

THE NUMBER ONE BESTSELLER

YANN MARTEL

Life of Pi



winner of
THE **Man** BOOKER PRIZE 2002

~~“Absurd, macabre, unreliable and sad, deeply sensual in its evoking of smells and sights, the whole trip and the narrator’s insanely curious voice suggests Joseph Conrad and Salman Rushdie hallucinating together over the meaning of *The Old Man and the Sea* and *Gulliver’s Travels*.”~~
Financial Times

“*Life of Pi* is a great adventure story, the sort that comes along rarely and enters a select canon at once. This would be enough to justify its existence, but it is also rich in metaphysics, beautifully written, moving and funny.” *Scotland on Sunday*

“This is compelling storytelling, and Martel is always ready to reel in the reader with a well-turned phrase or tasty aside.” *Independent*

“Here is a writer with a talent as fabulous as the tale that he – and his Pi – have to tell.” *Spectator*

“An engrossing and beautifully written meditation on God, man and beast. This is a rare gem: a book that you want to immediately re-read.” *The List*

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“One encounters page after page of images and observations riveting in their precision and insight ... A story to make you believe in the soul-sustaining power of fiction and its human creators, and in the original power of storytellers like Martel.” *Los Angeles Times Book Review*

“[This] enormously loveable novel is suffused with wonder.”
Guardian

“Yann Martel is a vivid and entrancing storyteller.”
Sunday Telegraph

“Martel is dazzling.” *Independent on Sunday*

“A fabulous romp through an imagination by turns ecstatic, cunning, despairing and resilient, this novel is an impressive achievement ... Martel displays the clever voice and tremendous storytelling skills of an emerging master.” *Publishers Weekly*

“Impressive enough to make you, as the old man said, believe in God ... Martel has hit on a marvellous notion and revels in elaborating it.” *Scotsman*

“*Life of Pi* is a real adventure: brutal, tender, expressive, dramatic and disarmingly funny ... It’s difficult to stop reading when the pages run out.” *San Francisco Chronicle*

“Martel’s witty and wise novel, with its echo of William Golding’s *Pincher Martin*, has a teasing plausibility about it that taps into our desire for extraordinary stories that just might be true.” *Metro*

“*Life of Pi* could well be the book of the year.” *What’s On In London*

“An impassioned defence of zoos, a death-defying trans-Pacific sea adventure à la *Kon-Tiki*, and a

hilarious shaggy-dog story ... This audacious novel manages to be all of these.” *New Yorker*

“Readers familiar with Margaret Atwood, Mavis Gallant, Alice Munro, Michael Ondaatje and Carol Shields should learn to make room on the map of contemporary Canadian fiction for the formidable Yann Martel.” *Chicago Tribune*

“[Martel] demonstrates the immense power of the imagination to transform our view with the light twitch of a tiger’s tail.” *India Today*

YANN MARTEL

life of pi

A NOVEL



CANONGATE

EDINBURGH • LONDON • NEW YORK • MELBOURNE

à mes parents et à mon frère

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AUTHOR'S NOTE

This book was born as I was hungry. Let me explain. In the spring of 1996, my second book, a novel, came out in Canada. It didn't fare well. Reviewers were puzzled, or damned it with faint praise. Then readers ignored it. Despite my best efforts at playing the clown or the trapeze artist, the media circus made no difference. The book did not move. Books lined the shelves of bookstores like kids standing in a row to play baseball or soccer, and mine was the gangly, unathletic kid that no one wanted on their team. It vanished quickly and quietly.

The fiasco did not affect me too much. I had already moved on to another story, a novel set in Portugal in 1939. Only I was feeling restless. And I had a little money.

So I flew to Bombay. This is not so illogical if you realize three things: that a stint in India will beat the restlessness out of any living creature; that a little money can go a long way there; and that a novel set in Portugal in 1939 may have very little to do with Portugal in 1939.

I had been to India before, in the north, for five months. On that first trip I had come to the subcontinent completely unprepared. Actually, I had a preparation of one word. When I told a friend who knew the country well of my travel plans, he said casually, "They speak a funny English in India. They like words like bamboozle." I remembered his words as my plane started its descent towards Delhi, so the word bamboozle was my one preparation for the rich, noisy, functioning madness of India. I used the word on occasion, and truth be told, it served me well. To a clerk at a train station I said, "I didn't think the fare would be so expensive. You're not trying to bamboozle me, are you?" He smiled and chanted, "No sir! There is no bamboozlement here. I have quoted you the correct fare."

This second time to India I knew better what to expect and I knew what I wanted: I would settle in a hill station and write my novel. I had visions of myself sitting at a table on a large veranda, my notes spread out in front of me next to a steaming cup of tea. Green hills heavy with mists would lie at my feet and the shrill cries of monkeys would fill my ears. The weather would be just right, requiring a light sweater mornings and evenings, and something short-sleeved midday. Thus set up, pen in hand, for the sake of greater truth, I would turn Portugal into a fiction. That's what fiction is about, isn't it, the selective transforming of reality? The twisting of it to bring out its essence? What need did I have to go to Portugal?

The lady who ran the place would tell me stories about the struggle to boot the British out. We would agree on what I was to have for lunch and supper the next day. After my writing day was over, I would go for walks in the rolling hills of the tea estates.

Unfortunately, the novel sputtered, coughed and died. It happened in Matheran, not far from Bombay, a small hill station with some monkeys but no tea estates. It's a misery peculiar to would-

be writers. Your theme is good, as are your sentences. Your characters are so ruddy with life they practically need birth certificates. The plot you've mapped out for them is grand, simple and gripping. You've done your research, gathering the facts—historical, social, climatic, culinary—that will give your story its feel of authenticity. The dialogue zips along, crackling with tension. The descriptions burst with colour, contrast and telling detail. Really, your story can only be great. But it all adds up to nothing. In spite of the obvious, shining promise of it, there comes a moment when you realize that the whisper that has been pestering you all along from the back of your mind is speaking the flat, awful truth: it won't work. An element is missing, that spark that brings to life a real story, regardless of whether the history or the food is right. Your story is emotionally dead, that's the crux of it. The discovery is something soul-destroying, I tell you. It leaves you with an aching hunger.

From Matheran I mailed the notes of my failed novel. I mailed them to a fictitious address in Siberia, with a return address, equally fictitious, in Bolivia. After the clerk had stamped the envelope and thrown it into a sorting bin, I sat down, glum and disheartened. "What now, Tolstoy? What other bright ideas do you have for your life?" I asked myself.

Well, I still had a little money and I was still feeling restless. I got up and walked out of the post office to explore the south of India.

I would have liked to say, "I'm a doctor," to those who asked me what I did, doctors being the current purveyors of magic and miracle. But I'm sure we would have had a bus accident around the next bend, and with all eyes fixed on me I would have to explain, amidst the crying and moaning of victims, that I meant in law; then, to their appeal to help them sue the government over the mishap, I would have to confess that as a matter of fact it was a Bachelor's in philosophy; next, to the shouts of what meaning such a bloody tragedy could have, I would have to admit that I had hardly touched Kierkegaard; and so on. I stuck to the humble, bruised truth.

Along the way, here and there, I got the response, "A writer? Is that so? I have a story for you." Most times the stories were little more than anecdotes, short of breath and short of life.

I arrived in the town of Pondicherry, a tiny self-governing Union Territory south of Madras, on the coast of Tamil Nadu. In population and size it is an inconsequent part of India—by comparison, Prince Edward Island is a giant within Canada—but history has set it apart. For Pondicherry was once the capital of that most modest of colonial empires, French India. The French would have liked to rival the British, very much so, but the only Raj they managed to get was a handful of small ports. They clung to these for nearly three hundred years. They left Pondicherry in 1954, leaving behind nice white buildings, broad streets at right angles to each other, street names such as rue de la Marine and rue Saint-Louis, and képis, caps, for the policemen.

I was at the Indian Coffee House, on Nehru Street. It's one big room with green walls and a high ceiling. Fans whirl above you to keep the warm, humid air moving. The place is furnished to capacity with identical square tables, each with its complement of four chairs. You sit where you can, with whoever is at a table. The coffee is good and they serve French toast. Conversation is easy to come by. And so, a spry, bright-eyed elderly man with great shocks of pure white hair was talking to me. I confirmed to him that Canada was cold and that French was indeed spoken in parts of it and that I liked India and so on and so forth—the usual light talk between friendly, curious Indians and foreign backpackers. He took in my line of work with a widening of the eyes and a nodding of the head. It was time to go. I had my hand up, trying to catch my waiter's eye to get the bill.

Then the elderly man said, "I have a story that will make you believe in God."

I stopped waving my hand. But I was suspicious. Was this a Jehovah's Witness knocking at my door? "Does your story take place two thousand years ago in a remote corner of the Roman Empire?" I asked.

“No.”

~~Was he some sort of Muslim evangelist? “Does it take place in seventh-century Arabia?”~~

“No, no. It starts right here in Pondicherry just a few years back, and it ends, I am delighted to tell you, in the very country you come from.”

“And it will make me believe in God?”

“Yes.”

“That’s a tall order.”

“Not so tall that you can’t reach.”

My waiter appeared. I hesitated for a moment. I ordered two coffees. We introduced ourselves. His name was Francis Adirubasamy. “Please tell me your story,” I said.

“You must pay proper attention,” he replied.

“I will.” I brought out pen and notepad.

“Tell me, have you been to the botanical garden?” he asked.

“I went yesterday.”

“Did you notice the toy train tracks?”

“Yes, I did.”

“A train still runs on Sundays for the amusement of the children. But it used to run twice an hour every day. Did you take note of the names of the stations?”

“One is called Roseville. It’s right next to the rose garden.”

“That’s right. And the other?”

“I don’t remember.”

“The sign was taken down. The other station was once called Zootown. The toy train had two stops: Roseville and Zootown. Once upon a time there was a zoo in the Pondicherry Botanical Garden.”

He went on. I took notes, the elements of the story. “You must talk to him,” he said, of the main character. “I knew him very, very well. He’s a grown man now. You must ask him all the questions you want.”

Later, in Toronto, among nine columns of Patels in the phone book, I found him, the main character. My heart pounded as I dialed his phone number. The voice that answered had an Indian lilt to its Canadian accent, light but unmistakable, like a trace of incense in the air. “That was a very long time ago,” he said. Yet he agreed to meet. We met many times. He showed me the diary he kept during the events. He showed me the yellowed newspaper clippings that made him briefly, obscurely famous. He told me his story. All the while I took notes. Nearly a year later, after considerable difficulties, I received a tape and a report from the Japanese Ministry of Transport. It was as I listened to that tape that I agreed with Mr. Adirubasamy that this was, indeed, a story to make you believe in God.

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.

I have a few people to thank. I am most obviously indebted to Mr. Patel. My gratitude to him is as boundless as the Pacific Ocean and I hope that my telling of his tale does not disappoint him. For getting me started on the story, I have Mr. Adirubasamy to thank. For helping me complete it, I am grateful to three officials of exemplary professionalism: Mr. Kazuhiko Oda, lately of the Japanese Embassy in Ottawa; Mr. Hiroshi Watanabe, of Oika Shipping Company; and, especially, Mr. Tomohiro Okamoto, of the Japanese Ministry of Transport, now retired. As for the spark of life, I owe it to Mr. Moacyr Scliar. Lastly, I would like to express my sincere gratitude to that great institution, the Canada Council for the Arts, without whose grant I could not have brought together this story that has nothing to do with Portugal in 1939. If we, citizens, do not support our artists,

then we sacrifice our imagination on the altar of crude reality and we end up believing in nothing and having worthless dreams.



PART ONE

Toronto and Pondicherry



My suffering left me sad and gloomy.

Academic study and the steady, mindful practice of religion slowly brought me back to life. I have kept up what some people would consider my strange religious practices. After one year of high school, I attended the University of Toronto and took a double-major Bachelor's degree. My majors were religious studies and zoology. My fourth-year thesis for religious studies concerned certain aspects of the cosmogony theory of Isaac Luria, the great sixteenth-century Kabbalist from Safed. My zoology thesis was a functional analysis of the thyroid gland of the three-toed sloth. I chose the sloth because its demeanour—calm, quiet and introspective—did something to soothe my shattered self.

There are two-toed sloths and there are three-toed sloths, the case being determined by the forepaws of the animals, since all sloths have three claws on their hind paws. 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, in the early evening after they had fallen asleep, bright red plastic dishes filled with water. We found them still in place late the next morning, the water of the dishes swarming with insects. The sloth is at its busiest at sunset, using the word *busy* here in the most relaxed sense. It moves along the bough of a tree in its characteristic upside-down position at the speed of roughly 400 metres an hour. On the ground, it crawls to its next tree at the rate of 250 metres an hour, when motivated, which is 440 times slower than a motivated cheetah. Unmotivated, it covers four to five metres in an hour.

The three-toed sloth is not well informed about the outside world. On a scale of 2 to 10, where 2 represents unusual dullness and 10 extreme acuity, Beebe (1926) gave the sloth's senses of taste, touch, sight and hearing a rating of 2, and its sense of smell a rating of 3. If you come upon a sleeping three-toed sloth in the wild, two or three nudges should suffice to awaken it; it will then look sleepily in every direction but yours. Why it should look about is uncertain since the sloth sees everything in a Magoo-like blur. As for hearing, the sloth is not so much deaf as uninterested in sound. Beebe reported that firing guns next to sleeping or feeding sloths elicited little reaction. And the sloth's slightly better sense of smell should not be overestimated. They are said to be able to sniff and avoid decayed branches, but Bullock (1968) reported that sloths fall to the ground clinging to decayed branches "often".

How does it survive, you might ask.

Precisely by being so slow. Sleepiness and slothfulness keep it out of harm's way, away from the notice of jaguars, ocelots, harpy eagles and anacondas. A sloth's hairs shelter an algae that is brown during the dry season and green during the wet season, so the animal blends in with the surrounding moss and foliage and looks like a nest of white ants or of squirrels, or like nothing at all but part of a tree.

The three-toed sloth lives a peaceful, vegetarian life in perfect harmony with its environment. "A good-natured smile is forever on its lips," reported Tirler (1966). I have seen that smile with my own eyes. I am not one given to projecting human traits and emotions onto animals, but many a

time during that month in Brazil, looking up at sloths in repose, I felt I was in the presence of ~~upside-down yogis deep in meditation or hermits deep in prayer, wise beings whose intense imaginative lives were beyond the reach of my scientific probing.~~

Sometimes I got my majors mixed up. A number of my fellow religious-studies students—muddled agnostics who didn't know which way was up, who were in the thrall of reason, that fool's gold for the bright—reminded me of the three-toed sloth; and the three-toed sloth, such a beautiful example of the miracle of life, reminded me of God.

I never had problems with my fellow scientists. Scientists are a friendly, atheistic, hard-working, beer-drinking lot whose minds are preoccupied with sex, chess and baseball when they are not preoccupied with science.

I was a very good student, if I may say so myself. I was tops at St. Michael's College four years in a row. I got every possible student award from the Department of Zoology. If I got none from the Department of Religious Studies, it is simply because there are no student awards in this department (the rewards of religious study are not in mortal hands, we all know that). I would have received the Governor General's Academic Medal, the University of Toronto's highest undergraduate award, of which no small number of illustrious Canadians have been recipients, were it not for a beef-eating pink boy with a neck like a tree trunk and a temperament of unbearable good cheer.

I still smart a little at the slight. When you've suffered a great deal in life, each additional pain is both unbearable and trifling. My life is like a memento mori painting from European art: there is always a grinning skull at my side to remind me of the folly of human ambition. I mock this skull. I look at it and I say, "You've got the wrong fellow. You may not believe in life, but I don't believe in death. Move on!" The skull snickers and moves ever closer, but that doesn't surprise me. The reason death sticks so closely to life isn't biological necessity—it's envy. Life is so beautiful that death has fallen in love with it, a jealous, possessive love that grabs at what it can. But life leaps over oblivion lightly, losing only a thing or two of no importance, and gloom is but the passing shadow of a cloud. The pink boy also got the nod from the Rhodes Scholarship committee. I love him and I hope his time at Oxford was a rich experience. If Lakshmi, goddess of wealth, one day favours me bountifully, Oxford is fifth on the list of cities I would like to visit before I pass on, after Mecca, Varanasi, Jerusalem and Paris.

I have nothing to say of my working life, only that a tie is a noose, and inverted though it is, it will hang a man nonetheless if he's not careful.

I love Canada. I miss the heat of India, the food, the house lizards on the walls, the musicals on the silver screen, the cows wandering the streets, the crows cawing, even the talk of cricket matches, but I love Canada. It is a great country much too cold for good sense, inhabited by compassionate, intelligent people with bad hairdos. Anyway, I have nothing to go home to in Pondicherry.

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

The doctors and nurses at the hospital in Mexico were incredibly kind to me. And the patients, too. Victims of cancer or car accidents, once they heard my story, they hobbled and wheeled over to see me, they and their families, though none of them spoke English and I spoke no Spanish. They smiled at me, shook my hand, patted me on the head, left gifts of food and clothing on my bed. They moved me to uncontrollable fits of laughing and crying.

Within a couple of days I could stand, even make two, three steps, despite nausea, dizziness and general weakness. ~~Blood tests revealed that I was anemic, and that my level of sodium was very high and my potassium low.~~ My body retained fluids and my legs swelled up tremendously. I looked as if I had been grafted with a pair of elephant legs. My urine was a deep, dark yellow going on to brown. After a week or so, I could walk just about normally and I could wear shoes if I didn't lace them up. My skin healed, though I still have scars on my shoulders and back.

The first time I turned a tap on, its noisy, wasteful, superabundant gush was such a shock that I became incoherent and my legs collapsed beneath me and I fainted in the arms of a nurse.

The first time I went to an Indian restaurant in Canada I used my fingers. The waiter looked at me critically and said, "Fresh off the boat, are you?" I blanched. My fingers, which a second before had been taste buds savouring the food a little ahead of my mouth, became dirty under his gaze. They froze like criminals caught in the act. I didn't dare lick them. I wiped them guiltily on my napkin. He had no idea how deeply those words wounded me. They were like nails being driven into my flesh. I picked up the knife and fork. I had hardly ever used such instruments. My hands trembled. My sambar lost its taste.

CHAPTER 2

He lives in Scarborough. He's a small, slim man—no more than five foot five. Dark hair, dark eyes. Hair greying at the temples. Can't be older than forty. Pleasing coffee-coloured complexion. Mild fall weather, yet puts on a big winter parka with fur-lined hood for the walk to the diner. Expressive face. Speaks quickly, hands flitting about. No small talk. He launches forth.

I was named after a swimming pool. Quite peculiar considering my parents never took to water. One of my father's earliest business contacts was Francis Adirubasamy. He became a good friend of the family. I called him Mamaji, *mama* being the Tamil word for *uncle* and *ji* being a suffix used in India to indicate respect and affection. When he was a young man, long before I was born, Mamaji was a champion competitive swimmer, the champion of all South India. He looked the part his whole life. My brother Ravi once told me that when Mamaji was born he didn't want to give up on breathing water and so the doctor, to save his life, had to take him by the feet and swing him above his head round and round.

"It did the trick!" said Ravi, wildly spinning his hand above his head. "He coughed out water and started breathing air, but it forced all his flesh and blood to his upper body. That's why his chest is so thick and his legs are so skinny."

I believed him. (Ravi was a merciless teaser. The first time he called Mamaji "Mr. Fish" to my face I left a banana peel in his bed.) Even in his sixties, when he was a little stooped and a lifetime of counter-obstetric gravity had begun to nudge his flesh downwards, Mamaji swam thirty lengths every morning at the pool of the Aurobindo Ashram.

He tried to teach my parents to swim, but he never got them to go beyond wading up to their knees at the beach and making ludicrous round motions with their arms, which, if they were practising the breaststroke, made them look as if they were walking through a jungle, spreading the tall grass ahead of them, or, if it was the front crawl, as if they were running down a hill and flailing their arms so as not to fall. Ravi was just as unenthusiastic.

Mamaji had to wait until I came into the picture to find a willing disciple. The day I came of swimming age, which, to Mother's distress, Mamaji claimed was seven, he brought me down to the beach, spread his arms seaward and said, "This is my gift to you."

"And then he nearly drowned you," claimed Mother.

I remained faithful to my aquatic guru. Under his watchful eye I lay on the beach and fluttered my legs and scratched away at the sand with my hands, turning my head at every stroke to breathe. I must have looked like a child throwing a peculiar, slow-motion tantrum. In the water, as he held me at the surface, I tried my best to swim. It was much more difficult than on land. But Mamaji was patient and encouraging.

When he felt that I had progressed sufficiently, we turned our backs on the laughing and the shouting, the running and the splashing, the blue-green waves and the bubbly surf, and headed for the proper rectangularity and the formal flatness (and the paying admission) of the ashram swimming pool.

I went there with him three times a week throughout my childhood, a Monday, Wednesday, Friday early morning ritual with the clockwork regularity of a good front-crawl stroke. I have vivid memories of this dignified old man stripping down to nakedness next to me, his body slowly emerging as he neatly disposed of each item of clothing, decency being salvaged at the very end by a slight turning away and a magnificent pair of imported athletic bathing trunks. He stood straight and he was ready. It had an epic simplicity. Swimming instruction, which in time became

swimming practice, was gruelling, but there was the deep pleasure of doing a stroke with increasing ease and speed, over and over, till hypnosis practically, the water turning from molten lead to liquid light.

It was on my own, a guilty pleasure, that I returned to the sea, beckoned by the mighty waves that crashed down and reached for me in humble tidal ripples, gentle lassos that caught their willing Indian boy.

My gift to Mamaji one birthday, I must have been thirteen or so, was two full lengths of credible butterfly. I finished so spent I could hardly wave to him.

Beyond the activity of swimming, there was the talk of it. It was the talk that Father loved. The more vigorously he resisted actually swimming, the more he fancied it. Swim lore was his vacation talk from the workaday talk of running a zoo. Water without a hippopotamus was so much more manageable than water with one.

Mamaji studied in Paris for two years, thanks to the colonial administration. He had the time of his life. This was in the early 1930s, when the French were still trying to make Pondicherry as Gallic as the British were trying to make the rest of India Britannic. I don't recall exactly what Mamaji studied. Something commercial, I suppose. He was a great storyteller, but forget about his studies or the Eiffel Tower or the Louvre or the cafés of the Champs-Élysées. All his stories had to do with swimming pools and swimming competitions. For example, there was the Piscine Deligny, the city's oldest pool, dating back to 1796, an open-air barge moored to the Quai d'Orsay and the venue for the swimming events of the 1900 Olympics. But none of the times were recognized by the International Swimming Federation because the pool was six metres too long. The water in the pool came straight from the Seine, unfiltered and unheated. "It was cold and dirty," said Mamaji. "The water, having crossed all of Paris, came in foul enough. Then people at the pool made it utterly disgusting." In conspiratorial whispers, with shocking details to back up his claim, he assured us that the French had very low standards of personal hygiene. "Deligny was bad enough. Bain Royal, another latrine on the Seine, was worse. At least at Deligny they scooped out the dead fish." Nevertheless, an Olympic pool is an Olympic pool, touched by immortal glory. Though it was a cesspool, Mamaji spoke of Deligny with a fond smile.

One was better off at the Piscines Château-Landon, Rouvet or du boulevard de la Gare. They were indoor pools with roofs, on land and open year-round. Their water was supplied by the condensation from steam engines from nearby factories and so was cleaner and warmer. But these pools were still a bit dingy and tended to be crowded. "There was so much gob and spit floating in the water, I thought I was swimming through jellyfish," chuckled Mamaji.

The Piscines Hébert, Ledru-Rollin and Butte-aux-Cailles were bright, modern, spacious pools fed by artesian wells. They set the standard for excellence in municipal swimming pools. There was the Piscine des Tourelles, of course, the city's other great Olympic pool, inaugurated during the second Paris games, of 1924. And there were still others, many of them.

But no swimming pool in Mamaji's eyes matched the glory of the Piscine Molitor. It was the crowning aquatic glory of Paris, indeed, of the entire civilized world.

"It was a pool the gods would have delighted to swim in. Molitor had the best competitive swimming club in Paris. There were two pools, an indoor and an outdoor. Both were as big as small oceans. The indoor pool always had two lanes reserved for swimmers who wanted to do lengths. The water was so clean and clear you could have used it to make your morning coffee. Wooden changing cabins, blue and white, surrounded the pool on two floors. You could look down and see everyone and everything. The porters who marked your cabin door with chalk to show that it was occupied were limping old men, friendly in an ill-tempered way. No amount of shouting and tomfoolery ever ruffled them. The showers gushed hot, soothing water. There was a steam room and

an exercise room. The outside pool became a skating rink in winter. There was a bar, a cafeteria, a large sunning deck, even two small beaches with real sand. Every bit of tile, brass and wood gleamed. It was—it was ...”

It was the only pool that made Mamaji fall silent, his memory making too many lengths to mention.

Mamaji remembered, Father dreamed.

That is how I got my name when I entered this world, a last, welcome addition to my family, three years after Ravi: Piscine Molitor Patel.

Our good old nation was just seven years old as a republic when it became bigger by a small territory. Pondicherry entered the Union of India on November 1, 1954. One civic achievement called for another. A portion of the grounds of the Pondicherry Botanical Garden was made available rent-free for an exciting business opportunity and—lo and behold—India had a brand new zoo, designed and run according to the most modern, biologically sound principles.

It was a huge zoo, spread over numberless acres, big enough to require a train to explore it, though it seemed to get smaller as I grew older, train included. Now it's so small it fits in my head. You must imagine a hot and humid place, bathed in sunshine and bright colours. The riot of flowers is incessant. There are trees, shrubs and climbing plants in profusion—peepuls, gulmohurs, flames of the forest, red silk cottons, jacarandas, mangoes, jackfruits and many others that would remain unknown to you if they didn't have neat labels at their feet. There are benches. On these benches you see men sleeping, stretched out, or couples sitting, young couples, who steal glances at each other shyly and whose hands flutter in the air, happening to touch. Suddenly, amidst the tall and slim trees up ahead, you notice two giraffes quietly observing you. The sight is not the last of your surprises. The next moment you are startled by a furious outburst coming from a great troupe of monkeys, only outdone in volume by the shrill cries of strange birds. You come to a turnstile. You distractedly pay a small sum of money. You move on. You see a low wall. What can you expect beyond a low wall? Certainly not a shallow pit with two mighty Indian rhinoceros. But that is what you find. And when you turn your head you see the elephant that was there all along, so big you didn't notice it. And in the pond you realize those are hippopotamuses floating in the water. The more you look, the more you see. You are in Zootown!

Before moving to Pondicherry, Father ran a large hotel in Madras. An abiding interest in animals led him to the zoo business. A natural transition, you might think, from hotelkeeping to zookeeping. Not so. In many ways, running a zoo is a hotelkeeper's worst nightmare. Consider: the guests never leave their rooms; they expect not only lodging but full board; they receive a constant flow of visitors, some of whom are noisy and unruly. One has to wait until they saunter to their balconies, so to speak, before one can clean their rooms, and then one has to wait until they tire of the view and return to their rooms before one can clean their balconies; and there is much cleaning to do, for the guests are as unhygienic as alcoholics. Each guest is very particular about his or her diet, constantly complains about the slowness of the service, and never, ever tips. To speak frankly, many are sexual deviants, either terribly repressed and subject to explosions of frenzied lasciviousness or openly depraved, in either case regularly affronting management with gross outrages of free sex and incest. Are these the sorts of guests you would want to welcome to your inn? The Pondicherry Zoo was the source of some pleasure and many headaches for Mr. Santosh Patel, founder, owner, director, head of a staff of fifty-three, and my father.

To me, it was paradise on earth. I have nothing but the fondest memories of growing up in a zoo. I lived the life of a prince. What maharaja's son had such vast, luxuriant grounds to play about? What palace had such a menagerie? My alarm clock during my childhood was a pride of lions. They were no Swiss clocks, but the lions could be counted upon to roar their heads off between five-thirty

and six every morning. Breakfast was punctuated by the shrieks and cries of howler monkeys, hill mynahs and Moluccan cockatoos. I left for school under the benevolent gaze not only of Mother but also of bright-eyed otters and burly American bison and stretching and yawning orang-utans. I looked up as I ran under some trees, otherwise peafowl might excrete on me. Better to go by the trees that sheltered the large colonies of fruit bats; the only assault there at that early hour was the bats' discordant concerts of squeaking and chattering. On my way out I might stop by the terraria to look at some shiny frogs glazed bright, bright green, or yellow and deep blue, or brown and pale green. Or it might be birds that caught my attention: pink flamingoes or black swans or one-wattled cassowaries, or something smaller, silver diamond doves, Cape glossy starlings, peach-faced lovebirds, Nanday conures, orange-fronted parakeets. Not likely that the elephants, the seals, the big cats or the bears would be up and doing, but the baboons, the macaques, the mangabeys, the gibbons, the deer, the tapirs, the llamas, the giraffes, the mongooses were early risers. Every morning before I was out the main gate I had one last impression that was both ordinary and unforgettable: a pyramid of turtles; the iridescent snout of a mandrill; the stately silence of a giraffe; the obese, yellow open mouth of a hippo; the beak-and-claw climbing of a macaw parrot up a wire fence; the greeting claps of a shoebill's bill; the senile, lecherous expression of a camel. And all these riches were had quickly, as I hurried to school. It was after school that I discovered in a leisurely way what it's like to have an elephant search your clothes in the friendly hope of finding a hidden nut, or an orang-utan pick through your hair for tick snacks, its wheeze of disappointment at what an empty pantry your head is. I wish I could convey the perfection of a seal slipping into water or a spider monkey swinging from point to point or a lion merely turning its head. But language founders in such seas. Better to picture it in your head if you want to feel it.

In zoos, as in nature, the best times to visit are sunrise and sunset. That is when most animals come to life. They stir and leave their shelter and tiptoe to the water's edge. They show their raiments. They sing their songs. They turn to each other and perform their rites. The reward for the watching eye and the listening ear is great. I spent more hours than I can count a quiet witness to the highly mannered, manifold expressions of life that grace our planet. It is something so bright, loud, weird and delicate as to stupefy the senses.

I have heard nearly as much nonsense about zoos as I have about God and religion. Well-meaning but misinformed people think animals in the wild are "happy" because they are "free". These people usually have a large, handsome predator in mind, a lion or a cheetah (the life of a gnu or of an aardvark is rarely exalted). They imagine this wild animal roaming about the savannah on digestive walks after eating a prey that accepted its lot piously, or going for callisthenic runs to stay slim after overindulging. They imagine this animal overseeing its offspring proudly and tenderly, the whole family watching the setting of the sun from the limbs of trees with sighs of pleasure. The life of the wild animal is simple, noble and meaningful, they imagine. Then it is captured by wicked men and thrown into tiny jails. Its "happiness" is dashed. It yearns mightily for "freedom" and does all it can to escape. Being denied its "freedom" for too long, the animal becomes a shadow of itself, its spirit broken. So some people imagine.

This is not the way it is.

Animals in the wild lead lives of compulsion and necessity within an unforgiving social hierarchy in an environment where the supply of fear is high and the supply of food low and where territory must constantly be defended and parasites forever endured. What is the meaning of freedom in such a context? Animals in the wild are, in practice, free neither in space nor in time, nor in their personal relations. In theory—that is, as a simple physical possibility—an animal could pick up and go, flaunting all the social conventions and boundaries proper to its species. But such an event is less likely to happen than for a member of our own species, say a shopkeeper with all the

usual ties—to family, to friends, to society—to drop everything and walk away from his life with only the spare change in his pockets and the clothes on his frame. If a man, boldest and most intelligent of creatures, won't wander from place to place, a stranger to all, beholden to none, why would an animal, which is by temperament far more conservative? For that is what animals are, conservative, one might even say reactionary. The smallest changes can upset them. They want things to be just so, day after day, month after month. Surprises are highly disagreeable to them. You see this in their spatial relations. An animal inhabits its space, whether in a zoo or in the wild, in the same way chess pieces move about a chessboard—significantly. There is no more happenstance, no more “freedom”, involved in the whereabouts of a lizard or a bear or a deer than in the location of a knight on a chessboard. Both speak of pattern and purpose. In the wild, animals stick to the same paths for the same pressing reasons, season after season. In a zoo, if an animal is not in its normal place in its regular posture at the usual hour, it means something. It may be the reflection of nothing more than a minor change in the environment. A coiled hose left out by a keeper has made a menacing impression. A puddle has formed that bothers the animal. A ladder is making a shadow. But it could mean something more. At its worst, it could be that most dreaded thing to a zoo director: a *symptom*, a herald of trouble to come, a reason to inspect the dung, to cross-examine the keeper, to summon the vet. All this because a stork is not standing where it usually stands!

But let me pursue for a moment only one aspect of the question.

If you went to a home, kicked down the front door, chased the people who lived there out into the street and said, “Go! You are free! Free as a bird! Go! Go!”—do you think they would shout and dance for joy? They wouldn't. Birds are not free. The people you've just evicted would sputter, “With what right do you throw us out? This is our home. We own it. We have lived here for years. We're calling the police, you scoundrel.”

Don't we say, “There's no place like home”? That's certainly what animals feel. Animals are territorial. That is the key to their minds. Only a familiar territory will allow them to fulfill the two relentless imperatives of the wild: the avoidance of enemies and the getting of food and water. A biologically sound zoo enclosure—whether cage, pit, moated island, corral, terrarium, aviary or aquarium—is just another territory, peculiar only in its size and in its proximity to human territory. That it is so much smaller than what it would be in nature stands to reason. Territories in the wild are large not as a matter of taste but of necessity. In a zoo, we do for animals what we have done for ourselves with houses: we bring together in a small space what in the wild is spread out. Whereas before for us the cave was here, the river over there, the hunting grounds a mile that way, the lookout next to it, the berries somewhere else—all of them infested with lions, snakes, ants, leeches and poison ivy—now the river flows through taps at hand's reach and we can wash next to where we sleep, we can eat where we have cooked, and we can surround the whole with a protective wall and keep it clean and warm. A house is a compressed territory where our basic needs can be fulfilled close by and safely. A sound zoo enclosure is the equivalent for an animal (with the noteworthy absence of a fireplace or the like, present in every human habitation). Finding within it all the places it needs—a lookout, a place for resting, for eating and drinking, for bathing, for grooming, etc.—and finding that there is no need to go hunting, food appearing six days a week, an animal will take possession of its zoo space in the same way it would lay claim to a new space in the wild, exploring it and marking it out in the normal ways of its species, with sprays of urine perhaps. Once this moving-in ritual is done and the animal has settled, it will not feel like a nervous tenant, and even less like a prisoner, but rather like a landholder, and it will behave in the same way within its enclosure as it would in its territory in the wild, including defending it tooth and nail should it be invaded. Such an enclosure is subjectively neither better nor worse for an animal than its condition

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