

ISSN 2347 – 503X

# Research Chronicler

International Multidisciplinary Research Journal

Vol I Issue II : December 2013

Editor-In-chief

Prof. K. N. Shelke

[www.research-chronicler.com](http://www.research-chronicler.com)



# Research Chronicler

A peer-reviewed refereed and indexed international multidisciplinary research journal

**Volume I Issue II: December – 2013**

## CONTENTS

| Name of the Author                  | Title of the Paper   | Download |
|-------------------------------------|--|----------|
| Dr. Archana<br>&<br>Dr. Pooja Singh | Feminine Sensibility Vs. Sexuality: A New Dimension  | 1201PDF  |
| Dr. Akhilesh Kumar Dwivedi          | Interrogating Representations of History: A Study of Mukul Kesavan's <i>Looking Through Glass</i>          | 1202 PDF |
| Dr. A.P. Pandey                     | Problems and Promises in Translating Poetry  | 1203 PDF |
| Dr. Ketan K. Gediya                 | Generation Divide among Diaspora in Jhumpa Lahiri's <i>Unaccustomed Earth</i>                              | 1204 PDF |
| Dr. Nisha Dahiya                    | Patriotic Urge in Sarojini Naidu's Poetry  | 1205 PDF |
| Md. Irshad                          | Shashi Deshpande's <i>That Long Silence</i> : A Study of Assertion and Emotional Explosion                 | 1206 PDF |
| Dr. Shanti Tejwani ICT              | : As an Effective Tool for Teacher Trainees  | 1207 PDF |
| Dr. Manoj Kumar Jain                | Differences in Stock Price Reaction to Bond Rating Changes: With Special Ref from India                    | 1208 PDF |
| Maushmi Thombare                    | Bahinabai Chaudhari – A Multidimensional Poet  | 1209 PDF |
| Prof. Deepak K. Nagarkar            | Death as Redemption in Arthur Miller's <i>Death of a Salesman</i>  | 1210 PDF |
| Dr. Vijaykumar A. Patil             | Zora Neale Hurston's Theory of Folklore  | 1211 PDF |
| Dr. Jaiprakash N. Singh             | Dalitonki Vyatha-Katha: Dalitkatha   | 1212 PDF |
| Raj Kumar Mishra                    | Traces of Hindu Eco-Ethics in the Poetry of A.K. Ramanujan   | 1213 PDF |
| Dr. Nidhi Srivastava                | A Comparative Study of Values and Adjustment of Secondary School Students With and Without Working Mothers | 1214 PDF |
| Sanjeev Kumar Vishwakarma           | <i>Pinjar</i> : From Verbal to Audio-visual Transmutation  | 1215 PDF |
| Swati Rani Debnath                  | W.B. Yeats: Transition from Romanticism to   | 1216 PDF |

|                        |   |          |
|------------------------|---|----------|
|                        | Modernism   |          |
| Sushil Sarkar          | Environment and Woman: Reflections on Exploitation through Eco-Feminism in Mahasweta Devi's <i>Imaginary Maps</i> | 1217 PDF |
| <b>Book Review</b>     |   |          |
| Sangeeta Singh         | Goddess in Exile: A Sad Tale of Female Existentialism   | 1218 PDF |
| <b>Poetry</b>          |   |          |
| Bhaskar Roy Barman     | On The Marge  | 1219 PDF |
| Dr Seema P. Salgaonkar | Entrapped   | 1220 PDF |
| Jaydeep Sarangi        | I Live for My Daughter / Writing Back   | 1221 PDF |
| <b>Interview</b>       |   |          |
| Prof. Masood Ahmed     | Interview with Poet Arbind Kumar Choudhary  | 1222 PDF |

**Generation Divide among Diaspora in Jhumpa Lahiri's *Unaccustomed Earth*****Dr. Ketan K. Gediya***Smt. S. R. Mehta Arts College, Ahmadabad, Gujarat***ABSTRACT**

Jhumpa Lahiri has emerged as a successful novelist and short story writer after the publication of her Pulitzer Prize winner first short story collection *Interpreter of Maladies* (2001) and her first novel *The Namesake* (2003). Her second collection of short stories *Unaccustomed Earth* (2008) is yet another book that deals with expatriate experiences of the Bengali immigrants in the USA and the clash of two different cultures resulting into the sense of dislocation and rootlessness. The title story of the *Unaccustomed Earth* is about three generations and their relationships with each other. The father is an Indian immigrant to the USA. His daughter Ruma has married to an American and her son Akash is a product of interracial marriage. The paper focuses on how Lahiri deals with the issues which are at once cultural and universal – the issues of migration and cultural assimilation, globalization and cultural clashes, family relationships and its fragility on the foreign land – the delicacy, clumsiness, beauty and vitality of each family relationship. Gender roles, Indian heritage and family obligation are also the issues incorporated.

**Key Words:** Diaspora, Jhumpa Lahiri, Unaccustomed Earth,

*Unaccustomed Earth* (2008) is Jhumpa Lahiri's third book. After the Pulitzer Prize winning short story collection, *Interpreter of Maladies* (2000), and her first novel *The Namesake* (2003), this is her second collection of short stories. There are eight short stories in this new collection and they fall into two groups. All eight stories, but the first five especially, share only themes; the characters and settings are independent of one another. The last three stories, grouped as "*Hema and Kaushik*" can be read independently, but are designed as a triptych which explores the interconnected personal histories of the central characters. The collection was selected as number one on

the *New York Times* book Review list of "10 Best Books of 2008" as chosen by the editors of the news paper. Her first two books deal with expatriate experience of the Bengali immigrants in America, their double consciousness resulting in the clash of two different cultures, a feeling of rootlessness and alienation which is the outcome of their failure "to adjust, to adopt, to adapt, to accept" (**Nityanandam 9**) and be assimilated into the new culture and their inability to separate themselves from the nostalgia of homeland which binds them like the umbilical cord. But in *Unaccustomed Earth*, along with investigating the aforesaid themes, Jhumpa Lahiri takes a turn in

another direction, choosing to write about the divide between first generation Bengali immigrants and their American-born children, about multi-racial marriages, and above all, about the human conditions. In an interview with *Bookforum* when she was asked whether “these new stories culled from similarly personal observations”, she replied:

Yes, I think it’s the same general stockpot. Some bits and pieces are taken from my own parents and other parents that I knew growing up. And sometimes they’re totally invented. The thing I took for granted when I was growing up is that I was living in a world within a world. It was a tight world, but I knew a lot of people and was privy to the whole spectrum of types and personalities and characters. To me, they don’t represent immigrants or any one specific. They just represent the human condition. (**Bookforum**)

The second generation children of the immigrants have come of age in two cultures and have often married non-Indians. They have left home and have started families of their own, as they struggle both with strained filial relationships and the burden of parenthood. “Lahiri’s second generation American-Bengalis muse endlessly over their positions in life and the world that confounds them, unsure if it is their own decisions or fate that has landed them where they are” (**Elyse Weingarten**). The straddling of two cultures has been replaced here by the straddling of the two generations. The title of the book is inspired

by a quotation from *The Custom-House* by Nathaniel Hawthorne which Lahiri has used as epigraph: “Human nature will not flourish, any more than a potato, if it be planted and replanted, for too long a series of generations, in the same worn-out soil. My children have had other birthplaces, and, so far as their fortunes may be within my control, shall strike their roots into unaccustomed earth.” The epigraph proposes that people become harder and more thriving if they are transplanted into a new soil. Hawthorne argues that human fortunes may be improved to a great extent, if men and women “strike their roots into unaccustomed earth.” It is an appropriate and rich symbol for the conversion in the characters that Lahiri delineates in this book, in which two generations of Bengali immigrants to America struggle to build regular and safe lives.

The title story of the book *Unaccustomed Earth* which I have selected for this study is about three generations and their relationship with each other – the father who is an Indian immigrant to America, his America-born daughter Ruma who has married to an American, and her son Akash who is the product of this inter-racial marriage. The story examines some of the not so easy gender roles in America, such as Ruma’s decision to give up her successful and lucrative legal career to bring up children, and her husband’s hard work to support the family. It also deals with cultural issues like the conflict between the central characters’ Indian heritage and cultural identity and their struggle to assimilate into the new culture. This struggle gets reflected in Ruma’s dilemma whether she should

invite her widowed father to come to stay with her permanently with her recent family or not. Thus, the themes are cultural, specific to the immigrant experience and universal as it deals with relationships between aging parents and adult children, husband and wife and grandparents and grand children. Jhumpa Lahiri is amazingly insightful to the delicate nature of family relationships and cultural assimilation. The frozen relationship and limited communication between Ruma and her father makes the story more compelling. Both of them are scared in some way to admit that they have moved away from their original culture and have adopted some of the aspects of the new culture. But the relationship between Akash, the grandson and the grand father is stainless. Akash is the third generation of immigrants and is totally assimilated into the new culture. But he easily gets attracted towards his grandfather's habits and manners that are foreign to him, including a foreign language. Jhumpa Lahiri perhaps wants to emphasize that the universal bond of love between a child and a grandparent surpasses all the cultural barriers.

The story begins with the anticipated visit of Ruma's father to her new home in the suburbs of Seattle where she has recently shifted with her family from Brooklyn. She lives there with her American husband Adam and their three year old son Akash, and she is pregnant again. Ruma and her younger brother Romi were born in America where their Bengali parents had migrated some forty years ago. Romi has been living in New Zealand for the past two years, working on the crew of a German

documentary filmmaker. Adam works for a hedge fund and his work has moved them to Seattle. Ruma knows no one here in this new place and feels very isolated. She has given up her career as lawyer to look after Akash and has decided not to look for a job until the new baby starts kindergarten. Despite herself, she finds herself repeating her mother's life pattern and living the life she was determined to rise above:

Growing up, her mother's example – moving to a foreign place for the sake of marriage, caring exclusively for children and a household – had served as a warning, a path to avoid. Yet this was Ruma's life now. (UE 11)

The irony here is that Ruma, with a law degree and a corporate career has choices her mother did not have. Ultimately, like many of Lahiri's other female characters, Ruma remains an archetypal female immigrant, archaic and disempowered.

Ruma had always felt more attached to her mother than to her father. But she lost her mother unexpectedly few months ago on the operating table, "of heart failure; anesthesia for routine gallstone surgery had triggered anaphylactic shock" (UE 5). The mother had always been a helping hand to Ruma, very informal in her behavior and much more remonstrative in her affections than her father was. Ruma could always relate to her mother very easily whereas with her father there was always a distance – a distance both of them felt. In all her thirty-eight years Ruma had never once written a single letter to her father; it was always he who wrote. But his letters never had any warmth and personal touch to them. They

were all telegraphic, succinct, impersonal accounts of the things he had seen and done, written from places he visited, on the back of picture postcards. “But there was never a sense of her father’s presence in those places ... The cards were addressed to Ruma; her father never included Adam’s name, or mentioned Akash” (UE 4). After her mother’s death it was Ruma who took on the responsibility to talk to her father on telephone every evening, inquiring after his health, asking him how his day had gone. But the frequency had gradually decreased and had come down to about once a week, normally on Sunday afternoons.

The character of Ruma’s father is very well drawn, as was the heartbreaking father in Lahiri’s novel *The Namesake*. Though more traditional in his modes and manners, he is portrayed as a person who was somewhat unhappy with his once conventional life style. He seems so tired coping with the challenges of surviving in this strange new world that talk about real self-fulfillment and happiness seems entirely immaterial to him. He is pragmatic and unsentimental about almost everything in an unbelievable way. Since the death of his wife, he has been enjoying his newly found independence and has begun traveling around the world. Besides, he has started dating a Bengali widow named Mrs. Bagchi, whom he met on a tour of Italy. Even though he has planned a romantic trip to Prague with this woman, he still refers to her as Mrs. Bagchi. He likes Mrs. Bagchi, “Perhaps, because she expected so little, he was generous with her, attentive in a way he’d never been in his marriage” (UE 9). This reminds us of a character named Amit

from one of the stories of this collection titled *A Choice of Accommodations*, who contemplates on what he calls the ‘disappearance’ of his marriage: “Wasn’t it terrible that after all the work one put into finding a person to spend one’s life with, after making a family with that person ... that solitude was what one relished most, ...” (UE 115).

As a visit to Seattle by her father approaches, Ruma feels uncomfortable and the whole atmosphere of her home becomes laden with tension because she fears that her father will expect her to invite him to move in with her family. Ruma is well aware of the fact that her father is independent and able to do things by himself in his own way, without needing help or advice from anybody. He is in good health for his age and does not need her taking care of him. And yet she feels guilty about not asking her father to come and stay with her permanently. She feels that it is her duty as a daughter to do it and had it been India, “there would have been no question of his not moving in with her” (UE 6). Though her father has never mentioned the possibility, Ruma is afraid:

... her father would become a responsibility, an added demand, continuously present in a way she was no longer used to. It would mean an end to the family she’d created own her own: herself and Adam and Akash, and the second child that would come ... (UE 7)

Ruma’s mother had been a very dutiful and loving wife, trained all her life to serve her husband first, ever ready to cater to every need of the family. And Ruma is sure

she would not be able to look after her father the way her mother had done. Ruma has many a time discussed her dilemma with Adam but he has never given her a conclusive answer. Actually Adam believes in making Ruma happy in all possible ways; he has never objected the idea of her father living with them and has left the decision to her. But Adam's all these efforts add to Ruma's confusion and sense of loneliness:

She knew that he was trying to help, but at the same time she sensed that his patience was wearing thin. By allowing her to leave her job, splurging on a beautiful house, agreeing to have a second baby, Adam was doing everything in his power to make Ruma happy. But nothing was making her happy; recently, in the course of conversation, he'd pointed that out, too. (UE 7)

Ruma proposes to drive to the airport to greet her father on his arrival, but he insists on renting a car and coming on his own, following directions off the Internet. The sight of her father's rental car brings with it the memories of the place in America where Ruma was born and grew up; and the relationships her family had formed to America. It also makes her realize the fact that now she lives on a separate coast thousands of miles away from these places and people. Ruma feels same kind of attachment for Pennsylvania and New Jersey as her father has for Calcutta. Lahiri probably wants to prove that the place to which you feel the strongest affection is not inevitably the motherland you are attached to by blood or birth. It is the place that

allows you to become yourself. This place, she gently points out, may not lie on any map.

On his arrival, Ruma is surprised by how much her father "resembled an American in his old age. With his gray hair and fair skin he could have been practically from anywhere" (UE 11). The father, it seems, has become a global citizen. Ruma is able to notice the outer change in the personality of her father but fails to perceive his inner transformation. As a result, at the end of the story when her father behaves against her expectations, she remains bewildered. Ruma's father has quite contrary observation on seeing his daughter: "she now resembled his wife so strongly that he could not bear to look at her directly. That first glimpse of her earlier, ... had nearly taken his breath away" (UE 27). Lahiri indicates that Ruma's character is less influenced by surroundings of the unaccustomed earth (America) which has now become her native place, by her own free-will.

Akash takes stance of an indifferent observer on Dadu's arrival. He behaves as if Dadu does not exist, and declines to reply to Dadu's mock bewilderment at how old he is. "Mommy, I'm thirsty," is his response to Dadu's question. The conversation takes place in English instead of Bengali as Akash has forgotten the little Bengali Ruma had taught him, and Ruma too has been lacking the discipline to stick to Bengali after her mother's death. She has also shed some of the habits of her upbringing in her adult life like removing of shoes while entering the house, eating with hands etc. Throughout the



story Lahiri constantly hints at the facts how the process of assimilation bereaves the immigrants from their mother tongue and culture specific traditions.

There is a small garden in front of Ruma's house. The father is pleased to see it and immediately becomes interested in it. He observes that the delphiniums planted there require watering. Ruma feels embarrassed because she has no idea which of the many plants in her garden is delphiniums. She had never taken care of them though they had all been there when she bought the house. The father goes into the kitchen searching for a kettle and then waters the plants with it. The nourishment of the garden serves as a platform for the father to revitalize his relation with his daughter and grandson.

As they take seat to have dinner, Ruma's father starts eating with his fingers. Ruma too follows her father and eats with her fingers "for the first time in this new house in Seattle. Akash ... wanting to eat with his fingers, too, but this was something Ruma had not taught him to do" (UE 22). Indicating to Akash's plate Ruma's father suggests her to avoid giving him readymade food like macaroni and cheese which are filled with chemical. Akash looks at the grandfather's dish filled with Indian food and evens the score by saying: "I hate that food" (UE 23). Few minutes after the dinner, Ruma's father comes to her room with soapy water on his hands. Ruma at once finds out that her father had been washing the dishes. She opposes, but he does it all the same.

Ruma and her father realize during this meeting that they barely talk about matters of real importance. They do not talk about Ruma's mother or brother; do not discuss her pregnancy or her marriage, or her father's new relationship with Mrs. Bagchi. This has been the record of their relationship as long as she can remember: "Somehow, she feared that any difference of opinion would chip away at the already frail bond existed between them" (UE 37). Ruma has forever been the victim of parental authority and gender discrimination. Her parents interfered in all the decisions of her life – minor or major, including selecting a school or college for admission, getting a driving license, selecting a subject to major in and even in finalizing the wedding ceremony. "She'd (Ruma) always felt unfairly cast, by both her parents, into roles that weren't accurate: as her father's oldest son, her mother's secondary spouse" (UE 36).

The same night Ruma again discusses with Adam over telephone whether she should ask her father to move in with them or not and also express her unwillingness to do so. Adam once again leaves the decision to her: "We've been over this a million times, Rum. It's your call. He's your dad" (UE 25). Ruma feels that Adam is not able to understand her as he has not gone through what she has experienced, because both his parents are still living in the house where Adam had been raised. After the discussion, though Ruma knows that it is not true, she realizes that her marriage is also stilted. She starts gathering feeling that "she and Adam were separate people leading separate lives. Though his absences contributed to her

isolation, sometimes it was worse, not better, when Adam was home” (UE 26).

Next morning Ruma gets up and to her surprise finds Akash’s bed empty. When she comes into the kitchen, she hears Akash and her father in pleasant conversation. They have just visited a nearby lake together and Dadu has made a video of Akash. After breakfast, when Akash gets ready to go to his weekly swimming lessons, Dadu asserts that he will accompany him. Once again he makes a video of Akash in the swimming pool. After staying with his daughter for few days, Ruma’s father has now realized that Ruma’s life has stuck in a rut. Actually, after the death of Ruma’s dearly loved mother during a surgery, work has lost meaning and purpose for her. She has narrowed down her world to family responsibilities only, which displeases her father because he had always assumed that Ruma’s life would be different. During their drive to the swimming pool and back, Ruma’s father tries to convince her that she should get back to job. Ruma expresses her unwillingness to start a job until the new baby goes to KG. At this point, Ruma’s father asks her a very American question: “Will this make you happy?” (UE 36). He insists Ruma not to isolate her and search for work. He also reminds her that “Self-reliance is important, Ruma, ... Life is full of surprises. Today, you can depend on Adam, on Adam’s job. Tomorrow, who knows” (UE 38). Ruma does not like her father’s suggestions and remembers her mother who would have understood her decision.

That night after dinner, Ruma’s father shows them some videos- those he made of

Akash and of the conducted tours of Europe that he has been going on after retirement from the job. In one of the tour videos, there is an Indian looking woman seen for a moment. But he makes sure that it does not attract Ruma’s attention. She is Mrs. Bagchi, a Bengali widow. He has met her on the tours and they have been friendly since then. They have no plans to marry, but they have decided to share a room on their next tour to Prague and have also planned to go on a cruise in the Gulf of Mexico later that year. For a moment he feels like telling Ruma all about Mrs. Bagchi but then he reflects: “But what would he say? That he made a new friend? A girlfriend? The word was unknown to him, impossible to express ...” (UE 40).

The next morning, Ruma learns that her father had gone to the nursery some six miles away to buy the things he needs to nurture the garden in her backyard. Soon after, he goes again to the nursery along with Akash to buy more things needed for gardening. He works in the garden throughout the day. Akash plays with him all the time, taking pleasure in growing mountains of soil. The next morning, during his another trip to the nursery, he buys an inflatable kiddie pool for Akash. Along with the garden he is making for his daughter, he makes a separate small garden of the size of a spread open newspaper for Akash. For the first time in months, Ruma feels relieved from the responsibilities of looking after Akash. Through the cultivation of Ruma’s neglected garden, her father actually shows his grandson how to sow seeds of love, affection, sense of family and relationship with the next generation. Inspired by his

grandfather's efforts and hard work, Akash too collects things from home to plant, to 'grow' in his garden. Under the supervision of Dadu, crouching over the ground just as his grandfather did, he plants a pink rubber ball; a few pieces of Lego stuck together, a plastic dinosaur and a wooden block etched with a star:

Emblems of the international, the prehistoric and the celestial, they are buried in one garden plot, auguries of an ideal future, a utopia that could be anywhere or nowhere. How can it grow? (**Schillinger**)

While mending the garden, Dadu also teaches Akash few Bengali words and how to recite numbers in Bengali from one to ten. Ruma's father is well aware of the transiency of the garden he has cultivated and the language lessons he has given to his grandson. He is sure that he is not going to see Akash grow into adulthood, but he can imagine what type of person he would turn out to be when he will grow up:

... occupying this very room, shutting the door as Ruma and Romi had. It was inevitable. And yet he knew that he, too, had turned his back on his parents, by settling in America. In the name of ambition and accomplishment, none of which mattered anymore, he had forsaken them". (**UE51**)

This is probably the fate of an exile and the irony is that the grandfather is helpless to make any changes in the fate of the future generation. Ruma's father has now reached to a stage where goals of life have become immaterial to him and he has become an indifferent witness observing the next generation reliving his own experience.

Until now Ruma had dreaded the very thought that her father has come here with an expectation to settle down with them. She now realizes how wrong she was. Finally, when her father gets ready to go back to his own one room apartment, Ruma requests him to stay, tears rolling down her cheeks. Despite the fact that Ruma's father loves his daughter and his grandson, he clearly announces that he is firm in his decision. The circumstances in his life have forcefully taught him to think in the manner of a hardcore realist. His individualism and yearning for freedom from social responsibilities get reflected in the following words:

He did not want to live in the margins of his daughter's life, in the shadow of her marriage. He didn't want to live again in an enormous house that would only fill with things over the years, as the children grew, all the things he'd recently gotten rid of, all the books and papers and clothes and objects one felt compelled to possess, to save. (**UE 53**)

His love for Akash is one temptation for him to stay with his daughter's family but he knows that with passing of time the boy would forget him. As for Ruma, the shell of her illusion is broken and she is confronted with the actuality that her earlier reservations about her father were groundless for her father had never ever thought of staying with his daughter for rest of his life. Ruma's father realizes how the need for parents of once 'helpless', 'knowing no one else' children dwindles to something 'amorphous' as they grow up. He wants to protect his daughter from many

things, “from the conclusion ... that the entire enterprise of having family, of putting children on this earth, as gratifying as it sometimes felt, was flawed from the start” (UE 54-55). But finds himself helpless and like an existentialist forecasts the fate of his daughter that “her children would become strangers, avoiding her” (UE 54). This is a curse from which perhaps no expatriate can escape.

After the departure of her father, Ruma finds out one more reason why he did not stay with them. She discovers a postcard her father had written to someone on Long Island, a Mrs. Meenakshi Bagchi, the letter remained unposted as he had misplaced it. The letter was composed in Bengali and addressed in English. Ruma could not read it, but it was telling all she needed to know about him and the woman whose glimpses she had watched in one of the videos of her father’s previous tours. Ruma stares at the Bengali script written on the letter which her mother had once tried to teach her when she was a girl, but had failed. They were sentences ... that proved, with more force than the funeral, more force than all the days

since then, that her mother no longer existed” (UE 59). Ruma’s confrontation with her own inability to read Bengali results in a deeper realization of the loss of her mother and resultant sadness and emptiness. Because this incident is at the end of the story, it probably tells us that re/connection with a ‘new mother’ (Mrs. Bagchi) or an old mother tongue seems impossible. At last, Ruma affixes a postage stamp on the postcard written by her father to Mrs. Bagchi so that it could be posted.

Ruma values her freedom more than love for her father and so does her father. She was apprehensive about her father’s arrival, about the possibility of his moving in with her. But she changed her mind when she realized that her father is not a burden but a great help to her. The story does not have a plot in the traditional sense. Lahiri deals with the characters without leaving any of her personal impressions on them and allows them to develop independently. The characters are neither good nor bad, but are self-centered and truly represent ‘just human conditions’. Lahiri presents them without cynicism and makes us love them.

#### References:

1. Lahiri, Jhumpa. *Unaccustomed Earth*. New Delhi: Random House India Pvt. Ltd., 2008.
2. Nityanandam, Indira. *Jhumpa Lahiri: The Tale of the Diaspora*. New Delhi: Creative Books, 2005.
3. *Migration, Assimilation, and Inebriation: Jhumpa Lahiri talks with Bookforum*, April/May, 2008. [http://www.bookforum.com/inprint/015\\_01/2250](http://www.bookforum.com/inprint/015_01/2250) downloaded on 23rd Nov., 2009.
4. Schillinger, Liesl. *American Children*. SUNDAY BOOK REVIEW, April 6, 2008. <http://www.nytimes.com/2008/04/06/books/reviews/Schillinger3-t.html> down loaded on 23rd Nov., 2009.
5. Weingarten, Elyse. *Unaccustomed Earth*. [http://www.egothemag.com/archives/2008/05/unaccustomed\\_ea.htm](http://www.egothemag.com/archives/2008/05/unaccustomed_ea.htm) down loaded on 23rd Nov., 2009.