened in space and time, in which the reader will no longer be able to doubt. Therefore, the technique of retrospection in this case contributes to the achieving the credibility of the narrative in the novel. The technique of introspection at the same time makes the readers question the authenticity of the story.

2.2.3 Unconventional characters / narrators. Considering more precisely the types of the narrator, there is not only a “personal” narrator, represented by the protagonist, but also the so-called narrator-chronicler, represented by the writer who functions as a passive observer and listener of the story told to him.

The narrator-chronicler, as it is known, gives a relatively objective description of events and facts (approximating in this respect to the “all-knowing” narrator), because he usually notices only the external side of any phenomena (therefore, much remains unknown to him, or he learns about it gradually, that is, simultaneously with the reader) and is somehow involved in what is happening. However, this type of the narrator allows the author to achieve the most successful verification of his story and express his personal attitude to the depicted world through a combination of objective and subjective points of view, represented by one character (Бульбенко, 2018, p. 59).

The “personal” narrator, unlike the narrator-chronicler, expresses only a subjective point of view on what is happening, is active throughout the whole story and can perform much more functions (the function of an observer, listener, witness, direct participant of the action, person who recalls his past or confesses, etc.). However, the aim of this type of narrator is similar to the previous one: the most convincing presentation of a certain story (Бульбенко, 2018, p. 60).

In the novel by Y. Martel, the narrator-chronicler (the character-writer) appears in the preface, where he tells his story about the events preceding the appearance of this book. However, before the main body starts, the narrator-chronicler keeps himself

aloof and hands it over to another narrator, the main character of the novel, Piscine Patel: *“It seemed natural that Mr. Patel's story should be told mostly in the first person – in his voice and through his eyes. But any inaccuracies or mistakes are mine”* (Martel, 2001). Thus, the character-writer partially exempts himself and the main character from the responsibility for further narration, in order to then go to the background and begin to record the image of the narrator himself from the outside, imbuing his story with various extra-plot elements that can be found in the first and third parts of the novel.

The “personal” narrator (the main character) continues to narrate and accompanies the reader throughout almost the whole novel. Piscine Patel`s narration is periodically interrupted by the presence of the character-writer, who in certain chapters, marked in a different type, describes the appearance of the narrator and his character, the interior and atmosphere of the place of narration (Piscine`s house in Canada), the protagonist`s wife and children; gives some fragments of the conversation and individual statements of Pi; shares his own thoughts and feelings. Thus, an internal variable focalization is implemented in the novel, which in this case enables the author to demonstrate his attitude to the main character, to imbue his image with additional meaning and to objectify the narration in the novel.

In Y. Martel`s novel “Life of Pi”, Pi reveals himself as an unreliable narrator. Although Pi calls himself an unpredictable narrator through the final events in the story, he alludes to false information throughout the whole novel. The readers believe his words because he is the one telling the details of his journey. His storytelling is often unconvincing and controversial. The subjective narration of the story, as well as the description of events from the first person point of view are ones of the main issues that contribute to Pi`s unreliability. While he narrates the story of his life, he could not completely prove his rightfulness because of his belief and survival, not explaining and conflicting a lot of details.



Often, the sources of unreliability of the fictional stories are: (1) limited knowledge of the narrator; (2) his personal interest or involvement in something; and (3) the contradictory system of values of the narrator (Rimmon-Kenan, 1983, p. 100). And the narrator's unreliability conditioned by deviance, mental disorders, and also that is related to the description of his own life experience requires a separate review (Riggan, 1981, pp. 174–179). The unreliable narrator provides the reader with either incomplete or inaccurate information as a result of these conditions. The main source of unreliability in this novel is unstable psychological and / or physical state of the main character Pi: his awful inner pain because of family members` loss, and, of course, his constant hunger, indisposition, and fear. The unconventional is also emphasized by the textual anomalies such as graphic re-accentuation with alternation of fonts in different forms and internal textual tension when parallel text worlds co-exist in the world of the text.

At the very beginning of the novel, when Pi Patel comes close to retelling the most unbelievable story of his life, he says: “*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*” (Martel, 2001). The *nightmares*, which Pi often sees, can cause a strong emotional response from the mind, fear as well as hopelessness, anxiety and great sorrow and may contain situations of discomfort, psychological or physical terror or panic, such as pictures of the period of his survival during disaster. After a nightmare, a person often awakens in a state of distress. The fact that he sees such dreams definitely proves that the events that have happened to him many years ago still are stressful for him and have left a considerable trace on his psyche. That is why it is difficult to describe all those events with complete authenticity and to look objectively on them.

After the ship crash has happened, the main character is in total shock, that is quite natural reaction to such situation: “*Richard Parker, can you believe what has*

*happened to us? Tell me it's a bad dream. Tell me it's not real. Tell me I'm still in my bunk on the Tsimtsum and I'm tossing and turning and soon I'll wake up from this nightmare. Tell me I'm still happy. <...>*” (Martel, 2001). Even in that moment the reality and fiction blend together, and it is more than possible that the boy created the tiger for him not to die from the loneliness and to live through the greatest loss of his life. Such word-combinations as *can you believe?*, *a bad dream*, *it's not real*, *this nightmare* can be an indication of some failures in the boy's consciousness.



53:12

In the movie, after this horrible disaster Pi is left completely alone separated from the civilization on a lifeboat with a tiger, Richard Parker, as well. In the scene the audience sees a frame where Pi is down on his knees and hands and him and Richard Parker circle each other. The technique of variation of camera angle is used here so the viewers can see the surroundings, which while being locked in the lifeboat is the wide ocean; this makes the audience focus its attention on the boat in the foreground. The wide angle shot helps the viewers to learn about Pi's circumstances and how alone he must be feeling being left isolated with the whole family dead, with three carnivores on board, nothing surrounding him, to feel his emotions, and realize that all that can lead to the psychological deviations and consequently to the unreliability of his narration.

Throughout the novel Pi also attaches typical human feelings and actions to the lifeless objects, such as the Tsimtsum (“<...> *the Tsimtsum did not care.*”), the water (“*It was black and cold and in a rage. I felt as if I were at the bottom of a crumbling well. Water kept crashing down on me. It stung my eyes. It pulled me down.*”), the see

(“The sea whispered in your ear like a friend telling you secrets. <...>The sea sounded like someone vomiting.”) and the lifeboat (which has a face and a prow with a snub nose: “The tarpaulin was not as securely fixed going over the stem--which had a very short prow, what in a face would be called a snub nose – as it was elsewhere around the boat.”) (Martel, 2001). Pi even constructs a dialogue between his own fear and reason, a kind of introspection, with the two arguing over what Pi should do: “Fear and reason fought over the answer. Fear said Yes. He was a fierce, 450-pound carnivore. Each of his claws was as sharp as a knife. Reason said No. The tarpaulin was sturdy canvas, not a Japanese paper wall.” (Martel, 2001).

Pi’s version of what happened to him cannot be considered necessarily the truth. It is obvious enough that he as a first-person narrator is free to attach human sensations and intentions to different objects, including the ship, the water, the lifeboat, and even the tiger named Richard Parker. But the dialog between two abstract objects created in his head seems too weird. At this very moment his lack of common sense is stressed once again.

Piscine is often self-contradicted. For example, when he is convinced of the fact that Richard Parker drowned himself off the tarpaulin: “Now I understood why Richard Parker had not killed the zebra: he was no longer aboard. There couldn’t be both a hyena and a tiger in such a small space. He must have fallen off the tarpaulin and drowned” (Martel, 2001), the tiger appears again in the next chapters. In such a limited space as the tarpaulin, it is hard to believe that Pi has not thoroughly check his boat.

One more section where Pi proves to be an unrealistic narrator is the one which tells about the ship sinking. He waits in the life boat thinking, “<...> The night had vanished as quickly as the ship. I began to wait. My thoughts swung wildly. I was either fixed on practical details of immediate survival or transfixed by pain, weeping silently, my mouth open and my hands at my head.” (Martel, 2001). In fact, he tells a sea turtle: “Go tell a ship I’m here. Go, go.” (Martel, 2001). The situation is that his

whole family, all father's animals, all the crew, all the rest passengers sank together with the ship, and despite this he is calm enough to speak with a turtle and to ask it to call for help while he sits in the life boat for three days doing nothing but just waiting. That is a weird and morbid reaction to the disaster. He oversimplifies events and by doing so, makes the readers question his credibility and adequacy. Even to back track to before the ship sank, Pi was walking around at night, by himself, because he heard a noise and wanted to go exploring. That is unbelievable. In fact, readers doubt if he was really thrown out of the ship and if the animals in the life boat were real because the conflict and events leading up to the sinking seemed to pass without any distress or seriousness.

Worth mentioning is the following abstract: "*I imagined Ravi would greet me first and with a tease. 'What's this?' he would say. 'You find yourself a great big lifeboat and you fill it with animals? You think you're Noah or something?' Father would be unshaven and dishevelled. Mother would look to the sky and take me in her arms*" (Martel, 2001). It is are predominantly connected with Pi being unable to cope and to put up with his family's death. Pi's unreliability is shown by means of the verb *imagined* and grammatical forms *would say*, *would be*, *would look*, that indicate wishful but not factual situation. It is extremely hard to imagine that in several hours the life of the defenseless boy has changed forever without any possibility to prevent it. It gives rise to the irreversible process in Pi's consciousness and psyche. And in one of the subsequent scenes Piscine says: "*I spent the night in a state of delirium.*" (Martel, 2001). The notion of *delirium* itself implies a sudden change in the brain that is accompanied by mental disorientation and emotional disruption. It makes it difficult to think, remember, sleep, pay attention, and more. That is why it is doubtful whether Pi is able to tell his story in a credible way.

The attention should be also paid to the situation when Pi does not understand how he could not notice the tiger in the boat for two and a half days: "*Incredible that such a thing should need consent to be true, <...> I concluded that it was not a dream*

*or a delusion or a misplaced memory or a fancy or any other such falsity, but a solid, true thing witnessed while in a weakened, highly agitated state.*” (Martel, 2001). Piscine Patel confesses by himself to being *weak* and too *agitated*. It can be construed in such a way: the boy did not see the tiger before because he was still in a more or less satisfactory physical state and did not fully realize what has happened. But once his body and mind is becoming more and more unstable and weak, the boy’s imagination starts its work. In any case, *a weakened, highly agitated state* can cause unrealistic pictures in one’s mind. It can be also added that *a true thing in an agitated state* is an oxymoron.

Every single day of being on the lifeboat was full of fear for the boy. Pi manages to cope with his fear in different ways, one of which is moving frightening events away and reducing them to just one of their facets. For example, when he is once so afraid of Richard Parker that his hairs stand on end, he attaches his fear to the hairs themselves, not to himself. It is the hairs themselves that tremble with fear: “*Every hair on me was standing up, shrieking with fear.*” (Martel, 2001). The similar situation is when he hears that Richard Parker eats the hyena, Pi convinces himself that the noise is just a mouth eating: “*I began hearing the sound of a mouth eating.*” (Martel, 2001). By means of limiting that terror to the minor thoughts, he keeps himself away from thinking about the act of killing and consuming that would definitely reduce his ability to stay calm. But such ways of thinking and perceiving do not actually help. The fear and horror destroy Pi’s psyche and make him mentally ill to some extent, thus limiting his ability to accept the reality and act adequately.

One of the main causes of Pi’s weak physical and mental state, as it was already mentioned, is starvation: “*<...> in a moment of insanity brought on by hunger <...>*” (Martel, 2001). Here the lexical unit *insanity* proves that the lack of meal and water brings him in the inadequate state. Even hunger itself, not to mention its force in a combination with shock after ship crash, parents and brother’s death, all possible infections that could get into the body through numerous wounds, and fear, can easily

cause some kind of illusions or hallucinations: “*My right hand started twitching. It reached and nearly touched the delicious flattened balls of parboiled rice in my imagination. It sank its fingers into their steaming hot flesh ... <...>*” (Martel, 2001). It may be supposed that this exhausted child creates some other imaginative scenarios deep down in his head and perceives them as real like the process of eating that *flattened balls of parboiled rice*.

In one of the episodes of Chapter 63 the protagonist states: “*What I remember are events and encounters and routines, markers that emerged here and there <...> But I don't know if I can put them in order for you. My memories come in a jumble.*” (Martel, 2001). After such a statement, those readers who question Pi's reliability, will be fair enough. Pi proves that some of his memories can be inaccurate and mixed up by himself, mentioning that they *come in a jumble*. That is why it is possible for him to be not really precise and reliable during his storytelling.

The readers again face unreliable narrations as Pi tries to survive. He survived 227 days at sea. However, Pi describes his activities as almost relaxing and enjoyable. In chapter 63 he presents his daily schedule that resembles a fishing trip. He has become, at this point, so comfortable with his situation, that he has “*Mid-morning to late afternoon: prayers, light, lunch, rest and restful activities (writing in diary, examining of scabs and sores, upkeeping of equipment, puttering about locker, observation and study of Richard Parker, picking at of turtle bones, etc.)*” (Martel, 2001).

Surviving off the water and its marine life, Pi never states the sickness from eating raw meat for that long. He is very explicit in his relations of Richard Parker's crap in his mouth yet never exposes himself to being sea sick. He is making certain things simplistic, and by that, almost covering them up by not exposing the difficulty of his situation. Even sometimes while eating, Pi does not show the readers the terrible reality of living off the ocean. He seems to be too calm when he says: “*I*

*enjoyed my meal as I watched the sun's descent into a cloudless sky. It was a relaxing moment.*" (Martel, 2001).

Pi tries to persuade the readers and himself that the situation is not actually so complicated, that his circumstances are not awful. His visible lack of seriousness proves he is unrealistic and therefore unable to narrate the storyline with vividness and accuracy. The only reasonable conclusion the readers are left to draw is that Pi wants to be seen as masculine, independent, and able to survive: sickness, overindulgence in emotions, and panic that will alter ability to live.

An Indian teenager boy has reacted so calm to the open sea, whether to survive in those tough conditions or to cope with a dangerous animal. His character also lacks the transitional stage in between he has turned from a weak innocent lonely child to a brave heroic young man. As the readers have difficulty in justifying the changes, they can only perceive his narrative as a marvel.

To endure such tortures, which Pi's destiny prepared for him, is a superhuman ordeal. Not everyone is able to bear it. The human psyche and body far not always manage to cope with all the tension and stress that they get from the outer world. The main character reacts to the external pathogens in different ways. There is an episode when Pi's imagination creates something like a monologue of a whale: "*I was convinced that they [whales] understood my condition, that at the sight of me one of them exclaimed, 'Oh! It's that castaway with the pussy cat Bamphoo was telling me about. Poor boy. <...> I'll try to help. My name's Pimphoo.'*" (Martel, 2001). The boy creates his own inner world, individual space where he goes deep and imagines that whales can speak. It can be considered as a usual try to escape from the real in time course of events.



1:12:51



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While watching the movie, the viewer will not notice any conversations with a whale or its monologue. There is another episode with this fish, the beauty of which literary fascinates. The ocean is depicted here like a starry night sky, and a whale appears unnaturally glowing. The technique of the change of planes is used to show its leaping out of the water, limiting the space of the shot and attracting the audience's attention to it. The main thing that reinforces the aberrancy of this scene is graphics by means of which water and all the objects on its surface are shining brightly. It creates the effect that all this picture is not more than Pi's imagination or a dream (everything is happening at night).

As Piscine Patel informs the readers himself, his most frequent, effective and favourite method of escape from that terrible reality, the part of which he has occasion to be, is asphyxiation. And he even describes how he does this in detail: “*One of my favourite methods of escape was what amounts to gentle asphyxiation. I used a piece of cloth that I cut from the remnants of a blanket. I called it my dream rag. <...> I would fall into a daze, <...>. I would be visited by the most extraordinary dreams, trances, visions, thoughts, sensations, remembrances.*” (Martel, 2001). Any normal person would be shocked at that and would say that the boy is completely insane, and that such actions almost resemble a suicide. For the people who live their common life, in their common surrounding and are not deprived of all the essential components of their normal existence, it is a natural reaction. It is possible to understand the actions of the main character only by going through something similar. In this abstract the nouns *asphyxiation, daze, dreams, trances, visions, thoughts, sensations,*



*remembrances* are the direct indicators of Pi's often mental state. It can be supposed that the protagonist organizes such escapes quite often as he mentions: "*I made much use of my dream rag*" and there is no doubt that he can perceive some of the scenarios which take place during the state after *asphyxiation* as real (Martel, 2001). This fact considerably questions his credibility.

Piscine also says: "*I began to imitate Richard Parker in sleeping an incredible number of hours. It wasn't proper sleep, but a state of semi-consciousness in which daydreams and reality were nearly indistinguishable.*" (Martel, 2001). Once again he talks about not a proper state of his consciousness and he realizes that himself. The dreams and reality lumped together in his mind and day by day it is harder for him to discern what is what. The overuse of his *dream rag* may cause the automatic uncontrollable cases of *semi-consciousness*. It makes Pi the unreliable narrator.

In one of the final scenes of the novel after the journey across the Pacific Ocean, Pi tells the Japanese Oceanic Authorities discrepant stories: "*Mr. Okamoto: "Now about the tiger, we're not sure about it either."* – "*What do you mean?*" – "*We have difficulty believing it.*" – "*It's an incredible story.*" – "*Precisely.*" – "*I don't know how I survived.*" (Martel, 2001).

It is hard for readers to believe in the story told by Pi, as well as for that men. And by means of using such words and word-combinations as *not sure, have difficulty to believe, incredible, don't know how...* the characters once again underpin that it was not more than the product of Pi's imagination.

There is one more scene that deserves attention: "*Pi Patel: "So, you didn't like my story?"* – *Mr. Okamoto: "No, we liked it very much. Didn't we, Atsuro? We will remember it for a long, long time."* – *Mr. Chiba: "We will."* [Silence] – *Mr. Okamoto: 'But for the purposes of our investigation, we would like to know what really happened.'* – "*What really happened?"* – "*Yes.*" – "*So you want another story?"* – "*Uhh ... no. We would like to know what really happened.*" (Martel, 2001).

Pi makes the readers to believe that he is ready to make up another story only to satisfy the men`s desire and disbelief in his initial story. However, after the thorough reexamination of the novel, Pi`s second account can actually appear to be the truthful one. There two possible courses of events and the author leave it for the readers to choose which story is factual based on their conclusions about Pi.

After Piscine creates another story, the men conclude that: “*the Taiwanese sailor is the zebra, his mother is the orangutan, the cook is ... the hyena – which means he's the tiger! <...> The tiger killed the hyena – and the blind Frenchman – just as he killed the cook.*” (Martel, 2001). This account makes the readers stunned. Now it is almost impossible to decide what of two stories is the true one. It seems that by means of the story with animals Pi just draws a veil over the second one but actually makes everyone to believe in the first one. Throughout the whole story it can be noticed that the animals behave strangely, the narrator heavily uses anthropomorphism during his story. This strongly indicates that Piscine is subconsciously seeing people on the boat as animals.

As the readers can see, in the story, Pi appears bothered with the two men and it seems that he is going to tell them the second story so that they leave him alone. The similarities make the reader to conclude which story is real. While telling his story in the film, Pi becomes obviously upset, especially at the moment when describes his mother`s death. While the ending of the book is quite dubious, according to the tone of the film it can be suggested that Piscine makes up the story with animals foremostly to contend with those terrible memories of events that happened to him on the lifeboat.



1:52:53

The boy relates the second story to the author, and the director of the film uses it as a springboard to depict the scene between Piscine Patel and two Japanese men who come to the hospital to find out why the *Tsimtsum* sank. Ending when the author and Piscine are talking in his living room contributes the tale to come full circle. Pi and the author begin discussing the voyage together and they end it also together. The technique of change of planes that flows into the close-up is used here. It helps to convey the emotions of the main character and makes to doubt what story told by him is the truthful one.

2.2.4 Unconventional temporalities and spaces. In the novel “Life of Pi”, Yann Martel, like any other author of a literary work, creates his own unique space and time, the interconnection of which largely determines the genre originality of the novel, as it is a prerequisite for forming the nature of events and the logic of their development in the plot (Бульбенко, 2018, p. 26).

To denote this type of dependence in literary criticism, the term “chronotope” is used. It is a considerable interconnection between temporal and spatial relationships (Бахтин, 1975, p. 234). This is a special category of a literary text, which plays an extremely important role in organizing the content of a literary work and reflecting the concept of the writer’s world order. Space and time are inseparably united and contribute to complete perception of the reality depicted by the author through a combination of various motifs and leitmotifs that form the composition of the plot.

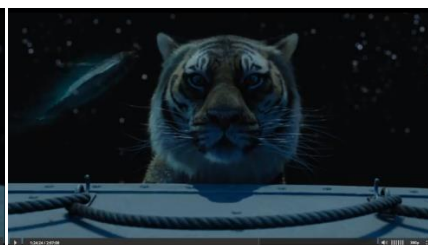
The chronotope in “Life of Pi” is a complex entity that combines several varieties of reality, which emerge by means of comparing the positions taken by the author-narrator and the main character in relation to the events described in the novel: the author-narrator is a narrator and a participant in his story at the same time, as well as the observer and listener of the protagonist’s story. The main character functions only as the narrator and the participant of the events he describes. It follows that there

are two types of different reality in the novel: the objective reality presented in the stories of the author-narrator and the main character and the subjective reality perceived by any of the characters. At the same time, these types can intersect, and can be isolated from each other (Бульбенко, 2018, p. 27). For example, realities in the stories of the author-narrator and the protagonist almost do not intersect, since they represent the events that happen in the lives of two different people. Another example, the story about the past, which is narrated by the main character, is a description of events that took place in reality. However, the narrator is an interested party, emotionally attached to the events that happened and talks about them long after they took place, therefore he is not able to present an objective view of his story. It means that the realities are contiguous to each other here, but have fundamentally different chronotopes, since the same events can be considered from several points of view.

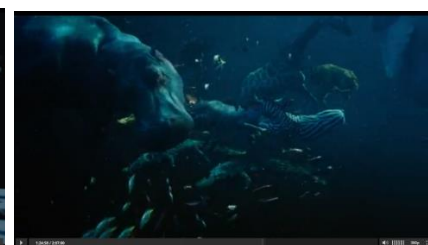
In the screen version of the novel the protagonist`s narrative is not interrupted by the author-narrator`s commentaries and remarks very often, the picture is more whole and complete. However, there is an episode in which the temporal and special organization of the events is violated in a different way.



1:24:19



1:24:24



1:24:28

It is a literary impressive episode, when Pi asks Richard Parker to ‘talk’ with him. Ang Lee decides to use the narrative space to depict Pi looking into the deep, black and even mysterious ocean, in which he sees the tiger`s reflection but not his, in order to demonstrate a psychological, philosophical journey while which he reaches the very bottom of the ocean, the depths of the universe, and displays the viewers the diversity of the ocean world, the relations between its inhabitants, and even a

memories of the animals from his father's zoo, his mother's face, and the sinking Tsimtsum arise in front of him. To create such an unbelievable episode all the power of graphics and different cinematographic techniques such as change of planes and montage are used. They help to concentrate all the viewers' attention on what is going on and allow them to see that with the boy's eyes. The audience clearly understands that it is the creation of Pi's affected psyche or just a colorful dream that proves the lack of credibility. Right after this scene Piscine himself says that he got entangled and cannot discern what is a dream and what is reality.

### **Conclusions to Chapter Two**

1. The text of Yann Martel's novel "Life of Pi" is a complex multilevel phenomenon with a flexible and miscellaneous structure. A lot of various genres are combined here. It allows the usage of both conventional and new original techniques and tactics. The plot of the novel "Life of Pi" is constructed in the following way: life before a disaster – the disaster itself – the isolation – developing of a closed space – returning to the former world. It develops in a linear-discrete way. The principle of the location of the main character is assumed as a basis of construction of the novel.

2. There are three most significant distinctive features of the novel "Life of Pi". It involves different narrators and narrations, the transformation of names, treating animals like human beings throughout the whole novel, that is anthropomorphism.

3. In the novel "Life of Pi", the unique space and time is created. Their interconnection to a great extent determines the originality of genre of the novel, as it is essential for forming the character of events and the logic of their development in the plot. This type of dependence is denoted by means of the term "chronotop", that combines several variants of reality, which arise by comparing the positions taken by the author-narrator and the protagonist in relation to the events described in the novel.

4. The novel is interesting in terms of the types of the narrator. There is not only a "personal" narrator, represented by the main character, but also the narrator-

chronicler, represented by the writer who plays the role of a passive observer and listener of the narrative told to him.

5. The author of the novel "Life of Pi" aims at convincing the reader of the authenticity of the information told by the narrator, therefore, he uses the widely known verification methods. For instance, in the novel, the technique of retrospection is very noticeable. Together with the retrospection, the technique of introspection is also used in the story. It makes the readers to question the authenticity of the story.

6. In Y. Martel's novel "Life of Pi", Pi is disclosed to be an unreliable narrator. The main source of unreliability in this novel is unstable psychological and physical state of the protagonist Pi, to be more precisely, his heart-break because of the death of his family, his starvation, lethargy, and fear. The author uses different verbal means in order to convey the unreliability of the storyteller. In the screen adaptation, the unreliability is created by means of various cinematographic techniques, the film's computer-generated, 3D portrayal of the story of the animals and island as visually genuine, soundtracks, sound effects, and graphics.

## GENERAL CONCLUSIONS

The unconventional narrative may be defined as the narrative, in which physical laws, principals of logic, and standard limitations of human knowledge are completely violated by depicting such narrative scenarios, settings, storytellers, characters, temporal and special organizations that practically cannot exist in the real world. The basic elements of the conventional narrative, such as character, action, setting, theme, and style, can be changed in the unconventional plot, left out, their order can be switched, or some new elements can be added. Textual anomalies also play a significant role in constructing the unnatural narrative as they are innovations that violate the system of established fictional system of symbols and / or composition.

The unconventional narrative can be actualized by means of unnatural storyworlds, unnatural minds, and unnatural acts of narration. An unnatural storyworld consists of events that are physically or logically impossible in relation to the actual physical world's temporal or spatial organization. The unreliable narrator is one of the main means of creating the unconventional. It is a narrator who speaks with biases and whose credibility has been compromised. Unnatural acts of narration are physically, logically, mnemonically, or psychologically impossible phenomena and events.

The unconventional is represented not only in the text but also in the film. The film is the cinematic text, that is a coherent and complete message expressed by means of verbal and non-verbal signs using various cinematic codes, recorded and assigned for reproduction on a screen and audiovisual perception of the audience. The features pertinent to cinematic text are integrity, modality, discreteness, both prospective and retrospective development of the events, anthropocentrism, a close integration of the linguistic and non-linguistic components, distinct temporal and spatial frames, signals indicating the beginning and end of the film, subjectivity, and the pragmatic orientation. The cinematic techniques of creating unconventional

narrative in film are the close-up effect, montage, change of plans, variation of shooting angle or image.

In accordance with the aims of the thesis, in the second chapter we determined lingual and cinematic techniques of creating unconventional spatiotemporal structure, lingual and cinematic techniques in representing the unconventional narrator, and lingual and cinematic techniques in unnatural acts of narration manifestation in the novel “Life of Pi” and its screen adaptation.

In the unconventional narrative represented in the novel there two types of narrators. Piscine Patel is the “personal” narrator. His story is systematically interrupted by the presence of the narrator-chronicler.

The novel “Life of Pi” comprises a great number of episodes and scenarios which prove the unreliability of the main character. Some serious deviations in physical and predominantly psychological state of the protagonist contribute to the creation of the unconventional narrative. In the novel the inaccuracy of the main character is shown by means of various verbal units, frequent cases of the introspection and anthropomorphism, the use of the definite grammatical forms.

There are two types of different reality in the novel: the objective reality presented in the stories of the author-narrator and the main character and the subjective reality perceived by any of the characters. At the same time, these types can intersect, and can be isolated from each other.

In the screen adaptation of the novel the effect of the unreliability is mainly achieved through the various cinematographic techniques, the close-up effect, the film’s computer-generated, 3D portrayal of the ocean, the animals and the island as visually real, soundtracks, sound effects, and graphics.



## РЕЗЮМЕ

Магістерська робота присвячена вивченню лінгвальних та кінематографічних засобів створення неконвенційного повісткування в романі Я. Мартела “Life of Pi” та його екранізації. Актуальність роботи зумовлена загальною спрямованістю сучасних лінгвопоетологічних та наратологічних студій на вивчення вербальних та невербальних аспектів репрезентації неконвенційного в художньому та кінематографічному текстах.

Поетика неконвенційного в романі Я. Мартела “Life of Pi” та його екранізації розкрита шляхом встановлення лінгвальних і кінематографічних засобів маніфестації неконвенційних оповідних подій, зображення неконвенційних оповідачів / персонажів, репрезентації неконвенційних просторово-часових координат зазначених типів наративу.

Методологічним підґрунтям дослідження слугували методи семантико-стилістичного, контекстуально-інтерпретаційного, композиційного, семіотико-наративного аналізу.

Магістерська робота складається зі вступу, двох розділів, висновків до кожного розділу, загальних висновків та резюме українською мовою. Загальний обсяг роботи становить 89 сторінок. Список використаної літератури включає 90 позиції.

У *першому розділі* магістерської роботи окреслено теоретичні засади вивчення феномена неконвенційного у сучасному художньому та кінематографічному наративі, узагальнено основні елементи традиційної художньої оповіді, встановлено шляхи її деконвенціалізації, виокремлено основні характеристики кінематографічного тексту та виділено кінематографічні техніки, задіяні у створенні неконвенційного кінонаративу.

У *другому розділі* магістерської роботи встановлено лінгвальні та кінематографічні техніки створення неконвенційної часопросторової структури,

неконвенційного оповідача та неконвенційних актів нарації у романі Яна Мартела “Life of Pi” та його екранізації.

**Ключові слова:** *fictional narrative, deconventionalization, unconventional narrative, cinematic text, unconventional spatiotemporal structure, unconventional narrator, unnatural acts of narration.*

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