CHAPTER - III
CHAPTER III
CHARACTERISATION

3.1 Nature of characterisation

The dynamics of characterisation is an important aspect of a novelist's art. At the very outset some leading figures are projected with certain potentialities for good and evil. Then it is followed by upward or downward movement depending upon the influence of other people or circumstances, and experiences. The novelist must trace the moral growth or deterioration of his / her characters. The immense freedom and scope of the novel – form enables the novelist to follow the changes and growth of characters in the course of the novel. The chief aim of the novelist is to present life-like characters with whom the reader can sympathise. To be successful, the novelist must have the power of vivid, graphic description and enable the reader to understand the peculiarities and behaviour of his / her characters. The novelist may adopt the direct analytical or indirect dramatic method to present their psyche. In the former, their passions, motives, thoughts, feelings are dissected and commented upon. In the latter, the novelist stands apart and allows the characters to reveal themselves through speech and action and comments of other characters in the story. In certain cases, a combination of both the methods is also possible.

3.1.1 Existence of character: Theoretical constraints

One of the recurring anxieties of literary critics is the way in which a character in fiction / drama may be said to exist. There is controversy among two groups regarding the issues. They are called 'purists' and 'realists' respectively. The purists argue that characters do not exist at all except insofar as they are a part of the images and events, which bear and move them. So, any attempt to lift them out of their context and make discussions is a sentimental misunderstanding. The 'realists' opine that
characters in the course of an action acquire a kind of independence from the events in which they live and they can be discussed outside their context. The 'realists' argument considers characters as imitations of people and tends to treat them like neighbors or friends thus abstracting them from the verbal texture of the book. It is the best way in which the characters' unconscious motives, past and future can be analysed from psychological angles. In a text characters are nodes in the verbal design, in the story they are by definition pre verbal abstractions, constructs. Although they are not human beings in the literal sense of the world, they are modeled on the conception of people. Similarly, in the text, characters are inextricable from the rest of the design, whereas in the story they are extracted from their textuality (Weinsheimer, 1979, P.195).

In a similar vein, Greimas (1966, 1973, and 1979) indicates the subordination of characters by calling them 'actants'. In fact, he makes a distinction between 'acteur' and 'actant'. Both are conceived as accomplishing or submitting to an act and can include human beings or inanimate objects and abstract concepts. The actants are general categories existing in all narrative whereas the acteurs consist of specific qualities in different narrative. While acteurs are numerous, actants are only six in Greimas's model:

- Sender → object → receiver
- Helper → subject → opponent

The same actant can be manifested by more than one acteur, and the same acteur can be assigned to more than one actant. For example in the sentence 'Pierre and Paul give an apple to Mary', Pierre and Paul – two acteurs are one actant: sender, Mary is another: receiver. The apple is the object (Hamon, 1977, P.137 Orig. Pub. 1972). On the other hand, in the sentence 'Pierre buys himself a coat', one acteur (Pierre) functions as two actants (sender and receiver).
Ferrara (1974, P.252) attempts to construct a model for structural analysis of narrative fiction with character as the central notion: "In fiction, the character is used as the structuring element: the objects and the events of fiction exist — in one way or another — because of the character and in fact, it is only in relation to it that they possess those qualities of coherence and plausibility which make them meaningful and comprehensible". So instead of subordinating character to action or vice versa it may be possible to consider them as interdependent. Depending on the element on which the reader focuses his / her attention, the characters may be subordinated to action or when action is the center of the attention vice versa. Similarly, different hierarchies may be established in different readings of the same text or at different points within the same reading. Hence, character / action can be subordinated according to the focus of our reading.

3.2. Reconstruction of character

Character is a construct, which the reader arrives at by putting together various indications dispersed through the text. This 'putting together' or reconstruction', is described by Barthes (1982) as part of the "process of nomination" which, in his view, is synonymous with the act of reading. To read is to struggle to name, to subject the sentences of a text to a semantic transformation. This transformation is erratic, it consists in hesitating among several names: if we are told that Sorrasine had 'one of those strong wills that know no obstacle', what are we to read? Will, energy, obstinacy, stubbornness, etc? (1974, p.2).

Chatman (1978), who develops Barthes's views in his own way, says what is named in the case of character are personality traits. For him, character is a paradigm of traits, 'trait' being defined as a relatively stable or abiding personal quality' and 'paradigm' suggesting that the set of traits can be seen 'metaphorically, as a vertical
assemblage intersecting the syntagmatic chain of events that comprise the plot'. Using a linguistic analogy, Chatman describes a trait as 'a narrative adjective tied to the narrative copula', i.e. the equivalent of the verb 'to be'. Thus 'Sorrasine is feminine', 'Othello is jealous' are examples of what Chatman calls 'trait'. A trait is sometimes explicitly mentioned in the text and sometimes not.

The various characters abstracted from a given text seldom have the same potential or fullness. They may be flat or round. Flat characters are analogous to 'humours', caricatures, types. They are constructed around a single idea or quality and can be sketched in a single sentence. Characters, which grow and develop in various dimensions, are round characters. They usually have more than one quality developing in the course of action. Yet there are occasions where flat characters who may be very much alive. Ewen (1971, P.7, 1980, pp.33-44) suggests a classification of characters pointing a distinction among three continua or axes: complexity, development, and penetration into the 'inner life'. At one pole on the axis of complexity he locates characters constructed around a single trait or around one dominant trait along with a few secondary ones. Allegorical figures and caricatures belong to this pole. In the first the proper name represents a single trait, in the second various other qualities are exaggerated and in the third the prominent trait is grasped as representative of the whole. Since no single model or theory can lead to a complete solution for character analysis only an integrated theory of character is feasible. All the aspects discussed so far have been taken into account for studying the characters in "The God of Small Things".

3.3. Characterisation in *The God of Small Things*

It is through portrayal of character that rebellion against imposition of social framework is projected. From the narrative point of view, the central action of the
novel has already taken place before the novel begins. What are delineated are the social / moral / personal implications of the problem and the characters are molded accordingly. The story becomes a probing into the cause of behaviour and attitudes. Arundhati Roy uses events for several purposes. The chief one is to voice protest and to draw attention to social issues of caste. The narration leads backward filling in clues, providing information in bits and pieces to reflect a unified whole. At the end, it is not the experience of a person or a class that comes through but the incident as it affects everyone and their emotions and relationships that are brought out. Arundhati Roy's characters cannot be called flat / round types because if classified thus we move away from considering them as individuals within a framework of a larger kind. This framework moral, theological or social is referable to some essentially extra – literary scheme. Thus when we consider some as protagonists, scapegoat, etc. they contribute to the whole as parts of the plot or meaning of the work. At the same time some characters can be considered as individuals or as an archetype. Destruction of the individual due to trauma rather than hamartia has offered a new dimension for tragedy.

3.4. Gallery of Portraits in *The God of Small Things*

There are many ways in which a narrative artist can project the psyche of his / her characters. The simplest way of presenting the inward life in narration is through direct narrative statement. One way in which characterisation can be appreciated is by examining the passages which describe the great moment of character and instances of a character wrestling with his / her personal problem. The author can bring tremendous pressure of pathos to a focal point in a tiny phrase. Arundhati Roy for instance, uses the phrase "sweet smell of dead roses" to attain the goal. Narrative statements are quoted and interpreted to analyse characterization.
The narrative consists of three generations of people belonging to the Ipe family and two generations of a backward community. The Ipe family consists of Reverend Ipe, his son Benan Ipe and his wife Soshamma. They are called Mammachi and Pappachi. Their children Ammu and Chacko and Aunt Baby Kochamma belong to the next generation. Ammu and Chacko's children Rahel, Estha and Sophie Mol form the third generation. The others are Chacko's wife Margaret, Kochu Maria the servant, Vellya Paappen, the laborer and his son Velutha. Vellya Paappen and Velutha depended on Ayemenem House (the Ipe's residence) for their livelihood. Among them, Estha, Rahel, Ammu, Velutha, Baby Kochamma, Chacko, and Sophie Mol play a vital role. There is another character, a champion of communism, called Comrade Pillai whose contribution is also vital. The others play only a minor role. Diagrams are presented to highlight character traits and emotions.

3.4.1. Velutha's role in the narrative

Velutha is the tragic hero of the novel. His life is one of aspirations and he is a representative of the downtrodden in the society. He is the sacrificial lamb at society's altar and is sliced by the conniving scimitar of class snobbery. The narrator in the first chapter through Rahel's recollections introduces Velutha. He is pictured as a skillful landscape painter. In Rahel's mind he occupies an elevated position. His qualities are reflected in the lines: "Rahel thought of someone who had taken the trouble to go up there with cans of paint, white for the clouds, blue for the sky, silver for the jets, and brushes, and thinner. She imagined him up there someone like Velutha, bare bodies and shining . . . painting silver jets in a blue church sky" (6).

Velutha – the name meant white in Malayalam but he was dark in complexion. His father Vellya Paappen was called a paravan (untouchable), and employed by the Ipes. Young Velutha accompanied his father to carry out odd jobs. Mammachi noticed that
he was like a magician and could make intricate toys, tiny windmills, rattles, minute jewel boxes out of dried palm reeds and he could carve perfect boats out of tapioca stems and figurines from cashew nuts. These knick-knacks were presented to Ammu whom he called Ammu Kutty. He was a benevolent God who offered small things holding them out on his palm so she wouldn't have to touch him to take them.

At sixteen, he was an accomplished carpenter because Mammachi succeeded in persuading Vellya Paapen to send him to school and arranged for his training as an apprentice under a German carpenter. So Velutha developed a distinctly German sensibility and built ‘Ayemenem’s first sliding door’ and gadgets for nativity plays. Coupled with his carpentry skills he had a way with machines. After playing truant from Ayemenem for few years, he returned with sharp leanings towards communism. After his return, Velutha was appointed by Mammachi as the carpenter cum handyman at their pickle factory much to the resentment of other laborers who belonged to touchable castes.

Mammachi with her strong sense of logic, opined that if he hadn't been a paravan, he might have become an engineer. Velutha resented their attitude and seethed to break such taboos and refused to comply with his father's advices. Rahel happened to see him in a Marxist procession breaking a taboo by wearing a shirt. Vellya Paapen recognised the change in his son and feared its outcome. Warning bells tolled the same in Baby Kochamma's mind and she said *We should keep an eye on him, . . . If he starts his union business in the factory . . . I've noticed . . . some rudeness, some ingratitude . . .* (81) she foreboded that he would be their Nemesis.

Chacko, for his turn, resented Velutha being a member of the Marxist party. It irked him to find out if Velutha was a card-holding member of the party or not. He
thought "*Velutha had too much going for him. He was a paravan with a future*" (119). In spite of Velutha's hatred towards the capitalist and oppressive attitude of the people of Ayemenem House, his tenderness towards their children is evident in his amicable gesture towards them. Rahel realized it as a woman long after his death she remembered the day "They visited him in saris, clumping gracelessly . . . He chatted with them about the weather . . . showed them his carpentry tools, and whittled them each a little wooden spoon" (190).

Velutha's loyalty lasted till the day he was chucked out from Paradise pickles. Though he knew that his liaison with Ammu was wrong and instinct warned him *'that one day history's twisted chickens would come home to roost'* , he maintained silence. On the day the terror unspooled, he returned at sunset with the mended canning machine and one factory worker told him that Mammachi wanted to see him. Throughout the whole of Mammachi's outburst, he remained quiet because he knew they had broken an age old taboo but did not expect to be spat upon. His mind and body felt weak and old and seemed to hover above him jabbering useless warnings. "*Though the rain washed Mammachi's spit off his face, it didn't stop the feeling that somebody had lifted off his head and vomited into his body*" (285). Unable to bear the insulting words of Mammachi he walked like an automation. He felt *"his organs awash in vomit"* (286). He decided to seek redress with the help of Comrade Pillai but was betrayed by him. Velutha crossed the Meenachal and reached History House, distraught with weariness and fell asleep only to be discovered by the police. Based on Baby Kochamma's false charges (of kidnapping, death and attempted rape) inspector Thomas Mathew's platoon meted out untold violence towards him. His death remained in the twins' memory with *the smell. Sicksweet. Like old roses on a breeze.* Velutha's innocence regarding Sophie Mol's death and other charges laid by Baby Kochamma dawned on inspector Thomas only after he met Estha and Rahel. The fear about death
of an innocent man in custody caused great anxiety. This paired with Velutha being a communist activist he feared would trigger political problems. So he conspired with comrade Pillai who washed his hands off Velutha. Experience told him (the inspector) that Velutha would not live through the night and so he made Baby Kochamma arrange for false testimony against Velutha. She chose Estha who under threat gave in "Velutha didn't live through the night. Half an hour past midnight" he died(320). Thus, betrayed by the ones he loved and the one he trusted (party) and his blood (father) Velutha died not once but thrice before physical death overtook him.
Velutha’s character is enumerated through Rahel’s recollections of him after she grew up to be a woman. In chapters one and two of the novel his birth growth and employment in Paradise Pickles are brought out. Then Chacko and Baby Kochamma’s fear regarding him are revealed. Chapters nine, eighteen and nineteen trace his love towards the children and Ammu, transgression of the love laws and subsequent death.

3.4.1.1. Language use

The passages quoted below are instances of Velutha’s comradeship with Rahel.

*Velutha looked down at Ambassador S. Insect in his arms. He put her down, shaking too. 'And look at you!' he said, looking at her ridiculous frothy frock. ‘So beautiful! Getting married?’

Rahel lunged at his armpits and tickled him mercilessly.

*Ickilee ickilee ickilee!*

'I saw you yesterday', she said.

'Where?' Velutha made his voice high and surprised.

'Liar', Rahel said. 'Liar and pretender. I did see you, you were a communist and had a shirt and a flag. And you ignored me'.

'Aiyyo Kashtam', Velutha said. 'Would I do that? You tell me, would Velutha ever do that? (177).

The above passage is a dialogue between Rahel and Velutha where their love and affinity towards each other is stressed by the intended intonation with the use of italics for 'And you and ever'. The nativisms 'ickilee' (tickle) and 'Aiyyo Kashtam' (equivalent to oh! My God or oh sorry) are also presented in italics.
There are very few instances where Velutha speaks with people. They are replies to Mammachi’s queries or banter to children. The others are intimate conversational bits with Ammu.

_We should keep an eye on him, 'Baby Kochamma said. If he starts this union business in the factory... I've noticed some signs, some rudeness, some ingratitude..._

Interpretation: Baby Kochamma’s opinion of Velutha.
Actions: Rudeness, ingratitude.

It should be noticed that the omniscient narrator does not take part in the comment but merely reports Baby Kochamma’s opinion. She is wary of him and warns the others ‘to keep an eye on him’. The modal 'should' stresses the importance.

_Velutha had too much going for him. He was a paravan with a future._

Interpretation: Chacko’s opinion of Velutha’s future.

Here the narrator uses free indirect speech. It may be Chacko who opines that Velutha though an untouchable by birth had a bright future on account of his skills or the narrator’s omniscient comment.

_They visited him in saris, clumping gracelessly through red mud and long grass... He chatted to them about the weather... He showed them his carpentry tools, and whittled them each a little wooden spoon. It is only now, these years, later, that Rahel with adult hindsight recognized the sweetness of that gesture._
Interpretation: Velutha's character.
Actions: showed them his carpentry tools, chatted to them about the weather, whittled them each a wooden spoon.

The above mentioned gestures of bon homie touched Rahel twenty five years late. While Chacko and Baby Kochamma harboured negative feelings towards Velutha. Rahel was fond of him.

Through the whole of Mammachi's outburst he remained restrained and strangely composed. It was a composure born of extreme provocation. It stemmed from a lucidity that lies beyond rage.

Interpretation: Velutha's confrontation with Mammachi.
Manner: Remained restrained, strangely composed.

The narrator present's Velutha's demanour and probes into his mind to comment that his composure was born out of 'extreme provocation'.

As he walked away from the house, he felt his senses had been honed and heightened. As though every thing around him had been flattened into a neat illustration. A machine drawing with an instruction manual that told him what to do. His mind, desperately craving some kind of mooring, cling to details. It labeled each thing it encountered. Gate, he though as he walked out of the gate. Gate. Road. Stones. Sky. Rain.
Interpretation: Velutha's reaction after Mammachi's verbal lashes.

Feelings:
- 'He felt his senses had been honed',
- 'His mind desperately craving'.
- 'It labeled each thing'.

Verbs: honed, heightened, flattened, labeled, encountered, walked.

The above scheme of words denote that his mind was like a gyre with its gyrations out of control. Even the ordinary things like 'Road', 'Gate', 'Stones' etc had to be brought in mechanically and labeled to obtain sanity.

*His skull was fractured in three places. His nose and both his cheek bones were smashed, leaving his face pulpy, undefined. The blow to his mouth had split open his upper lip and broken six teeth, three of which were embedded in his lower lip, hideously inverting his beautiful smile. Four of his ribs were splintered, one had pierced his left lung, which was what made him bleed from his mouth. The blood on his breath bright red. Fresh. Frothy. His lower intestine was ruptured and haemorrhaged, the blood collected in his abdominal cavity. His spine was damaged in two places, the concussion had paralysed his right arm and resulted in a loss of control over his bladder and rectum. Both his knee caps were shattered. Still they brought out the handcuffs.*

Interpretation: Anatomy of violence

Organs: Skull, nose, cheek bones, face, mouth lip, teeth, ribs, lung, intestine, abdominal cavity, spine, right arm bladder, knee caps.

Violence inflicted: fractured, smashed, blow, broken, splintered, bleed, ruptured, damaged, concussion, paralysed, shattered.
The above scheme of words present mammoth destruction of one man by many. It is untold violence with unimaginable impact brought out in an impassive manner by the narrator. Violence unfolds dramatically and we are left to wonder what is left behind. The narrator's sympathy is revealed in the words "still they brought out the handcuffs". The "still" is stressed upon to denote that the perpetrators of violence felt it necessary to put them onto Velutha even after they nearly beat him up to death.

**Table depicting the violence**

<table>
<thead>
<tr>
<th>Party of the body</th>
<th>Violence meted out</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skull</td>
<td>Fractured in three places</td>
</tr>
<tr>
<td>Nose and cheek bones</td>
<td>Smashed</td>
</tr>
<tr>
<td>Face</td>
<td>Left pulpy, undefined</td>
</tr>
<tr>
<td>Mouth</td>
<td>Split open</td>
</tr>
<tr>
<td>Upper lip</td>
<td>Slit</td>
</tr>
<tr>
<td>Six teeth</td>
<td>Broken</td>
</tr>
<tr>
<td>Three of the six teeth</td>
<td>Embedded in his lower lip</td>
</tr>
<tr>
<td>Smile</td>
<td>Hideously inverted</td>
</tr>
<tr>
<td>Four ribs</td>
<td>Splintered</td>
</tr>
<tr>
<td>One of the four ribs</td>
<td>Pierced his left lung</td>
</tr>
<tr>
<td>Mouth</td>
<td>Bled</td>
</tr>
<tr>
<td>Lower intestine</td>
<td>Ruptured</td>
</tr>
<tr>
<td>Abdominal cavity</td>
<td>Filled with blood</td>
</tr>
<tr>
<td>Spine</td>
<td>Damaged in two places</td>
</tr>
<tr>
<td>Right arm</td>
<td>Paralysed due to concussion</td>
</tr>
<tr>
<td>Bladder and rectum</td>
<td>Lost control</td>
</tr>
<tr>
<td>Knee caps</td>
<td>Shattered</td>
</tr>
</tbody>
</table>

**3.4.2. Chacko's role in the narrative**

Chacko enjoyed preference of being the apple of Mammachi's eye. Much to Ammu's disgust he enjoyed all privileges denied to her and "was permitted excesses and eccentricities nobody else was" (38). We are informed that "Chacko's room was stacked from floor to ceiling with books and he quoted long passages from them for no apparent reason. Nobody considered this eccentric because he had been a Rhodes
scholar at Oxford. Though he lived with Ammu and the twins, he considered them "millstones" round his neck and often referred to Paradise Pickles as 'My factory' 'my pickles' irrespective of the fact that Ammu worked in it. After Pappachi's death, he became the unquestioned head of Ayemenem House. Though he criticized Pappachi's anglophile attitude, himself proudly "displayed Margaret and Sophie like tennis trophies" at Cochin airport. Chacko had a Marxist mind but a feudal libido so on the pretext of lecturing them on labour rights and trade union law, he would flirt with them outrageously much to the embarrassment of all. Ammu called him an 'Oxford Avatar of the old Zamindar mentality - a landlord forcing his attentions on Women who depend on him for their livelihood'. At Oxford he looked unkempt when he met Margaret and their marriage was short lived. "A year into the marriage and the charm of Chacko's studently sloth wore off for Margaret Kochamma. It no longer amused her that while she went to work, the flat remained in the same filthy mess that she had left it in" (247). Since he was jobless and did nothing to help her, the financial slide coupled with his careless nature led Margaret to divorce him and marry Joe. So, Chacko returned to India, worked as a lecturer in Madras and after Pappachi's death returned to Ayemenem "with his Bharat bottle - sealing machine, his Balliol oar and his broken heart" (248). Selfish by nature he accepted Mammachi's adoration but embarrassed her in the presence of elite visitors in return.

For all his malevolence Chacko was paid pound for pound by Comrade Pillai who made him the scapegoat along with Velutha to attain his goal as champion of communism. For livelihood, he depended on the order to print labels for Paradise Pickles at his press. He cheated Chacko by calling him Comrade while they met but triggered the laborers at Paradise Pickles behind his back. The other blow that fate dealt him, was the drowning and death of his daughter Sophie. Like a child touched by tragedy, who grows up suddenly and abandons his play things, Chacko dumped his
toys, and dreams about Paradise Pickles, and joined the racks of broken air planes in his glass-paned cupboard.

3.4.2.1. Nuances of characterisation

There are several features and traits between Velutha and Chacko that can be juxtaposed and certain similarities as well are found as shown below.

<table>
<thead>
<tr>
<th></th>
<th>Velutha</th>
<th>Chacko</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birth</td>
<td>Paravan (untouchable)</td>
<td>Syrian Christian (upper class)</td>
</tr>
<tr>
<td>Education</td>
<td>High school level at a local school for untouchables</td>
<td>School education at Delhi and scholar at Rhodes, Oxford</td>
</tr>
<tr>
<td>Occupation</td>
<td>Carpenter cum handy man at Paradise pickles</td>
<td>Lecturer, turned pickle manufacturer</td>
</tr>
<tr>
<td>Personal skill</td>
<td>Skillful in carving wood, handling machines gadgets, etc.</td>
<td>&quot;Once a month ... a parcel would arrive ... containing a balsa aeromodelling kit ... It usually took Chacko between eight to ten days to assemble ... It never flew for more than a minute&quot;</td>
</tr>
<tr>
<td>Sensibility</td>
<td>Loved the children though they belonged to the upper class.</td>
<td>Selfish towards his own mother and loved only his daughter. He addressed Ammu, Rahel and Estha as &quot;Millstones&quot; round his neck.</td>
</tr>
<tr>
<td>Belief</td>
<td>Ardent supporter of communism till his death</td>
<td>Marxist in words feudal in libido</td>
</tr>
</tbody>
</table>

The above said differences denote that though Velutha was branded an untouchable by birth he had a touchable heart, and was successful in his work and had allegiance to his faith. Till the minute he was thrown out, he worked for Ayemenem House. Whereas, Chacko did nothing for the betterment of Ayemenem House. Paradise pickles sank into quicksands of loss after he arrived. While Velutha worked for Paradise pickles, built furniture for Mammachi, artificial wings for Baby Kochamma's plays, played with the children, loved Ammu and cared for his father, Chacko exploited Ammu, cunningly got finances off Mammachi, ignored Baby Kochamma, hated Ammu and her twins and loved only Margaret and Sophie Mol.
Yet Velutha and Chacko share certain identical traits. Both rebelled against their father and comrade Pillai made scapegoats of both.

Narration reveals that while Rahel remembers Velutha with tenderness no one cared for Chacko.

3.4.2.2. Language use

Chacko's eccentric trait is revealed through the passages quoted below.

a. "... that morning, as they drove out through the gate, shouting their goodbyes to Mammachi ... Chacko suddenly said: "Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short winded elations of men".

The above instance reveals Chacko's desire to display his education by quoting a passage extempore.
b. 'To understand history', Chacko said, 'We have to go inside and listen to what they're saying. And look at the books and the pictures on the wall. And smell the smells'.

c. 'We're Prisoners of War', Chacko said. 'Our dreams have been doctored. We belong nowhere. We sail unanchored on troubled seas. We may never be allowed ashore. Our sorrows will never be sad enough. Our joys never happy enough. Our dreams never big enough. Our lives never important enough. To matter'.

Chacko's speeches denote an attitude to philosophize to children about something that they were too young to understand. There is only one instance where Chacko uses native words. When the party consisting of Ammu, Baby Kochamma, Chacko, Rahel and Estha waited at the railway crossing, the bonnet of the Plymouth sprung open. A huge procession of communists went by and one among them banged a fist on it and the bonnet closed. Chacko in order to display his Marxist leanings put his head out of the window and called out "Thanks, Keto!" he said. 'Valarey thanks!'.

Chacko's room was stacked from floor to ceiling with books. He had read them all and quoted long passages from them for no apparent reason. Or at least none that anyone else could fathom . . . Chacko had been a Rhodes scholar at Oxford and was permitted excess and eccentricities nobody else was.

Interpretation : Chacko's education and mannerism.
Habit : stacked books from floor to ceiling, quoted long passages,
Achievement : Rhodes scholar at Oxford.

The above scheme of words reveal that the man was educated at Oxford and had lots of books in his room. Another trait of Chacko is his craze for quoting passages. Here the choice of words "for no apparent reason" and "none that anyone
else could fathom” indicate that Chacko was inept at it. ’Permitted excess and eccentricities denote’ that his mannerism was not relished by others but bourne patiently because they had concluded that he was most highly educated.

Chacko returned to India, where he found a job easily. For a few years he taught at the Madras Christian College, and after Pappachi died, he returned to Ayemenem with his Bharat bottle – sealing machine, his Balliol Oar and his broken heart.

Interpretation: Chacko’s return to Ayemenem.
Action: returned to India
Taught at the Madras Christian College.
Returned to Ayemenem.
Things: Bharat bottle – sealing machine, Balliol Oar, broken heart.

The above scheme of words clearly state Chacko’s return to India but ‘broken heart’ is listed along with machine and oar. The narrator’s wry comment is clear in the alliteration ‘Bharat’, ‘Balliol’ and ‘broken’. His heart is listed with lifeless things.

3.4.3. Comrade Pillai’s role in the narrative

Comrade Pillai is an auxiliary to the plot. The narrative statement is the clear sketch of his character: “Comrade Pillai was essentially a political man. A professional omeletteer. He walked through the world like a chameleon. Never revealing himself, never appearing to. Emerging through chaos unscathed,” (14) Mr. Pillai was the local leader of the Marxist Communist party and he ran a printing press. For the achievement of his aim (to become a MLA) he projected himself to be the champion of the downtrodden and preached Karl Marx. He often waylaid laborers from Paradise pickles and addressed them ‘People of the World’, he would chirrup, and
exhort them to be courageous, dare to fight, defy difficulties and to demand what was rightfully theirs. He told them to demand yearly bonus, provident fund, accident insurance, etc.

Though he projected himself to be the champion of a classless society, within the core of his heart, he was class conscious. He did not like Velutha just because he was an untouchable. He often referred to Velutha as 'that Paravan'. KNM Pillai did not relish Velutha's growth within the party and was waiting for a chance to persuade Chacko to fire Velutha from Paradise pickles.

Even while he depended on the orders for printing Paradise Pickles labels for his livelihood, he tried to overthrow Chacko by instigating the laborers in Paradise Pickles. When Velutha approached KNM Pillai to help in the problem regarding this affair with Ammu, he told Velutha that the party was in no way responsible for individual's in discipline. He manipulated the situation to do away with Velutha. When Inspector Thomas Mathews sent for Comrade Pillai to discuss about the party's support for Velutha he stated clearly that Velutha was not under the protection of the party.

Even when Rahel met him twenty-three years later he cherished Marxist thoughts. When she told him that she was divorced from her husband, he felt satisfied. "It occurred to Comrade Pillai that this generation was perhaps paying for its forefather's bourgeois decadence. One was mad. The other die- vorced. Probably barren" (130). He is the only character who remained unscathed through the whole scenario.

3.4.3.1. Language use

There is use of native words in K.N.M. Pillai's language. He tries to display his knowledge of English in Chacko's presence by making his son recite from Shakespeare. He proudly told Chacko that he had taught him those passages. When Chacko visited
him he called out to his wife. "Edi Kalyani, bring a plate of those avalose Oondas" (273). The next instance is while they were discussing about Velutha being a cardholder of the communist party. He confided "Oru Kaaryam Parayattey?" Comrade Pillai switched to Malayalam and a confiding, conspiratorial voice. 'I'm speaking as a friend, Keto. Off the record" (277). He addressed his wife "Allay edi, Kalyani?" (277). Even while speaking to Rahel after her return he addressed 'Aiyyo, Rahel Mol!' . . . recognizing her instantly. 'Orkunnilley? Comrade Uncle? Oower', Rahel said" Referring to Estha he said 'Aiyyo Puavam', feeling pity that Estha was mad.

To be fair to Comrade Pillai, he did not plan the course of events that followed.

He merely slipped his ready fingers into History's waiting glove (281).

Interpretation: Comrade Pillai's nature.

Action: did not plan.

Merely slipped his ready fingers.
The scheme reveals that comrade Pillai was an opportunist who made hay while the sun shone.

*Then Comrade Pillai in a hectoring voice, quoted Chairman Mao. In Malayalam . . . 'Revolution is not a dinner party. Revolution is an insurrection, an act of violence in which one class overthrows another'. And so, having bagged the contract for the synthetic cooking vinegar labels, he deftly banished Chacko from the fighting ranks of the overthrowers to the treacherous ranks of the To Be Overthrown (280).*

Interpretation: Comrade Pillai's scheming nature.

Quotes:
- Revolution is not a dinner party
- Revolution is an insurrection
- One class overthrows another.

Action:
- Bagged the contract
- Deftly banished Chacko.

The narrator not only reports Pillai's quotes verbatim but also probes into his mind to say that while speaking business with Chacko he simultaneously planned to trigger violence against him (Chacko).

*There was a lot of ambition packed into that little hot room. Whatever Comrade Pillai stored in his curtained cupboard, it wasn't broken balsa airplanes (275).*

Interpretation: Comrade Pillai's capacity.

Impression: Lot of ambition

Comparative element: balsa airplane.
The passage is an omniscient comment where the narrator makes a comparison between Chacko and Comrade Pillai. The balsa airplanes are the broken ones in Chacko's cupboard. The aim of the narrator is to denote that Comrade Pillai's ambition would not end in failure like that of Chacko's did.

3.4.4. Rahel's role in the narrative

Rahel is a complex character and is introduced in the beginning of the novel as a woman of thirty-two. She is said to return to Ayemenem amidst monsoon rains. Some events in the narrative are revealed through her recollections. The reason for Rahel's arrival at Ayemenem House is to see her twin brother Estha after a lapse of twenty-five years. All these years later, she "has a memory of waking up one night giggling at Estha's funny dream. Estha, Rahel and Ammu were separated at the age of seven due to a scandal involving their mother Ammu and a laborer (Velutha) in their pickle factory and death of their cousin Sophie. Her mother died when she was eleven and Rahel drifted from school to school and spent her holidays in Ayemenem, largely ignored by Chacko and Mammachi... and Baby Kochamma... They provided the care (food, clothes, fees) but withdrew the concern" (5). Life at school was not a bed of roses for she was black listed for smoking, setting fire to her house mistress's false hair, etc. Her teachers concluded that she didn't know how to be a girl (16). Rahel got admission to study Architecture at Delhi where her bizarre, reckless sketches were mistaken for artistic confidence by her professors and the students, particularly boys, were intimidated by Rahel's waywardness and almost fierce lack of ambitions and she was never invited to their nice homes. When Rahel met Larry McCaslin in Delhi he was charmed by her appearance. "She was in jeans and a white T-shirt, part of an old patchwork bed spread was buttoned around her neck and trailed behind her like a cape. Her wild hair was tied back to look straight though it wasn't. A tiny diamond gleamed in one nostril. She had absurdly beautiful collarbones and a nice athletic run" (18). They
got married and Rahel drifted into marriage like a passenger towards an unoccupied chair in an airport lounge. The marriage was not successful for her eyes often offended him. They behaved as though they belonged to someone else and he was exasperated because he didn't know what that look meant.

"What Larry McCaslin saw in Rahel's eyes was not despair at all, but . . . a hollow where Estha's words had been . . . that the emptiness in one twin was only a version of the quietness in the other. (20) After they were divorced, she lived in New York only to return after she received a letter from her grand Aunt (Baby Kochamma) informing that her twin brother (Estha) had been returned to Ayemenem by their father. At thirty-two, her adult mind could fit pieces of the jigsaw puzzle regarding the scandal involving Ammu, and Velutha. Though Rahel realized that she and Estha were too young to be blamed for giving a false testimony against Velutha, her mind was plagued by guilt. It crept into her eyes and became an empty expression and this was what Larry failed to understand.

3.4.4.1. Language Use

In matters related to the raising of Rahel, Chacko and Mammachi tried, but couldn't. they provided the care (food, clothes, fees), but withdrew the concern.

Interpretation: Rahel and her family's lack love relationship.

Action: Raising of Rahel

Provided the care

Withdrawed the concern

Tried but couldn't
Out of the four phrases listed above two have positive connotations and the other two vice-versa. 'food, clothes, fees' listed within brackets show that material amenities were provided but not affection.

*Rahel drifted into marriage like a passenger drifts onwards an unoccupied chair in an airport lounge. With a sitting Down sense.*

Interpretation: Rahel's approach to matrimony.

Action: Drifted into marriage

Drifts towards an unoccupied chair.

The narrator's presence is explicit for Rahel does not air her opinion towards matrimony but it is the narrator who probes into her mind and juxtaposes marriage and unoccupied chair.

3.4.5. Estha's role in the narrative

Estha was Rahel's twin brother. They always *thought of themselves together as Me, and separately, individually, as We or Us. As though they were a rare breed of Siamese twins, physically separate, but with joint identities* (2). They enjoyed each other's company in childish pranks unaffected by the fact that their parents were divorced and their mother lived on sufferance in Ayemenem House. He was older than Rahel by eighteen minutes. While young, he often thought that if they were born on a bus they would have got free bus rides for the rest of their lives. Estha had a nauseating experience at Abhilash talkies where he was abused by a shop vendor. He carried that bitter memory and it contributed to emotional drawbacks in him during later years.
After returning from Abhilash talkies, he had forebodings of terror and a need to escape and that he communicated to Rahel. Baby Kochamma or Kochu Maria the servant often taunted the twins. Only on rare occasions Chacko (Uncle) was pleasant with them. Since Chacko's ex wife and daughter were supposed to arrive for Christmas from London, they were mercilessly taxed to practice correct English pronunciation, English songs, etc. While the whole house got ready to welcome Sophie (Chacko's daughter) no one cared for Estha and Rahel except Ammu and Velutha. But it was most unfortunate that Sophie happened to drown in the Meenachal River one night when she, Estha and Rahel tried to cross it in a boat. It happened on the same night that the clandestine affair between Ammu and Velutha had been discovered.

At thirty-two Estha was branded mad by Baby Kochamma; but it was actually guilt which made him withdraw from the world. Though he had been a quiet child since childhood his quietness now was total. *Estha's silence was never awkward. Never intrusive. Never noisy. It wasn't an accusing, protesting silence as much as a sort of aestivation or dormancy, the psychological equivalent of what lungfish do get themselves through the dry season, except that in Estha's case the dry season looked as though it would last forever.* (10)

At the airport while they saw Sophie Mol arrive, Rahel, overcome with excitement, pinched Estha hard and he in turn gave her a Chinese Bangle. This was the one among rare fights between them. When Ammu and Velutha's affair was revealed, and Sophie dead, baby Kochamma lodged a false complaint to inspector Thomas Mathews against Velutha for attempted rape and kidnapping. Though the policemen knew that Velutha had not done anything against the law, they connived with her and she chose Estha to provide false testimony against him. 'No need for both. One will serve the purpose,' *Inspector Thomas Mathew said* 'Estha' Baby Kochamma chose.
Knowing him to be the more practical of the two. The more tractable. The more farsighted. The more responsible. 'You go. Good boy' (319). As advised to say Estha's mouth said yes. Childhood tiptoed out. Silence slid in like a bolt. Dead fish floated up in Estha. (320) These events haunted the twins forever. "In the years to come, they replayed this scene in their heads. They had they been deceived into doing what they did.

Plagued by guilt, which hung over him like Nisean venom Estha's psyche began to warp. When his father sent him to school in Calcutta, his teachers opined that he was 'An average student' and satisfactory in all activities. He began to withdraw from society. The only memory that crept back and forth in his mind was that "He had looked into that beloved face and said: Yes, Yes, it was him". The only proof for little bit of sanity in him was the neatness with which he maintained his clothes and room. The only other thing he was capable of was walking aimlessly all over Ayemenem irrespective of the fact whether it was scorching sunshine or heavy rain.

The most harrowing experience for Estha was on the day he left Ayemenem on the Cochin Mail to Madras. He was being sent away to his father. Rahel and Ammu were at the railway station to see him off. Unaware of the intensity of the situation Estha sat chatting with them Without warning the train began to move and Estha's pupils dilated. He dug his nails into Ammu's hand as she walked along the platform. She said" God bless, my baby". "My sweet heart". I'll come for you soon! 'Ammu!' Estha said as she disengaged her hand. Prising loose small finger after finger. 'Ammu' feeling vomity! 'Estha's voice lifted into a wail. Thus even after twenty five years then on Estha was unable to rise up from the quicksands of guilt which enveloped him little by little day by day into total silence.
3.4.5.1. Language Use

Yet Estha's silence was never awkward. Never intrusive. Never noisy. It wasn't an accusing, protesting silence as much as a sort of aestivation a dormancy, the psychological equivalent of what lung fish do to get themselves through the dry season, except what in Estha's case the dry season looked as though it would last forever.

Interpretation: Estha's withdrawal.

Mannerism: Silence, never intrusive, never noisy, dormancy.

Comparative element: lungfish.

The comparison of Estha with lungfish reveals the narrator's intent. Instead of presenting direct statements about his silence the comparison to lungfish and the 'dry season' indicate that there is a reason for the withdrawal / silence. The word 'except' stresses the fact that the comparison stops at that point and Estha's dormancy extends beyond that of the fish. It is an omniscient remark.

Once the quietness arrived, it stayed and spread in Estha. It reached out of his head and enfolded him in its swampy arms. It rocked him to the rhythm of an ancient, foetal heartbeat. It sent its stealthy, suckered tentacles inching along the insides of his skull, hovering the knolls and dells of his memory, dislodging old sentences whisking them of the tip of his tongue. It stripped his thoughts of the words that described them and left them pared and naked. Unspeakable. Numb. And to an observer therefore, perhaps barely there. Slowly, over the years, Estha withdrew from the world. He grew accustomed to the uneasy octopus that lived inside him and squirted its inky tranquilizer on his past.
Interpretation: Estha's psyche.
Withdrawal: Quietness arrived
- Stayed and spread
- Reached out
- Enfolded him
- Stealthy
- Dislodging
- Whisking
- Stripped
- Unspeakable
- Numb.

Element of comparison: Octopus.

The above scheme clearly traces the withdrawal from silence to numbness. Withdrawal is given the form of an 'Octopus' by the author. It clearly denotes that the octopus signifies the reason for his withdrawal.

Estha's mouth said yes. Childhood tiptoed out. Silence slid in like a bolt (320).

Interpretation: Reason for Estha's withdrawal.
Action: Mouth said Yes
- Childhood tiptoed out
- Silence slid in.

The above scheme is terse like a poem and the narrator states the arrival of silence soon after he said 'yes'.

3.4.5.2. Inseparable bond between Estha and Rahel

Togetherness between them is a distinct feature. They are like two sides of the same coin. From birth they shared a feeling of togetherness. Misfortunes seemed to collide into them from the time of their birth. They were nearly born on a bus. With the news of India's impending defeat in the war with China. Their father, irresponsible by nature, was drunk and with pure motherly concern Ammu counted their fingers and toes and checked them for physical deformities, but failed to count the single Siamese soul. This togetherness continued even after they were separated while they were young. Chacko was used to their oneness, so he didn't probe into the dynamics of it. Once when they were at Hotel Sea Queen, Estha was sent to sleep with Ammu and Baby Kochamma in a room and Chacko and Rahel were in another. Chacko lay smoking and "The cigarette smoke curled into the night. And the fat man and the little girl lay awake in silence. A few rooms away, while his baby grand aunt snored, Estha awoke. Ammu was asleep . . . Estha alone walked wearily to the bathroom. He vomited . . . he put on his shoes and walked out of his room, laces trailing, down the corridor, and stood quietly at Rahel's door. Rahel stood on a chair and unlatched the door for him. Chacko didn't bother to wonder how she could possibly have known that Estha was at the door. He was used to their sometimes strangeness". (119)

In spite of the years of separation that lay like a yawn between them, the emptiness in Rahel's eyes which soo exasperated Larry during their intimacy was complemented by the wise look in Estha's eyes. The silence in Estha was because he left his 'voice' behind in the platform. Larry could not understand the look in her eyes. "They (her eyes) behaved as though they belonged to someone else". He was exasperated because he didn't know what that look meant. He put it somewhere between indifference and despair. They were so intimate that even after twenty five
years Rahel remembered Estha's dreams, the taste of his tomato sandwiches and what
the man in Abhilash talkies did to Estha though none told her about it.

The sea of Estha's consciousness had settled to a somnolent ebb and flow with
the passage of time but the advent of Rahel's arrival at Ayemenem triggered of a
torrondo of past events.

Their Grand Aunt who was in charge of their education took them to task and
they in turn sought revenge when she had visitors. So when Baby Kochamma's
Australian missionary friend, Miss. Mitten gave Estha and Rahel a baby book - "The
Adventures of Susie squirrel" they read it backwards. Miss Mitten, who belonged to a
sect of orthodox born-again Christians, said that she was disappointed in them and told
Baby Kochamma that she had seen - Satan in their eyes. They were drilled to practice
English songs for their cousin's (Sophie Mol) arrival. Their moments of happiness in
Ayemenem House were few and only Ammu and Velutha loved them. Even Ammu
had spoken scornfully on occasions but not Velutha. He was the only person who
loved them in an unquestioning manner. This was the sorrow they both shared because
within heart of hearts they knew that they were in a way responsible for his death.

RAHEL AND ESTHA

YEARNED FOR FATHERLY LOVE

SEPARATED FROM THEIR MOTHER

INNOCENT

PSYCHOLOGICALLY AFFECTED

HATED BY BABY KOCHAMMA
3.4.5.3. Language use (Estha and Rahel)

Most of the passages describing them consist of dialogues related to child play.

a. Ammu had told them the story of Julius Caesar and how he was stabbed by Brutus. At night, Estha would stand on his bed with his sheet wrapped around him and say, "Et tu? Brute? - Then fall Caesar!" and crash into bed without bending his knees, like a stabbed corpse. (83) This passage is an instance of childish games.

b. Ammu hated them blowing spit bubbles. She said it reminded of Baba. Their father. She said that he used to blow spit bubbles and shiver his leg. According to Ammu, only clerks behaved like that, not aristocrats. When they were alone, Estha and Rahel sometimes pretended that they were clerks. They would blow spit - bubbles and shiver their legs and gobble like turkeys. (84)

The passage above reveals that like all children Estha and Rahel were interested in doing what they were prohibited to do and were also curious of their father.

c. While they were at Abhilash Talkies to see 'the sound of Music' Estha felt like vomiting and Ammu accompanied him out during the cinema. Where are you going? Baby Kochamma wanted to know. 'Estha's going to try and vomit', Ammu said. 'Where're you going?' Rahel asked. 'Feeling vomity, 'Estha said. 'Can I come and watch?' 'No,' Ammu said. (107)

The passage above reveals the inherent curiosity in children

When Sophie Mol walked into the Arrivals Lounge, Rahel overcome by excitement and resentment, pinched Estha hard. His skin between her nails. Estha gave her a Chinese Bangle, . . . " (142).

The children were familiar with the song of "Popeye the sailor man dum dum, I live in a cara - van dum dum, I op - en the door, And Fall - on the floor, I'm Popeye the sailor man dum dum". They applied it to their experiences. When
Ammu bid good bye to Estha at the railway station she promised to take him back as soon as she could start a school. I'll start a school. And you and Rahel will be in it. 'And we'll be able to afford it because it will be ours!' Estha said with his enduring pragmatism. His eye on the main chance. Free bus rides – Free funerals. Free education. Little Man. He lived in a Cara – Van. Dum dum. (325). Estha often remembered this music when his emotions were in a low key.

When Baby Kochamma selected Estha to provide false witness against Velutha knowing him to be the more practical of the two. The more tractable. The more farsighted. The more responsible. 'You go. Good boy'. Little man. He lived in a Cara-Van. Dum dum. Estha went (319).

During the movie the children were filled with yearning to possess a father like Christopher Plummer (Captain Von Trapp). They imagined their own failings and compared it with Sophie Mol's in their minds in order to evaluate whether Captain Von Trapp would prefer them or her if given a choice. the little fellow with the orange in the smelly auditorium? . . . And his twin sister? Tilting upwards with her fountain in a Love – in – Tokyo?

Captain Von Trapp had some questions of his own.

a. Are they clean white children?
   No. (But Sophie Mol is).

b. Do they blow spit – bubbles?
   Yes. (But Sophie Mol doesn't).

c. Do they shiver their legs? Like clerks?
   Yes. (But Sophie Mol doesn't) (106)

Through these kinds of questions Estha managed to value the merits and demerits of Sophie and decided that Von Trapp would prefer Sophie Mol to them. This realization brings nausea in him. Thus this passage reflects the intensity with which children observe things around them.
3.4.6. Baby Kochamma's role in the narrative

Baby Kochamma was Rahel's spinster grand aunt. Her real name was Navomi Ipe but was called Baby. She put on a puritanical garb and criticized everyone particularly Ammu and her children. But she had, had her days of romance and had even gone to the extent of becoming a Roman Catholic nun to seduce Father Mulligan whom she loved. At eighteen, Baby Kochamma fell in love with a handsome young Irish Monk called Father Mulligan, who was in Kerala for a year on deputation from his seminary in Madras. He was studying Hindu scriptures, in order to be able to denounce them intelligently. (22). At first Baby Kochamma tried to seduce Father Mulligan with weekly exhibitions of staged charity, like force bathing Children from slums, asking biblical doubts etc. When all her tactics failed to produce tangible results she sought special dispensation from the Vatican and entered a convent in Madras as a trainee novice. Very quickly she realized the futility of this endeavor for she found that the senior sisters monopolized the priests. Soon, she communicated her displeasure at the convent through coded letters and her father withdrew her from the convent. To prevent her from brooding, he sent her to Rochester (America) to study. She came back with a diploma in ornamental gardening but more in love with Father Mulligan. Her nature was reflected in her garden where she nurtured bristling cacti.

She outlived everybody in Ayemenem House and had her hawkish eyes on the furniture and Mammachi's jewelry. Baby Kochamma disliked the twins and said they were doomed fatherless waifs. She called them Half-Hindu Hybrids, whom no self-respecting Syrian Christian would marry. She grudged the twins even the little happiness they derived from childish pranks. She resented Ammu because she saw her quarrelling against fate. She hated Velutha since for her, he represented true love that she was deprived of and was jealous of Ammu. Velutha in her mind represented the Marxist mentality and an object of revenge. For all her hatred against them all, she fawned on Sophie. *In her mind she kept an organized careful account of things she*
So when Sophie drowned and later when the tryst between Ammu and Velutha was discovered, she misrepresented the case to the police inspector in order to do away with Velutha and to save the family's prestige. She told inspector Thomas Mathews that Velutha had tried to rape Ammu and had kidnapped the twins and Sophie and killed her. It was she who arranged for Velutha to be dismissed from the factory and imprisoned. When Ammu learned that she had arranged for Estha to provide false testimony against Velutha she went to the police station along with her children to provide evidence that the charges laid by Baby Kochamma were concocted ones. When Baby Kochamma heard about Ammu's visit to the police station, she was terrified and Ammu's reaction stunned her. She knew she had to get Ammu out of Ayemenem as soon as possible. She managed that by doing what she was best at. *Irrigating her fields, nourishing her crops with other people's passions.* . . *It was her idea that Ammu be made to pack her bags and leave. That Estha be returned.* (322)

Thus in Baby Kochamma we see the arch schemer equivalent to K.N.M. Pillai. Both remain unscathed. But in a way, we pity Baby Kochamma who lived in her dreamy, lost world. There was a routine thing that she did. That was turning the pages of her diary and making a fresh entry *I love you, I love you,* even after she knew that Father Mulligan was dead. She is deranged in a way like Estha.
3.4.6.1. Language use

Baby Kochamma's language is laced with sarcasm. The resentment and ill feeling she nurtured in her heart towards Ammu, Estha and Rahel are reflected in her words. At the airport when asked to welcome Sophie and Margaret Estha and Rahel didn't do it in a fitting manner. As a result Ammu reprimanded them. Baby Kochamma made use of the opportunity to remark it's useless, 'Baby Kochamma said, 'They're sly. They're uncouth. Deceitful. They're growing wild. You can't manage them'. (149) "On another occasion she says, As you sow you shall reap, to denote that Ammu's suffering due to her children was because of her sins. At another instance she remarks some things come with their own punishments. This passage is also aimed at Ammu and the twins. Due to her hatred against Velutha she remarked this man will be our Nemesis one day.

She was Rahel's baby grand aunt, her grand father's younger sister. Her name was really Navami, Navomi Ipe, but everybody called her Baby. She became Baby Kochamma when she was old enough to be an aunt".
The passage can be interpreted as follows:

Subject of discussion: Rahel's relation.

Relation: grand aunt.

Father's younger sister.

Name: Navomi Ipe

Baby Kochamma

Age: old enough to be an aunt

In the above scheme of propositions the fact that an old lady was called baby is sarcastically brought out by the 3rd person narrator's use of the words "really" and "when she was old" "enough to be an aunt". At the instance the narrator highlights that while no other character or child is accorded pet names this lady is called Baby Kochamma though she is old.

"Very quickly she realized the futility of this endeavours. She found that the senior sisters monopolized the priests and bishops with biblical doubts more sophisticated than hers would ever be, and that it might be years before she got anywhere near Father Mulligan".

The above passage can be interpreted in the following scheme.

Subject under focus: Baby Kochamma's conversion into a nun.

People in the convent: Senior sisters, the priests, bishops, Baby Kochamma.

Relationship: Senior sisters monopolized the priests and bishops.

Doubts: More sophisticated.

Purpose: (to be) near Father Mulligan.

In the above scheme the narrator highlights Baby Kochamma's purpose to become a nun, i.e., to be near Father Mulligan. With this intention she entered the convent as a novice but her disappointment is told in an ironic comment that the priests
were monopolized by the senior sisters with more sophisticated doubts. The stress is more where the narrator derides immorality behind convent walls. The purpose of this passage is to deride the immorality and religious sham among people.

*Baby Kochamma loved the Ayemenem House and cherished the furniture that she had inherited by out living everybody else.*

The passage can be interpreted as:
Subject highlighted: Baby Kochamma's greed.
Property: Ayemenem House, furniture
Owner: Baby Kochamma – by outliving everybody else.

The intention of the narrator is to highlight Baby Kochamma's possessive and materialistic nature. The word 'inherited' denotes that these possessions were not fruits of her labour but she had come into possession of property by outliving everybody else.

3.4.7. Sophie Mol's role in the narrative

While Sophie plays a minor role, her death plays a vital role in the narrative. We are told that the memory of her death returned like the seasons and grew rich around Ayemenem House. She was Chacko and Margaret's daughter. The whole house was eager to receive her. On the way to the airport Estha and Rahel were made to carry two flasks. One with hot water for Sophie and another with ordinary tap water for them. With yearning Estha and Rahel admit that she was loved from the beginning. At Cochin airport "she walked down the runway, the smell of London in her hair. Yellow bottoms of bells flapped backwards around her ankles. Long hair floated and from under her straw hat. One hand in her mother's. The other swinging like a soldier's (lef lef lefright lef). She was welcomed amidst jealousy and yearning on
behalf of Estha and Rahel. Once at Ayemenem they deserted her and later at noon while all were asleep she searched for the presents she had brought for her cousins. She put the presents into her go-go bag, and went forth to negotiate a friendship with her cousins.

Though the children exchange small talks about each other's mother, and likes / dislikes there is no hardbound friendship between them. Yet Rahel and Estha took her into their fold when One day the twins returned from a clandestine trip to the river, and found her in the garden in tears. The next day Estha and Rahel took Sophie with them to visit Velutha.

The trio played childish games with Velutha dressed in sarees calling themselves Mrs. Pillai, Mrs. Eapen, Mrs. Rajagopalan and enjoyed rowing down the Meenachal. But their happiness was short lived. On the day terror unspooled at the backyard of Ayemenem House and Ammu was locked up, the twins were burdened with the memory that she had called them millstones. So they decided to leave for the History House alone at night. Sophie insisted on accompanying them to heighten the tragedy. So the three of them set out in the pitch of darkness and reached the banks of the Meenachal. While Rahel and Estha were at ease Sophie stepped in, in a gingerly manner and they rowed across in the inky darkness. The river was full due to heavy rains and full of muffled traffic consisting of branches, logs, parts of trees, etc. Unawares the trio proceeded and were hit by a log and the boat capsized. Rahel full of slush reached ashore, and so did Estha with the help of a log and called out to Sophie, 'Sophie Mol?' . . . We're here! Here! Near the Illimba free!' . . . They ran along the bank calling out to her. But she was gone. Carried away on the muffled highway . . . just a quiet handing over ceremony. A boat spilling its cargo. A river accepting the offering. (293) It was only in the morning that a fisherman found Sophie's body and too late when Rahel and Estha heard of it.
Baby Kochamma looked at them sternly. She said nothing for a long time. When she spoke her voice was hoarse and unfamiliar and she said 'your lovely cousin's body is lying in the drawing room. The fish have eaten out her eyes. Her mother can't stop crying. Is that what you call playing? (315). Thus Sophie's death roused the sympathy and Baby Kochamma used the same as a reason to frame up Velutha. For Chacko and Margaret it was unbearable loss.

3.4.7.1. Language use

Since Sophie's role is minor there aren't many exchanges between her and others. After her arrival at Cochin airport, she gets acquainted with her cousins. Her rejoinder to Estha reveals her trite nature How do you do? Estha said to Sophie Mol loud enough for Ammu to hear. 'Just like a ladoo one pice two', Sophie Mol whispered to Estha ... she also told them "I am a half Wog and you are full ones.(150) The term Wog denotes that Sophie was well aware of the slang used for Indians in the United Kingdom.

Interpretation: an exchange between children.

Rhyme: How do you do?

Just like a ladoo

One pice two.

An instance through which the narrator reveals that Sophie was cheeky by nature. Though she met Estha for the first time she makes use of his polite enquiry to derive humour.

Who d' you love Most in the World? Rahel asked Sophie Mol. 'Joe', Sophie Mol said without hesitation. 'My dad. He died two months ago. We've come here to recover
from the shock'. 'But Chacko's your dad', Estha said. 'He's just my real dad', 'Sophie Mol said. 'Joe's my dad'.

Interpretation: Western outlook in Sophie.

The reported dialogue between Sophie, Rahel and Estha reveals their Indian perception in contrast to Sophie's western outlook. Sophie clearly stated that she loved 'Joe' her mother's second husband more than her father Chacko. She just calls him her 'real dad'. The words 'real dad' denote that he is only her biological father and not a recipient of her fatherly affections. Joe who offered her material pleasures was whom she loved more.

3.4.7.2. The table below illustrates the status of the twins and Sophie Mol at Ayemenem House

<table>
<thead>
<tr>
<th>Parameters</th>
<th>Sophie</th>
<th>Estha &amp; Rahel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birth: both had mixed parentage</td>
<td>English mother and Indian father</td>
<td>Both are Indian - Syrian Christian mother and Bengali (Hindu) father.</td>
</tr>
<tr>
<td>Both their parents were divorced</td>
<td>She had a sheltered life with another father, her mother's second husband</td>
<td>They had no one to offer them paternal care. Ammu was their mother and baba.</td>
</tr>
<tr>
<td>Reception Ayemenem House</td>
<td>Sophie was given red carpet welcome with cakes and Mammachi's violin concert</td>
<td>They returned with their mother unwelcomed and were taken to task even by the servant who said ask your mother to take you to your father's house.</td>
</tr>
<tr>
<td>End</td>
<td>Death by accident</td>
<td>End of living because of guilt and trauma.</td>
</tr>
</tbody>
</table>

3.4.8. Pappachi's role in the narrative

Pappachi was Mammachi's husband, Estha and Rahel's grand father. He died while the children were very young. After service as an imperial entomologist he had trouble coping with the ignominy of retirement. He was seventeen years older than Mammachi and realized with a shock that while he was old his wife was still in her
prime. He greatly resented the attention his wife got when she started the business of pickle making. He resented her success and individuality and so in the evenings, when he knew visitors were expected he would sit on the verandah and sew buttons, to create the impression that Mammachi neglected him.

In order to display his superiority he bought a sky blue Plymouth from an Englishman in Munnar and wouldn’t allow Mammachi or anyone else in the family to use it, or even to sit in it. Pappachi’s angry bouts increased in intensity as days went by and once he even broke Mammachi’s violin and threw it into the river. Chacko on holiday from Oxford prevented Pappachi’s from beating Mammachi by twisting his hand behind. Thus threatened Pappachi sat in the verandah and stared stonily out at the garden, later at night he brought out his mahogany rocking chair and smashed it into little bits with a plumber’s monkey wrench.

Pappachi pretended to love his children in the presence of others but shared no love with them. He tortured Ammu during her childhood. In her growing years, Ammu had watched her father weave his hideous web. He was charming and urbane with visitors, and stopped just short of fawning on them if they happened to be English. *He donated money to orphanages and leprosy clinics... But alone with his wife and children he turned into a monstrous, suspicious bully, with a streak of vicious cunning* (180). His derision included Chacko also. Since he knew of Chacko’s leanings towards communism Every morning at breakfast, he derided his argumentative Marxist son by reading out newspaper reports of the riots, strikes and incidents of police brutality in Kerala. ‘So, Karl Marx!’ Pappachi would sneer when Chacko came to the table. ‘What shall we do with these bloody students now? The stupid goons are agitating against our People’s Government. Shall we annihilate them? Surely students aren’t people any more?’ (67).
Most of Pappachi's outbursts and swings in mood were alluded to his disappointment in his career. He had discovered a moth and it was not received with acclaim. Pappachi had camped out at a resthouse after a long day in the field and a moth fell into his tea. Since he noticed some spectacular features he mounted it, measured it . . . then he caught the first train to Delhi. To taxonomic attention and he hoped, fame. After six unbearable months of anxiety . . . he was told that his moth . . . belonged to an unusual race of a well-known species . . . (49) The real disappointment struck him twelve years later, when, as a consequence of a radical taxonomic reshuffle, lepidopterists decided that Pappachi's moth was in fact a separate species . . . " and it was named after an Acting Director of the Department of Entomology junior officer whom Pappachi had always disliked. This was responsible for the bleakness in Pappachi. Thus we are given to understand that Pappachi too was a failure in his profession, as a husband and as a father. He was a complex man who harbored jealousy, sadism, and disappointments in his heart. He was a male chauvinist. Above all he suffered from Anglophilia and it made him disbelieve Ammu's claim that her husband's English boss, Mr. Hollick, had evil intentions towards her. He is not alive during the period in which the narrative takes place, but is referred to in various instances. He is described as a photogenic man, dapper and carefully groomed, with a largish head. In the photograph he had taken care to hold his head high enough to hide his double chin, and was making an effort to be civil to the photographer while plotting to murder his wife.
3.4.8.1 Language use

Since Pappachi was dead at the time of the narrative there aren't many references about him. But accounts of his rejoinders denote that he rarely spoke with his children or wife and even if he did it was with traces of snobbery.

He was seventeen years older than Mammachi, and realized with a shock that he was an old man when his wife was still in her prime. Though Mammachi had conical corners and was already practically, blind, Pappachi would not help her with pickle making, because he did not consider pickle-making a suitable job for a high-ranking ex-Government official (47).

Interpretation: Lack love relationship between Mammachi and Pappachi.

Here the words 'realized with a shock' denotes that he could not accept the fact that he had aged and his wife was not. Moreover his lack of concern for Mammachi is evident because of the importance given to status rather than her.
In the evenings, when he knew visitors were expected, he would sit on the verandah and sew buttons that weren't missing onto his shirts to create the impression that Mammachi neglected him. To some small degree he did succeed in further according Ayemenem's view of working wives (48).

Interpretation: Pappachi's sadism.
Action: sewing buttons.

In Indian society though we have men who are tailors by profession it is the women folk who do sewing at home. So if a man is seen sewing at home it signifies that his wife is not diligent in her duty towards him. Here the narrator highlights that Pappachi resorted to 'sewing buttons' not as an act of love to lessen the burden for his nearly blind wife but to create the impression that she is negligent towards him.

3.4.9. Mammachi's Role in the narrative

Mammachi is the typical Indian housewife. Her husband was a noted entomologist and they were blessed with two children. To an outsider, they were an ideal family. But reality was far from it. "On her scalp, carefully hidden by her scanty hair, Mammachi had raised, crescent shaped ridges. Scars of old beatings from an old marriage. Her brass vase scars" (166). Mammachi was tolerant and never reacted with violence. When they came to live in Ayemenem after Pappachi's retirement the Bible Society organised a fair and Mammachi made some tender mango pickles and banana jam. It became the rage of the fair and soon she had more orders than she could cope with. So she began to make pickles at home much to Pappachi's displeasure. Every night Pappachi beat her with a brass flower vase" (47).
Mammachi had accompanied Pappachi to Vienna while he studied for a diploma in Entomology and she learnt violin lessons from a teacher called Launsky – Tieffenthal. "The lessons were abruptly discontinued when Mammachi's teacher, Launsky – Tieffenthal, made the mistake of telling Pappachi that his wife was exceptionally talented and, in his opinion, potentially concert class" (50).

Among her two children there isn't much love lost between Ammu and Mammachi. She doted on Chacko and sent him money while abroad to meet his expenses by secretly pawning her jewellery. After his return to Ayemenem "The day that Chacko prevented Pappachi from beating her... from then onwards he became the repository of all her womanly feelings... she was aware of his libertine relationships with the women in the factory, but... when Baby Kochamma brought up the subject Mammachi became tight lipped. 'He can't help having a Man's needs, she said primly. The tolerance Mammachi showed towards Chacko was vice-versa in the case of Ammu. All her anger was directed against Velutha for they had undone generations of breeding. She set out a tirade of despicable words. Mammachi lost her sense of breeding too and did something that no lady of good birth would. "Mammachi spat into Velutha's face. Thick spit. It spattered across his skin. His mouth and eyes" (284).

In spite of her love for Chacko Mammachi did not have a place for Margaret Kochamma in her heart. She liked Sophie Mol and accepted her as her granddaughter. She despised Margaret and "shop keeper's daughter – was how" (161) she was filed away in Mammachi's mind. In spite of being blind Mammachi was capable of judging one's position. When she met Margaret for the first time "Mammachi caught a whiff of inexpensive perfume soured at the edges by airline sweat" (173).
Thus Mammachi's contribution to the narrative is not significant. She lived and died without affecting the motives of others around her. She is not only blind physically but is also blind in her love towards Chacko.

3.4.9.1. Language use

Mammachi was always conscious of class distinctions. So if she was invited to a wedding in Kottayam, she would spend the whole time whispering to whoever she went with "The bride's maternal grandfather was my father's carpenter. Kunjukutty Eapen? His great-grandmother's sister was just a midwife in Trivandrum. My husband's family used to own this whole hill" (168). Her speeches were aimed at projecting her superior status in caste and in possession wealth.

Mammachi held a gleaming violin under her chin. Her opaque fifties sunglasses were black and slanty-eyed, with rhinestones on the corners of the frames. Her sari was starched and perfect. Off white and gold. Her diamond earrings shone in her ears like tiny chandeliers. Her ruby rings were loose. Her pale, fine skin was
creased like cream on cooling milk and dusted with tiny red moles. She was beautiful, old, unusual, regal.

Interpretation: Mammachi's appearance: sari – starched and perfumed, off white and gold.

Diamond earrings, ruby rings, rhinestones.

All the above scheme of words denote a lady of affluence, capable of playing a violin and having the habit of wearing sunglasses.

On her scalp, carefully hidden by her scantly hair, Mammachi had raised, crescent-shaped ridges. Scars of old beatings from an old marriage. Her brass vase scars.

Interpretation: suffering in the hands of her husband.
Violence: Crescent-shaped ridges, scars, beatings, vase scars.

The narrator instead of stating Pappachi's violence makes an indirect reference to it. The words 'carefully hidden', 'old beatings' and 'old marriage' denotes violence as part of her marital life.

3.4.10. Ammu's role in the narrative

Ammu was the daughter of Mammachi and Pappachi. She is the tragic heroine of the novel and died at a very young age "not old, not young" and "viable die – able age". Since her father (Pappachi) insisted that college education was unnecessary for a girl and could not afford a dowry Ammu suffered from unfulfilled dreams. She grew desperate and when she was allowed to spend a few days in Calcutta with a distant aunt
she decided to trade her fortune. "There at someone else's wedding reception, Ammu met her future husband". He was on vacation from Assam where he worked as an assistant manager of a tea estate. Soon she realized that their marriage would fail because he was a full-blown alcoholic and an outrageous liar. After the twins were born and he forced Ammu to commit adultery with his boss in order to retain his job, Ammu realised she had jumped from the frying pan into the fire. Repelled by his drunken badgering she returned to Ayemenem's "Whining mewl of local disapproval". Ammu left her husband and returned, unwelcome, to her parents in Ayemenem and to everything that she had fled from only a few years ago, except that now she had two young children and no more dreams.

Since Ammu was used to Pappachi’s brutality she settled down in Ayemenem with the realization that at twenty-seven life had been lived and lost there would be no more chances. There was only Ayemenem now a front verandah and a back verandah and a hot river and a pickle factory. But her love for Estha and Rahel was unlimited.

Ammu hated her father's anglophilia and Chacko's hypocrisy. Since she lived in her mother's house she did as much work as anyone else in the pickle factory yet Chacko called them millstones round his neck. Ammu often reprimanded her children and taught them to behave so that no one would get a chance to blame their single parent upbringing. Yet they often angered her. On one occasion when they were asked to welcome Sophie Mol and Margaret Kochamma at the airport the children overcome with yearning and shyness remained impolite to Margaret's queries and Ammu's prompts. Then Ammu felt let down in the presence of everyone.

Since Velutha was the only man in Ayemenem who loved her children in an unquestioning manner she too was drawn towards him. She had recollections of him and often dreamt of him. Her tryst with Velutha is condemned and Ammu was "locked
away like the family lunatic in a medieval household”. When the children met with an accident and Sophie Mol drowned on the same night Velutha was framed up with false charges by Baby Kochamma. Ammu was not aware of all this and when she realised the truth that Velutha was dead. She was forced to leave home and had permission to visit Rahel. When she visited her, Rahel noticed that Ammu was swollen with cortisone, moon-faced, not the slender mother Rahel knew. Her skin was stretched over her puffy cheeks . . . her curly hair . . . hung around her swollen face like a dull curtain. She carried her breath in a glass inhaler in her tattered handbag. She had lost sense of time and bought presents for Rahel, which were fit for seven-year-old, for a ten-year-old.

Ammu too suffered from guilt, regarding velutha's death, Asthma, and rattle in her chest. She often woke up at night to escape from a familiar recurrent dream in which policemen approached her with snicking scissors, wanting to hack off her hair like how they did that in Kottayam to prostitutes. Ammu died alone at a lodge and the church refused to bury her because she had married a Bengali and on several counts. So she was taken to an electric crematorium. Her ashes were handed over to Rahel in a clay pot.
3.4.10.1. Language use

Since Ammu returned to Ayemenem unwelcome, she did not share friendly banter with her family. Once when Mammachi said that Chacko was easily one among the cleverest men in India. "According to whom?" Ammu would say. 'On what basis?' Mammachi loved to tell the story (Chacko's story) of how one of the dons at Oxford had said that in his opinion, Chacko was brilliant, and made of prime ministerial material. To this, Ammu always said, 'Ha! Ha! Ha!' like people in the comics" (56). Once when Ammu reprimanded Rahel for blowing spit bubbles and wearing red coloured glasses "It's fascist, the way you deal with them' Chacko said. 'Even children have some rights, for God's sake!' . . . stop posing as the children's Great saviour!' Ammu said. 'When it comes down to brass tacks, you don't give a damn about them. Or me" (85). The exchanges reveal that Ammu had a lack-love attitude towards Chacko. On another occasion when Sophie Mol was welcomed by Kochu Maria, "Kochu Maria took both Sophie's hands in her palms upwards, raised them to her face and inhaled deeply". What's she doing?" Sophie wanted to know . . . 'Chacko said. 'That's her way of kissing you' . . . How marvelous!' Margaret Kochamma said. 'It's a sort of sniffing! Do the men and women do it to each other too?' . . . Oh, all the time!' Ammu said, and it came out a little louder than the sarcastic mumble that she had intended. 'That's how we make babies" (179). Ammu's sarcasm towards Margaret is well evident in the above exchange.

For herself she (Ammu) knew that there would be no more chances. There was only Ayemenem now. A front verandah and a back verandah. A hot river and a pickle factory.
Interpretation: The narrator comments upon Ammu's plight.

Place: Ayemenem, front verandah, back verandah, river, pickle factory.

Purpose: knowledge that there would be no more chances.

In free indirect speech the narrator enlightens that Ammu had nowhere else to go except Ayemenem House, its immediate precincts, and their pickle factory. The weight of the comment is carried by the word "only" which denotes that Ammu is not happy with the state of affairs.

"Occasionally when Ammu listened to songs that she loved on the radio, something stirred inside her. A liquid ache spread under her skin and she walked out of the world like a witch, to a better, happier place. On days like this, there was something restless and untamed about her. As though she had temporarily set aside the morality of motherhood and divorcehood. Even her walk changed from a safe mother - walk to another wilder sort of walk. She wore flowers in her hair and carried magic secrets in her eyes. She spoke to no one. She spent hours on the river bank with her plastic transistor shaped like a tangerine. She smoked cigarettes and had mid night swims".

Interpretation: Repression of carnal desire is reflected.

Erotic: Something stirred, liquid ache, restless, untamed, set aside morality, wilder sort of walk, magic secrets in her eyes, midnight swims.

Status: Motherhood, divorcehood, safe mother.

Actions: Listening, Walking, Smoking.

Quality: Morality

The scheme of words clearly denote a feral instinct of desire in Ammu. Morality says the narrator has been set aside and the safe motherly walk became a wild sort of walk".
The stress on "morality of motherhood and divorcehood" and safe mother -
walk denote the importance of ethics. Ammu it is clearly stated crossed that bounds
and indulged in activities like smoking and going for midnight swims.

_Ammu was asleep and looked beautiful in the barred-blue street light that came
in through the barred-blue window. She smiled a sleepsmile that dreamed of dolphins
and a deep barred blue. It was a smile that gave no indication that the person who
belonged to it was a bomb waiting to go off._

Interpretation: Description of Ammu's dream.
Action: asleep, smiles, dreamed, sleepsmile.
Things: barred-blue window, dolphins, bomb.

The words such as smile, dream, sleep, dolphins stand in stark contrast to
"bomb waiting to go off". It clearly signals the narrator's motive to tip the reader about
Ammu's actions in future.

_Her ashes. The grit from her bones. The teeth from her smile. The whole of
her crammed into a little clay pot. Receipt No.Q498673._

Interpretation: Ammu's cremation is described.
Things: ashes, grit, bones, teeth, clay pot, Receipt No. Q498673.

The process of cremation is brought out through small disjointed sentences in
free indirect speech. There is no description of sorrow but the words 'Whole of her
crammed into a little clay, pot' condenses the tragedy. 'Receipt No. Q498673' brings
out the impersonal aura with which Ammu's death was dealt with by Chacko and Rahel.

*Ammu shivered. With that cold feeling on a hot afternoon that life had been lived. That her cup was full of dust. That the air, the sky, the trees, the sun, the rain, the light and darkness were all slowly turning to sand. That sand would fill her nostrils, her lungs, her mouth. Would pull her down, leaving on the surface a spinning swirl like crabs leave when they burrow downwards on a beach.*

Interpretation: Realization of self by Ammu.
Nature: air, sky, trees, sun, rain, light, darkness, sand, beach.
Body parts: nostrils, lungs, mouth.
Actions: shivered, lived, fill, pull spinning, burrow(ing).

The above scheme of words in combination with 'cold feeling on a hot afternoon', cup was full of dust' denote sadness in Ammu. Life seemed to smother her. The objects of nature seemed to turn into sand and bury her alive.

*It wasn't what lay at the end of her road that frightened Ammu as much as the nature of the road itself. No milestones marked its progress. No trees grew along it. No dappled shadows shaded it. No mists rolled over it. No birds circled it. No twists, no turns or hairpin bends obscured even momentarily her clear view of the end. This filled Ammu with an awful dread, because she was not the kind of woman who wanted her future told. She dreaded it too much.*
Interpretation: Ammu's frustration.
Nature: trees, dappled shadows, mists, birds.
Feelings: frightened, awful dread, dreaded

The objects of nature are discussed with addition of 'no' thus creating the negative impact. The narrator informs the reader of Ammu's realization that life would be dull and monotonous and dreaded it.

'Because of you!' Ammu had screamed. 'If it is wasn't for you I wouldn't be here! None of this would have happened! I wouldn't be here! I would have been free! I should have dumped you in an orphanage the day you were born! You're the millstones round my neck!'

Interpretation: Ammu's outburst.
Modal: would, wouldn't, would have been, should.
Actions: screamed, dumped.

The passage consists of five modal verbs and six exclamation marks. These clearly indicate the emphatic outburst of Ammu who is at the height of frustration. The words "millstones round my neck" denotes that she considered her children a burden.

3.4.11. Margaret Kochamma's role in the narrative

Margaret Kochamma plays only a minor role in the events at Ayemenem. She is English and Chacko's ex-wife. They have a daughter from the marriage called Sophie. The purpose of Margaret's visit to Ayemenem was to recover from the sorrow of Joe's (her husband after Chacko) death. Margaret met Chacko while he was at Oxford as a student and she a waitress at the café he frequented. They fell in love and got married against the wishes of Margaret's parents. Chacko did not inform Pappachi.
A year into marriage and before Sophie was born Margaret realized that Chacko was not the right choice. She met Joe a biologist and they like each other. So soon after Sophie was born Margaret asked Chacko for a divorce. Yet Margaret remained a good friend to Chacko and when Joe died Chacko invited her for Christmas to overcome the loss. "She had come to Ayemenem to heal her wounded world, and had lost all of it instead" (263) she went back with a broken heart. "Take everything" her friends had warned Margaret. "You never know" they said. "Anything can happen to anyone so it's best to be prepared". But Margaret was not prepared for Sophie's death.

3.4.11.1. Language use

Since Margaret Kochamma did not have much to discuss or in common with others, instances of her exchanges are few. At one instance she is snubbed by Ammu when Margaret wanted to know more about the manner of greeting in India.

Since character can be appreciated only by studying their actions, passages have been quoted for illustrative purposes.

**Language Use**

_She had come to Ayemenem to heal her wounded world, and had lost all of it instead._

Interpretation: Margaret's role in the narrative.

**Action:**

had come

To heal

Had lost
The above scheme summarizes Margaret's advent in India, her loss of Sophie and sorrow.

3.17 Conclusion

What makes us respond is the quality of mind transmitted through the language used for characterisation and their motives, description of events, commentary of the omniscient narrator and the sensitivity with which the fictional events are related to the perceivable world. The plot is only the indispensable skeleton which is fleshed up with character. The language of the characters are not elaborate monologues but words and their nuances step to fill in the picture. Certain characters share common traits while others differ. Since three generations of a family are portrayed, the common quality and change of attitudes can be inferred simultaneously.

In this chapter character portrayal by the author has been enumerated. The interpretation of characters through the direct narrative statements, omniscient remarks, non-verbal confrontations among each other, etc. has been done. The Language Use analysis has helped to derive the personality traits of each of the characters.
THE IPE FAMILY

E. JOHN IPE
   (H)
   (S)
PAPACHI
   (BENNAN IPE)

ALEYOOTY AMMACHI
   (W)
   (D)
BABY KOCHAMMA
   (NAVOMI IPE)

MAMMACHI
   (W)
   (SOSHAMMA)

CHACKO
   (S)
   (W)
   (D)
   (H)
MARGARET
   (D)
   SOPHIE MOL
   (T)
ESTHA
   (S)
   (D)
RAHEL

(H = HUSBAND, W = WIFE, S = SON, D = DAUGHTER, T = TWINS)
COMMON TRAITS

CLASS CONSCIOUSNESS
LACK LOVE ATTITUDE TOWARDS AMMU, ESTHA & RAHEL
EXPLOITATION OF LABOURERS
HATRED TOWARDS VELUTHA
FAWNED ON SOPHIE
GENDER BIAS
BETRAYED VELUTHA
SEPARATED AMMU AND HER TWINS

BK : BABY KOCHAMMA; C : CHACKO; M : MAMMACHI

NOT CLASS CONSCIOUS
YEARNAED FOR LOVE AND AFFECTION
SUFFERED OPPRESSION
LOVED VELUTHA TO DEATH
SUFFERED FROM SEPARATION
SUFFERED FROM GUILT COMPLEX