

## Revelations of Ethnicity and Additional Significant Ingredients in Yann Martel's *Life of Pi*

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### **Abstract:**

This research paper attempts to delineate and outline the revelations of ethnicity and additional significant ingredients in Yann Martel's *Life of Pi* (2001). In the opening of *Life of Pi*, the novelist reveals a comprehensive portrayal of the lethargy, the special style, the velocity, and the jesting. It survives by being lethargic and because of its slothfulness; it consents to algae to cultivate on its body that acts like concealment with the surrounding moss and shrubbery. *Life of Pi* is audacious, in fact, evangelical; premise locates it on a perilous, ethical high position. Devoid of displaying unequivocally the hallmarks of the modern novel – metafictional self-reference; the need to be affianced and politically 'relevant'; the need to elucidate and alert as well as simply to notify – the essential account of Pi's survival is solely laudable, intriguing, exhilarating and remarkable. The narration is an erroneously fossilized account of a tale which is, in its verbal structure and eternally fluid. In average state of affairs such self-consciousness concerning the fictitious act vigor challenge the reader, forcing him into noting the several ways and biases with which a single incident can be revealed by a writer, to question the reliability and believability of the account, to analyse the content itself as an work of art rather than what that text explores. Nevertheless in this illustration, the challenge is to avoid doing this, and consequently to be contrasting the gloomy and listlessly honest insurance brokers who cross-examine Pi at the end.

**Key Words:** booker prize winning writer, ethnicity, integrity and believability, significant ingredients