Chapter 5
‘Unaccustomed Earth’: A Psycholinguistic Study

Unaccustomed Earth is the second short story collection, and third book by Jhumpa Lahiri which is also a winner of Frank O'Connor International Short Story Award 2008. Likewise the other books, it also contributes in exploring the lives of diasporic people, their emotional conflicts, third generation fascination towards first generation, etc. Lahiri has brought change in her writing style in this work. It consists of foremost use of first person narrative. This chapter will evaluate this work in the same light, as done in earlier chapters.

5.1 Lexical Analysis:

5.1.1 Hyphenated words:

Unaccustomed Earth

“a month-long” (3):

Ruma is settled completely in her married life and now thinks about the time, she has spent for her own enjoyment. Then she reminds that it has been around fifteen years since, she has not gone to any place for entertainment or amusement. Her last adventurous journey was fifteen years before. And that too, was a month long. The words have been hyphenated by the writers. These words which carry hyphenation with them show Ruma’s Indian expression. Hyphen separates both the words to express their own weight of meaning. A month long is a long holiday time. And Ruma has not gone to any place since a long time. So, it reflects her subconscious desire to get a long time relief from her busy life.

“living-room floor” (10):
A living room is a place in house, where everybody comes and shares everything as T.V. etc. It is a common sharing place for every member of the house. When Ruma’s father comes, she picks up toys and books of Akash from the living-room floor. This, picking up of items from the floor of living-room, reflects Ruma’s conscious welcome of her father in her house, to really make the room lively for her by having her father nearby. The hyphen shows the real meaning of both the words in Ruma’s life. Lahiri has made a wonderful use of such words.

“Thirty-eight years” (4):

The author has hyphenated the words to catch the reader’s attention. It is a time period almost near the beginning of middle age. And throughout the duration, Ruma’s father never wrote any letter to her. But for the first time, now she gets a postcard from him. This is a time period when a person wishes to have his or her near-ones around him or her. Ruma knows that when she is a child, her father used to support her and now at receiving a letter from her father, her reminding of the fact of ‘thirty-eight’, shows that somewhere around still in her heart, she sees his father as her best support, as she lives only with her child, and her husband is out of station.

“One-sided” (4):

The hyphenated words show the reality of Ruma and her father’s relation. It was from her father’s side only that he feels caring about Ruma. And though Ruma knows that subconsciously, she sees her father as her best support. Still, due to impact of her American bring up, she wants to show that she doesn’t need anyone to support her and she can survive best, alone.

Examples from other stories are given below:
Hell-Heaven

a) round-faced (64) hard-boiled (66)

b) second-grade (63) thirty-seven (65)

A Choice of Accommodation

a) chain-link face (86) blue-green (87)

b) Seventy-fifth (89) forty-two (93)

Only Goodness

a) Good-bye (130) small-town (138)

b) Six-packs (120) twenty-four (132)

Nobody’s Business

a) Straw-coloured (176) built-in (178)

b) I-93(175) three-hale-pinched (191)

Once In a Lifetime

a) Jet-black hair (230) white-caked coats (225)

b) fifteen-minute (224) seventh-grade (230)

Year’s End

a) living-room (253) English-medium (254)

b) forty-two (253) double-height (259)

Going Ashore
Thus, one can see that Lahiri has made good use of ‘HYPHENS’. She not only uses single hyphenated words but also double hyphenated words. Double hyphenation makes the information more prominent. (Davidson 8) Through hyphenated words, she has tried to show the internal mental thoughts and desires of a person for example Ruma.

One can see that Lahiri has also made many words double hyphenated. Though, they are used, in general, without hyphenation, for example ‘matter-of-factly’ and ‘black-and-white’. The combination of hyphens in between and -ly shows author’s American way of writing style. In the same way the phrase black and white has its origin in context of relationship between British and Negro, later on, the Indian also get associated in the category of black. The hyphenated words have the context from Sudha’s ‘black –and-white checkerboard floor’ of the house. Lahiri has used it with hyphenation to show the perfect equivalent balance of black and white people in America and the equal presence of guilt feeling as well as positive response of Sudha towards her brother. The checked flour shows the psychological unrest as well as comfort of Sudha. Lahiri has very well used it to show the equal balance of the black and white people in America. So, she has used the double
hyphenated words, out of two reasons; one as an expression of her characters psychology, at the same time, it reflects her American way of writing.

5.1.2 Blending:

Maroon-bindi (11):

The word comes across us in the context Ruma’s mother’s description. She is a Bengali woman and prefers decorating herself in the typical tradition form. Maroon colour in itself a very deep red and women in India, place bindi in the middle place between the two eyebrows. Red colour is symbolic of a kind of that the women is a married woman and belongs to one man only like goddess.

Tangail Sari (61):

It is a particular type of Bengali Sari. It is very beautiful and preferred to wear on special occasions.

The Readers can observe a shift in Lahiri’s writing. On the contrary of her first short story collection now, she has given less space to blending.

5.1.3 Code-Mixing:

Baba (4): Dida (23):

It is an Indian expression to call your father as Ruma calls her father. In the same way, grandparents is also addressed as Dida, baba, etc. Akash uses this to address for his grandmother, when Ruma asks him if he remembers his grandmother’s cooking. He says that he doesn’t remember Dida, and not even any details about her death. One can see that first Sudha uses the word and then, Akash utters it. Lahiri has shown this to highlight the conscience effort of second generation to keep the third generation in contact with the culture
and tradition of their original mother land. Because in India, every relation carries a particular name with that and with that name, the value of a particular relation is attached. On the contrary, in western countries, one does not find any such value or significance attached to any relation.

Jalabi and Moghlaiparathas: (64)

Usha has been an observer of the growing relationship between her mother and Pranab. She tells us that both of them were acquainted with same things and shops of Jalebi and Moghali paranthas. Both the things are very favourite and famous dishes in India. Lahiri has made this reference to mention us that this is the food which has brought Pranab and Usha’s mother closer. In India, food consist a special value.

Other examples are:

Kaku (61), Da (67), Baudi, Khaki (97), Didi (132), mashi (191) chanchur (264)

Lahiri seems to be very fond of inserting Indian words, names etc. It shows her deep attachment to Indian soil, and culture. Indian words, names look like an inseparable part of her writing. And they play a significant role too.

5.1.4 Compound Words:

Supermarket (13):

It is a place, where all the shops are found in a unified and adjusted manner. Supermarket is a place, where all the household articles are found, of good and named companies. Now days, supermarkets are very much in fashion in metropolitan cities, and rich countries. They are open for both the middle class and high class people. Due to their time to time catchy offers, every family become used to of a particular supermarket. Ruma's
mentioning of supermarket, comes in reference to that particular one only, from where her parents use to purchase things. The use of words shows Lahiri’s American way of writing. Supermarkets are originally part of American culture.

Leftover (61):

It is a main verb+ preposition combination. Usha uses the word to refer to the meal, which her mother gives to Pranab, for the first time to have. It was their last night leftover food. The word ‘left’ means to leave something completely and when we have addition ‘over’, it means that something has been left but not thrown away. It can be taken in use, if possible. And the same is done by Usha’s mother. Some food has been left at their dinner last day and next day, when Pranab comes to their house and seems hungry, she gives that food to him. The word originally is part of American culture. Use of such words shows the mingling of American culture in Indian lives.

Teacup (62):

Pranab had become a very familiar person in Usha’s family. He had come very close to Usha’s mother. Pranab used to smoke and keeps the ashes in a cup. And so, her mother kept that particular cup aside only for this purpose. Usha’s using of the word ‘teacup’ signifies her understanding of the growing relationship between her mother and Pranab. Use of teacup instead of tea, for ashtray, shows the more deepening place of Pranab in the house, and his welcome by Usha’s mother in her life.

Backseat (85):

To sit at the Backseat, means that someone is around us stands for back support. Amit is going with his wife Megan to attend his friend Pam’s wedding. On the way, while driving he realizes the blankness of his backseat. He remembers his two daughters. When a person is
driving, unconsciously he seeks for two things—one a person to share, and second someone to support him and when all unite make a complete package. Amit feels the absence of the second one.

Soapstone (15) rear-view (85) flagstone (87) tripad (87) Peabody (133)
bumblebees (134)

Jhumpa Lahiri has used many compound words. But the special thing, which one found in her use of compound words, is this that they have been used with reason. They are part of American culture Lahiri presents them with a special purpose. They carry hidden meaning with them, things related to the psychology of characters.

5.1.5 Repetition:

As one knows, it is used to highlight the facts or details. Sometimes it shows lack of confidence in the person. It is a very popular habit of Indian people. Repetitions are also use to make the other person believe the thing. But when we find it in a writer’s work, we see that many a times, a word is used repeatedly but into different meanings and contexts.

Assumptions (31):

The word has been used five times in a same paragraph. It emphasizes upon the meaning of the word. Human beings are in a habit of giving value to their preconceived notions, especially Indians. They are more into assumption of everything. Ruma says that it was her father’s assumption only, which gave him sudden shock, by going completely in an opposite direction to his positive direction. She emphasizes upon this habit of assuming, which mostly proves wrong. Her father has assumed that his wife’s surgery will be a miner one and she will get well soon, and many other such things. But all went in vein. Somewhere
around she wants to say that a person should be more practical especially about certain things like relationships, in life.

Thanksgiving (78, 79, 98):

Pranab and Deborah arranged a thanksgiving party to all their known’s. After their marriage, they get so much engrossed in their lives and settling up that they cannot keep in contact with all their known ones. So, to get reunite they think of this thanksgiving party. Thanksgiving means to show some kind of gratitude and respect to the persons who have given support or help to us. But one comes across the irony of this thanksgiving party that though the party have been given to make a reunion, but Usha’s parents could not feel comfortable with Pranab and Deborah, in the party. They could not reunite themselves fully to them, neither physically or mentally. The term is a part of christens as well as American culture. But the use of term, reflects the gap of understanding of meaning and the word, prevailed in American society In America the society is more into bringing things in practice, without even understanding of the essence of that thing. And this becomes quite visible in Pranab and Deborah’s party.

I did work hard. (140) Not like that (143) A job (151) snob (155)

Through Lahiri’s use of repetition, we come across to know different features of her characters. All their anger, frustration, adamentation come through their constantly repeating things. The repeated use of words like ‘job’, snow also presents the hypocrisy of Americanised society, which thinks itself very modern, stylish and of high standard. Lahiri has presented the reality of that culture very well through the device of repetition.

5.1.6 Negation:
“None of them had the energy to visit any sights in Bangkok during their layover, sleeping instead in the hotel provided by the airline.” (8)

Ruma recalls the time, when her parents has arrived to New York for the first time. She memorises that though her mother was very fond of visiting places but they both got so much tired that they couldn’t prepare themselves to go out. And instead they choose to sleep and take rest. In Ruma’s ‘None’, comes out the complete family sense of her. It also shows her deep understanding of her family.

“No matter how they went, those trips to India were always epic, and he still recalled the anxiety they provoked in him, having to pack so many luggage and getting it all to the airport,” (8)

In this sentence, negation shows, Ruma’s excitement about telling further details related to her parents’ journey, instead of how they used to go. It shows the psychology of second generation, Indians living in America Indians living in America. They feel amused by all such details, knowing about their ancestors and all that. But a kind of detachment can be over serve in them they love their past but are busier in adjusting themselves in present situation in America.

“No, but I can tell.” (80)

Deborah tells Usha that Deborah’s brother thinks that she is cute and when Usha asks, whether he has told this to her. She gives a very casual “No” and continues. Here negation shows that she wants to drag her attention on the information, in place of the way how it has been conveyed. It shows Deborah’s intelligence, to mould the way.

“No profound life change, apart from his parents sending him to Lang ford.” (93)
Amit recalls that in his life, perhaps, the first change was his parent’s sending him to Langford. And now this is for a change that he has come to attend the wedding of his friend Pam. But the beginning of sentence with ‘No’ looks as if it is almost a menial kind of change in his life. It doesn’t matter much for him.

Other examples are:

“No, he told the caller” (183)

“No” (180)

“No, Silly,” Sang said.... (185)

“NOTHING,” you replied, and I took it personally that nothing had inspired you.” (237)

The reader can find negation comes in lives of Lahiri’s characters when then either recalls their past time or suddenly gets frustrated over things. It comes in their lives at certain points. It finds expression of regret of things or to show a casual denial over things. It doesn’t comes out in form of a strong opposition.

5.1.7 Vocatives:

“Answer me when I talk to you Akash. Get up, let’s go.” (11)

Ruma asks her son Akash to get up and be ready to receive his grandparent. In this sentence, her anger is clearly visible. She is becoming little angry as Akash has disarranged the living room. And her father has arrived and so she gets a little annoyed that Akash is not paying heed to her talks.

“Akash is that you? Her father called out in mock bewilderment, in English.” (11)
It is an Indian style to talk to a person. Even though the person is visible to us, still we prefer asking him or her about his or her presence. When Ruma’s father comes inside, he asks Akash. Moreover, here, his way of asking reflects some kind of surprise to see Akash that he has grown so much. Ruma’s father has come to visit her after a long time. And it has been generalised that grandparents have a special kind of affection for their grandchildren. Moreover, it shows her father’s attempt to make Akash interactive with him.

“Amit Sarkar, right?” (102)

“Meagan, it is Tim.” (102)

Amit calls Meagan to meet her with Pam’s father. He introduces both of them to each other. Amit’s addressing of his wife show’s his Americanised way of life. He gives Meagan her own individuality. He attributes equal respect to her. His ways shows his politeness towards his wife and a kind of self-asking to meet the person and have an interaction with him.

“Oh .Dr. Sarkar, I’m impressed.” (103)

“I’ m sorry, Meg. (120)

“Now, Rahul. You have to get dressed and go now.” (172)

“For the millionth time, I’m not calling you Freddy,” (185)

In Lahiri’s Unaccustomed Earth vocatives have been used to present the individuality of Characters. Mostly Vocatives have been used by Lahiri to express elder people’s affection towards young people or to their grandchildren.

Lahiri makes a best use of vocatives. Her use of Vocatives presents the gap, between Indian and American culture. In India, it is the person his or her identity which is more
important, on the contrary, in America, it’s the facts and details which carry more significance. And that’s why, when Ruma calls Akash, the name comes later and the statement comes first, while when her father calls Akash, he first calls his name and then asks him. To bring name first, shows the intimacy that exists between relations.

5.1.8 Interjections:

“Hey, don’t walk on my bed with your shoes on, her father said suddenly to Akash, who had gotten onto the bed and was walking with large, deliberate steps around the bedcover.” (15)

Ruma’s father has arrived at home. And his young grandson Akash comes on the bed sheet without leaving his footwear’s and starts walking with them on the bed sheet. Seeing he, with the shoes, a sudden expression of “Hey” comes out from Ruma’s father it is full of sudden surprise, not full of joy, but that I unwelcome. It comes out as his reaction to a suddenly happened, unexpected thing.

Other examples are:

“Hi,” Akash said, without enthusiasm.” (25)

‘Hi’, ‘Hello’ are common interactive terms. But now, they have become like a convention and have lost their sense. They have become just a part of our habits. Akash receives a call from his father but he gives a very interesting reply to him. It shows children’s psychology that they need to get made or engross in chat otherwise, if they don’t have mood, they don’t get into talk.

“Oh, I was up before five.” (32)
Ruma asks his father when he got up. He gives a sudden expression ‘Oh’. As he was busy in preparing breakfast for Akash, a sudden enquiry about his waking up, took him a second time to talk about himself. This ‘Oh’ shows distance between switching over of one topic to another. And when Ruma and her father were talking about Akash, it took him a second’s time to come on another topic.

“Oh. Dr. Sarkar, I’m impressed.” (103)

When Ted asks Megan about her meeting with Amit, She replies that they met at Med School. The fact of meeting at med school influences him very much and he just utters ‘Oh’. It shows being under influence and then even tells Amit that he is very much impressed by this meeting. To meet at a medical school generally influence people. Other examples are:

“Hey, she said, walking up to he, hugging him, tough initially his long arms remained at his side.” (150)

“Hi, Didi, he said when she opened the door, still using the traditional term of respect their parents had taught him.” (161)

“Oh, Hi, Sang would say, sitting at the imitation—walnut kitchen table rolling her eyes, coin-coloured eyes that were sometimes green.” (174)

“Um—yeah.” (204)

Like vocatives, Interjections also presents the cultural gap between India and America. In America, One can find that interjection are used just as a part of conversation they don’t carry any sense. While in India, they carry the deep emotions of human heart. Lahiri has wonderfully projected this gap through interjections. Through Akash Lahiri reflects the psychology of the hybrid generation. For them the knowledge of the terms of
their original root culture is sufficient. They don’t feel any need to indulge in them bring them in behaviour. It shows their growing detachment from their roots.

5.1.9 Exclamation:

“And Neel! Akash cried out, pointing to the sky.” (45)

Ruma’s father is preparing for gardening, Akash comes there and begins playing with a miniature plastic dinoouser. Ruma’s father asks him about the colour of it, then first takes the name ‘Red’ and then later also tells ‘Lal’ in Bengali. He becomes excited to show his knowledge of Bengali words and so, he exclaims “neel!” indicating towards the sky. This exclamation mark shows Akash’ self-amusement in having knowledge Bengali words. He feels very happy to show his knowledge.

“He appeared without warning, never phoning beforehand but simply knocking on the way people did in Calcutta and calling out Baudi!” (63)

“Baudi” is an expression which is used for big brother’s wife in Bengal. Here the expression reflects Pranab’s excitement and pleasure to meet Usha’s mother. He arrives at Usha’s house without any previous notice. But in place of feeling hesitation, he calls Usha’s mother with a joy, it shows the growing closeness of their relationship. Lahiri has shown it through exclamation. Other examples are:

“Hey, Hema, you forgot this!” (227)

“First class!” my mother exclaimed, with an intake of breath. (233)

“I was stunned, and envious—half a year without school!” (240)

“Oh, Hema!” She cried out,” (243)
One can see that Lahiri has used a very less number of exclamations, on the contrary has preferred interjections. It shows that now she is more into presenting American culture. In America, people are more practical and logical. They don’t carry the equal burden of emotions and feelings like Indians with them. And this psychology comes out through their much of Interjection than exclamation. Lahiri has used the word ‘Baudi!’ many a times She wants to emphasize upon the fact that previously, out of need Pranab made the relation but how later on, after getting completely assimilated in American culture, he lose the value so such exclamations.

5.1.10 Use of But:

“But there was never a sense of her father’s presence in those places.” (4)

Ruma receives a postcard from her father. The postcard carries the description of different places, which her father has visited. Ruma compares this letter with those of her parents. This ‘But’ shows the difference between the letters. Previously, they used to carry the whole account of her parents' journey, and now it is just full of information and a kind of formality. Thus ‘But’ shows Ruma’s realization of growing gap between her and her father.

“But Ruma disagreed.” (6)

Before Ruma’s father’s arrival, Ruma and Adam converse about keeping her father at home. Adam says that it will be very useful for her, but she refuses. She takes her father’s staying with her as her responsibility. ‘But’, here, shows Ruma’s opposition to her husband’s advice. She doesn’t agree with that. Through the use of ‘but’ Lahiri shows the American life, where husband and wife share equal weight in their views.

“But he didn’t object to the idea of her father living with them.” (7)
Here ‘but’ shows that Adam is a very open kind of person and also a very genuine one. He makes Ruma understand that her father is contended alone. At the same time, he is happy to see him living with them. In this example, ‘But’ presents a positive attitude of Adam to all situations.

“But her father didn’t mind.” (12)

Ruma is very lenient to teach Bengali to her on. And she remembers the time, of her own. Her mother was very strict to teach her Bengali and on the contrary her father did not pay heed to that. This ‘but’ shows Ruma’s understanding of her father’s tendency. Later on, too we find him more absorbed in his personal life.

Other examples are:

“But now I would find her in the kitchen, rolling out dough for lunches, which she normally made only on Sundays for my father and me, ...” (63)

“But, most important, in the beginning he was totally dependent on her, needing her for those months in a way my father never did in the whole history of their marriage.” (67)

“But Amit had decided to splurge on the Chadwick Inn, which was slightly removed from campus, and offered a pool, a tennis court... “(85)

“But later that evening, finding her upstairs where she was wrapping gifts in her room, he seemed to have perked up.” (141)

Lahiri has presented a good number of examples of ‘but’. It presents America’s psychology. They are more into giving logics to the things. They don’t accept the things straight and in an easy way. They put an argumentation and present logic and then accept the things.
5.2 Graphological Features:

5.2.1 Capitalization:

Lahiri has used three types of Capitalization:-

- For beginning the story.
- In proper names.
- In abbreviations.

Lahiri has used capitalization in the beginning of stories. She has just made the first letter capital and bold as well, just to make the reader mark the beginning of story. She has made a simple use of capitalization in the beginning.

Examples are the following:

“After her mother’s death, Ruma’s father retired from the pharmaceutical company where he had worked for many decades and began travelling in Europe, a continent he’d never seen.” (3)

“Pranab Chkroborty wasn’t technically my father’s younger brother.” (60)

“From the outside the hotel looked promising, like an old ski lodge in the mountains: chocolate brown siding, a steeply pitched roof, rod trim around the windows.” (84)

“It was Sudha who’d introduced Rahul to alcohol, one weekend he come to visit her at Penn—to his first drink from a keg and then, the next morning in the dining hall, his first cup of coffee.” (128)

“Every so often a man called for Sang, wanting to marry her.” (174)
“I had seen before, too many times to count, but a farewell that my family threw for yours, at our house in Inman square, is when I begin to recall your presence in my life.” (223)

“I did not attend my father’s wedding.” (254)

“Again she’d lied about what had brought her to Rome.” (294)

Lahiri has capitalized the captions year, festival etc. But she has not made a much use of it.

DOMPELL (11)           BUNCH (121)
WHITES ONLY (135)       X-MAS (278)

Lahiri has made an excessive use of Capitalization abbreviated words. It shows her American sense and way of living. She uses short forms as indicators. It is very common in America.

TV (15)                 PBS (15)             MBA (25)
OED (81)                L.A. (102)         IUD (113)
MIT (62)                LSE (133)          U (77)
LSE (133)               NGO (133)

One can find a special thing in use of Capitalization in *Unaccustomed Earth* and that is, now Lahiri has much focused upon adverbial of time ‘After’, ‘From’, ‘Ever’, ‘Again’. It reflects her own Americanised psychology of giving value to time.

**5.2.2 Italicization:**
Jhumpa Lahiri has italicized Indian words, phrases, names of books and newspapers, French words and phrases. She has highlighted them by making them italicized. It has been defined as:

So one can go through them in four categories:-

- Indian words and phrases
- Names of Books
- Names of newspapers, magazines, periodicals eye.
- French words and phrases
- Others- (serials’ name, colour’s name, musical instruments, names of paintings, Hotel’s name, etc.


**COLOURS:-**

*lal* (44) *neel* (45)

**SOUND:-**

*thwack* (86)

**SERIAL’S NAME:-**

PAINTINGS NAME:-

*L’ombradella sera* (331)

If one concludes, Lahiri’s use of italicization, one finds that she has less italicized Indian words. Then she has italicized the names of books, which are very popular. Like the Indian words, she has less italicized and borrowed Latin words. But, one finds that Lahiri making a good number of serial’s italicised, which is generally not find. It preserves her Indian spirit—love of narrative and so, she is also a very imaginative person too, and who can easily understand people’s life by entering in it through imagination. It reflects her own literary, cultural and social knowledge.

5.2.3 Dots:

Dots or ellipsis shows gap of meaning, loss of constancy. Page no’s of dots or ellipsis are given below:

41, 94, 131, 168, 178, 180, 199, 207, 240, 311,

The different thing about using dots in *Unaccustomed Earth* is this, that Lahore has used it nine times in the beginning of the page and twice at the end of the page. She has not used them in between the paragraph or page. Most the time dots has shown shift, from one person’s detail to another for example on page 18 and 41. On page 94, dots shows Amit’s loss of memory of his daughter, while he is driving the car. At page no. 131, dots show the vacation gap between the meeting of Sudha and Rahul. Dots at Page no 168 reflect the shift from one character to another, from Sudha to Rahul. Sudha and Roger are talking about watching movie and after the dots we have a statement from Rahul promising her. In the same way at page no 178 and 199 also dots shows the shift of reference from Paul to Sang
and from Deirdre to Sang. But this time they also show the gap between two incidents. The first one is Deirdre’s talk with Paul and the second is Sang’s arrival.

5.2.4 Dash:

“He never went anywhere interesting—usually towns in the Northwest or Canada where there was nothing special for her and Akash to do.” (5)

The sentence has the reference about Ruma’s husband. Her husband lives far from them. Lahiri has put the emphasis on the detail that her husband use to work on a place where there was nothing to do for Ruma and Akash. She has brought out the American psychology of giving important to work than family. Family comes on second position after the work and occupation.

“She’d changed, too—she was less patient, quicker to say no instead of reasoning with him.” (10)

Ruma is pregnant and slowly, it makes changes in her everything, in her body as well as in her mind. Along with grossing pregnancy, changes also starts covering her. The dash reflects the change in her behaviour. The dash shows the space for things which has come in between and has changed her behaviour towards Akash.

More examples are given below:

“I’ll call you—the girls would love that.” (75)

“He couldn’t imagine sending his daughters to hang ford—couldn’t imagine letting go of them as his parents had let go of him.” (86)
“It was Sudha who’d introduced Rahul to alcohol, one weekend he come to visit her at Penn—to his first drink from a Keg and then, the next morning in the dining hall, his first cup of coffee.” (120)

“I asked how long you would be staying with us—a week?” (229)

“It was clear to me that he had prepared himself for my outrage—harsh words, accusations, the slamming down of the phone.” (254)

Lahiri has used dash with a specific purpose of giving importance to the afterthought, by a dash. She has separated the semantic detail by putting it after the dash.

5.2.5 Colon

“It would mean an end to the family she’d created on her own: herself and Adam and Akashi, and the second child that would come in January, convinced just before the move.” (7)

The colon here expresses the full details of preceded sentences. Rumi feels her father’s entrance in her home as a responsibility for her. She thinks that her own made personal life would get ruined. And the sentence after the colon explains what does she means by ‘family’. For her, her family consists only her, her husband and her children. It shows her American way of living, where there is in place for parents in Homes. It also presents her American psychology.

“The house had been built in 1959, designed and originally owned by an architect, and Rumi and Adam were filling it slowly with furniture from that period: simple expensive sofas covered with muted shades of wool, long, low bookcases on outwardly turned feet.” (14)
The colon here stands for the gap in tie or time space from the construction of the building to the present time. The sentence, after the colon fills the gap in meaning. It describes the articles of the furniture, about which, there is a mention in the sentence before the colon. But the image of furniture, reminds us of an image from old Indian houses, full of big rooms and they too from heavy furniture. It reflects Ruma’s Indian sense.

Some more examples are the following:

“Instead they welcomed him to our meals and opened up our apartment to him at any time, and soon it was there he went between classes and his days off, always leaving behind some vestige of himself: a nearly finished pack of cigarettes, a newspaper, a piece of mail he had not bother to open, a sweater he had taken off and forgotten in the course of his stay.” (62)

“From the outside the hotel looked promising, like an old ski lodge in the mountains: chocolate brown siding, a steeply pitched roof, red trim around the windows.” (84)

“The idea excess, of being out of control, didn’t appeal to Sudha. Competence: this was the trait that fundamentally defined her.” (129)

“Amit anticipated only a continuation of the things he knew: Megan, his job, life in New York, the girls.” (104)

“His excuse to these men, her rebuttal to their offers to wine and dine her, was always the white lie: She was busy at the moment with classes, its being Harvard and all.” (175)

5.2.6 Semi-colon:
“She knew her father did not need taking care of, and yet this very fact caused her to feel guilty; in India, there would have been no question of his not moving in with her.” (6)

The semi-colon here shows gap in meaning and also gap in cultural understanding of Ruma. Ruma knows that her father can live and adjust alone, still this fact causes her tension because at one place she doesn’t want her father to come and become her responsibility and at another hand her father behaving exactly the same way, feels her bad. Because it is Ruma who subconsciously, needs her father’s support. The semi-colon here reflects Ruma’s Indian tendency towards things.

Other examples are:

“According to the story he liked to recall often, my mother invited him to accompany us back to our apartment that very afternoon and prepared tea for the two of them; then, after learning that he had not a proper Bengali meal in more than three months, she served him the leftover curried mackerel and rice that we had eaten for dinner the night before.” (61)

“In spite of this the room was dark; even with the curtains to the balcony drawn apart, all the lights needed to be turned on.” (85)

“Toys and other gifts accumulated in the crib he would eventually use; her favourite was a stuffed white rabbit that played a tune if a key at its throat was turned.” (135)

“He felt himself go crimson; it was the nightmare he had been having for months before the exam.” (182)

“At the time her words had not soothed me; I could imagine nothing worse than the moments my mother no longer drew air in and out of her lungs, no longer took us through her weary eyes.” (268)
5.2.7 Comma:

“Each time, she kept the print out of his flight information behind a magnet on the door of the refrigerator, and on the days he was scheduled to fly she watched the news, to make sure there hadn’t been a plane crash anywhere in the world.” (3)

In the sentence, the comma has been used thrice. It combines three details. First that Ruma used to keep her father’s flight information printout on the door of the refrigerator. Second, on the day of his flight, she used to watch news and third the news which she used to notice. All the things are somewhere around related to Ruma’s father’s tour trip. They all are concerned with Ruma’s father. But as they all are three different things, so at the sometime, commas are joining them as well as parting them.

“Ruma feared that her father would become a responsibility an added demand, continuously present in a way she was no longer used to. “ (7)

In the sentence both the commas look like having been used by the writer in place of brackets. They cover an additional piece of demand. Perhaps, Lahiri doesn’t want to highlight the phrase “an added demand. She simply has written it. The commas separate the phrase. The phrase covered with commas, seems as a tag to Ruma’s father and Ruma’s idea about him.

More illustrations are:

“After the turkey, smaller forks were distributed and orders were taken for three different kinds of pie, written on small pads by Deborah’s sisters, ad if they were waitresses. “ (79)

“He stood up and went into the bathroom, to shave and to shower.” (89)
“He’d pronounced both beverages revolting, preferring Schnapps to the beer and emptying a dozen packets of sugar in his coffee cup.” (128)

“I had seen you before, too many times to count, but a farewell that my family threw for yours, at our house in Inn-man Square, is when I begin to recall your presence in my life.” (223)

“I was roused from sleep by a fist pounding on my door, followed by the voice of one of my hall mates saying my last name.” (254)

“In spite of the hundreds of things she might be doing or seeing in the city, until one o’ clock each day she maintained this routine.” (299)

5.2.8 Quotation Marks:

Lahiri has made excessive use of Quotation marks in *Unaccustomed Earth*. Examples are as follows:-

“Answer me when I talk to you, Akash. Get up, let’s go.” (11)

“These Americans are learning equation I knew at Usha’s age.” He would complain.” (65)

“It is not worth it, for just two nights,” Megan said.” (81)

“Better to be up front about these things at the start,” Roger had told Sudha in his kind but firm way, and she took this as another sign of his responsible nature, his vigilance towards their life together.” (151)

Through the example one can understand that Lahiri wants to bring more and more things in to reader’s notice. Her quoted sentences catch the attention very quickly. By
presenting so many direct sentences, Lahiri seems to be an objective presenter of things. Every sentence looks like a given detail or presentation of facts.

5.2.9 Question Marks:

Jhumpa Lahiri has used question marks in Questions as well as also in simple sentences. It looks as a peculiar part of her style. Examples are as follows:-

Adam planted all this?” (16)

“Dadu, outside?” (32)

“Somewhere I could dash out and buy something else while you get ready?” (92)

“Trip to the liquor store? he suggested, sitting on top of the bed, crushing some wrapping paper she’d enrolled. “(131)

“For me?” (183)

“You her husband?” (213)

“Two?” (229)

If one goes for an overall graphological analysis of Unaccustomed Earth, one can see that Lahiri has less used capitalization and has made an excess use of Italicization to highlight the things. She has made much space. The reader can see that on the contrary commas have been given excess space. Dashes, colon and semi-colon occupy equal space. It shows that now, Lahiri has become more professional in the usage of punctuation marks. Dash provides importance to afterthought. Colon and semi colon provides space to the reader to peep into and search out the jewel of meaning. The quotation mark reflects American way of thinking that everything is a fact or statement. Question marks show American tendency of always raising questions, providing logic and not accepting the things in a simple way.
5.3 Syntactic Features:

In Syntactic analysis, we study the syntax of a text. A study of the structure of sentences and their types etc. is made.

5.3.1 Wh- Type Questions:

They follow a certain pattern. Such questions need full answers. They are used to seek fresh information.

“Why does Dadu take his shoes off?” Akash asked Ruma. (13)

Ruma’s father has arrived home to stay for some time with Ruma and Akash. Ruma’s father is a person who keeps on going on tour. So, when he arrives home, as a grandparent, he is very much welcomed by Akash. Akash is very much curious about him. He keeps a keen observation upon all his shoes before entering the living room, it seems a different thing to him. Akash’s enquiry reflects tendency of third generation Indian’s point of view and thoughts. Though, they don’t want to inherit anything from first generation, still they are always very curious and attentive about their culture habits.

“Why didn’t you choose a house closer by?” (35)

Ruma tells her father about the distance from their house to Adam’s working place, knowing the distance, he asks her that “why didn’t she buy a house nearby?” The question shows her father’s concern about their distant lives. Moreover, the question also appears as an advice that she would have bought a house nearby. It would have been very comfortable for them. The question reflects the elderly advice; concerning about the comfort of their children. In the background, he is also afraid of the distance between Ruma and her husband. He doesn’t want Ruma to suffer like her mother from isolation.
Other examples are:

“What do you mean?” (87)

“What are you talking about?” (91)

“Why do you need another master’s degree?” He sounded distressed, and also disapproving.” (132)

“Which?” (163)

5.3.2 Yes-No Questions:

“Was there traffic?”

“No. It was all here.” (16)

When Ruma’s father arrives home, she asks him that how much time he took. And “Was there traffic?” Her father answers her in a very light way. Her way of answer shows his father concern to Ruma so that she may not take any tension. The same way, Ruma’s questions also shows that she is very attached to her father and wishes him to be safe all the time. Moreover, the reply shows that her father wants her to switch on the same another talk leaving it aside.

“Adam planted all this? Her father asked, taking in the garden that was visible through the kitchen window, mentioning Adam for the first time.”

Ruma’s father seems very much interested in gardening. When he observes Ruma’s garden, her finds some pretty plants and enquires, who has planted them. In reply to the question, Ruma gives a very straightforward answer. It shows that Ruma is not interested on
gardening at one hand. On the other hand, the answer reflects her American life style—to be very precise and exact about giving information.

“He told you?”

“No, but I can tell.” (80)

“Did you ever have sex with her?”

“No” (125“Didn’t you drink in college?”

“No like that, Sudha repeated.” (143)

“Can’t you ask him not to drink too much that day?” her mother asked.

“No, Sudha said, pushing back her chair and standing up.” (156)

The use of Wh- questions and Yes- No questions she has shown the American tendency of asking exact detail and information. Through these devices, Lahiri has portrayed American psychology very well.

5.3.3 Very Short Sentences:

She nodded. (51)

One day, Ruma’s father talks her about taking care of her plants. He says that this year is not fruitful for the hydrangea. In reply, she simply nods in affirmation. The first reason of her positive node is that she doesn’t know about gardening so she cannot reason-on about it and second, she doesn’t want to continue the topic.

It was inevitable. (51)

The sentence stands for background description. Ruma’s father is sleeping near his grandson and seeing him, he thinks that he cannot watch his grandson growing, maturing, and
reaching to his middle age and then old age. Ruma’s father becomes sad thinking about his own death and says that it is inevitable. One day he has to die. It is an immortal truth of life.

Other illustrations are:

“You do?” (105) “Hide what?” (131) “He struggled.” (152)

5.3.4 Very Long Sentences:

“His wife, who had been most excited to see the floating market, slept even through dinner, for he remembered a meal in the hotel with only Romi and Ruma, in a solarium overlooking a garden, tasting the spiciest food he’d ever had in his life as mosquitoes swarmed angrily behind his children’s faces.” (8)

The sentence narrates the whole time span after Ruma’s parent’s arrival to Bangkok. The whole time has been condensed to one sentence. All the memories of that time has been made shrink. In the sentence, Lahiri describes that though Ruma’s mother was very fond of visiting places but due to travelling, she used to, become very tired and, preferred sleeping. And at such time, Ruma’s father had to take meal alone with these children and that too become memorable with the excess presence of mosquitoes.

“My parents and I had lived in Central Square for three years prior to that day; before that, we lived in Berlin, where I was born and where my father had finished his training in microbiology before accepting Berlin my mother and father had lived in India, where they were strangers to each other, and where their marriage had been arranged.” (61)

The sentence looks like a narrative story. Usha narrates this story, after Pranab’s entry in their lives. Usha recalls the time of her parents’ meeting with each other. The whole sentence is about how her parents would have met each-other and got married. The whole sentence appears as Usha’s distant romantic image about her parent’s meeting.
Other examples are:

“Now that he had retired he spent his days volunteering for the Democratic Party in Pennsylvania work he could do from his computer at home, and this, in addition to his trips, was enough to keep him occupied.” (30)

“So did not tell Deborah that a few weeks after Pranab Kaku’s wedding, while I was at a Girl Scout meeting and my father was at work, she had gone through the house, gathering up all the safety pins that lurked in drawers and tins, and adding them to the few fastened to her bracelets.” (82)

“She clipped the ribbon with scissors and stuffed the whole thing into the garbage, surprised at how easily it fit, thinking of the husband who no longer trusted her, of the son whose cry now interrupted her, of the fledging family that had cracked open that morning, as typical and as terrifying as any other.” (173)

“For years, my mother talked about how, when the party ended, your father made countless trips to drive people home, taking one couple as far as Braintree, claim is that it was no trouble, that this was his last opportunity to drive the car.” (225)

5.3.5 Use of Synda ‘AND’:

“And you? Have found work in this new place?” (36)

Ruma’s father is talking her about the Adam’s office from their house, in between Ruma gives a reply. Then again he asks her about doing job. And so, he used ‘And’ to begin his sentence. Using ‘And’ shows topic, that he wants to continue over that topic, though now switch over from Adam to Ruma.

“And you stuck with them all day, or do you have time on your own?” (39)
Ruma asks her father about his tour group. Then he describes them. But coming straight on her father she asks ‘and you’. The word ‘And’ here has been used to focus upon Ruma’s father only, as Ruma is mainly concerned with her father only. She exactly wants to know about her father’s activities.

More examples are:

“And so my parents told Pranab Kaku nothing about how his parents had berated them and blamed them, and threatened to disown. Pranab Kaku knows only that they had refused to give him their blessing.” (72)

“And when the girls were born, expensive gifts arrived, Europeans dresses and cashmere blankets for their strollers.” (100)

“And after all these years, Amit felt both quietly elated and solicitous, as contact from Pam and the Burdens had always made him feel, causing him to set aside whatever it was that he was doing and pay his full attention.” (100)

“And yet she could not forgive herself. Even as an adult, she wished only that she could not forgive herself. Even as an adult, she wished only that she could go back and change things: the uniquely things she’d worn, the insecurity she’d felt, all the innocent mistakes she’d made.” (137)

5.3.6 Fronting:

“And after all these years, Amit felt both quietly elated and solicitous, as contact from Pam and the Burdens had always made him feel, causing him to set aside whatever it was that he was doing and pay his full attention.” (100)

“The phrase ‘after her mother’s death;’ has been fronted in this sentence, which is an example of adverbial fronting. It points out the specific circumstances due to which Ruma
has to take the responsibility of carving her father. Lahiri has used this to give focus upon the Indian sense of responsibility, presented in the second generation people, though living in America, for from their mother land.

“For the entirely of their stay they kept the curtains open to that view, making love sideways on the bed as they faced it, waking to it the morning, the effect being as if the whole room, and the bed, and they themselves, were somehow afloat on the sea.” (87)

The fronted phrase ‘for entirely of their stay’, points out the complete time gap, which Amit and Megan spend in a hotel’s room. It is an example of prepositional fronting. For stands for the whole amount of days, which they spent viewing the sea. All the time they kept the curtains open, whatever they were doing, that was not so important than their view of the sea. Lahiri has presented the id of both the characters through the fronting. Sea is a place, where no one can go on midst and feeling themselves in midst, shows their desire to spent time all alone with each other, leaving the crowd of world at one side.

Some illustrations are the following:

“At the end of the summer, Sudha went to war land to help him pack, but when she got there she saw that there was nothing left for her to do.” (130)

“While she was there, the phone rang, another person replying to the ad, but by then she had handed over her deposits.” (178)

“After we called my grandparents from Massachusetts to tell them my mother was dead, they had held on to the hope that it was only a matter of time, and that she would board a plane and walk through the door once again.” (253)

“In the long hallway of Giovanna’s apartment she saw the answering machine blinking.” (302)
Though, Lahiri has not made an abundant use of Fronting. But all of them are very good representation of American psychology. They all are examples of either prepositional fronting or adverbial fronting which is used to locate exact time and place of things and situation. It shows American psychology of seeking for exact information.

Along with all such devices, one can see Lahiri using short forms of verbs as he’d, hadn’t, she’d, wasn’t, needn’t, couldn’t etc. It shows her Americanized way of writing, as Americans are in a habit of using short forms of verbs to save time. In Unaccustomed Earth Lahiri has along presented a letter conversation.

“Dear Didi,

I hope this is you. First, I want to say that I’m sorry. For everything. I know I screwed up, but things are better now. I have a job at a restaurant, as a line cook. I discovered that I really like cooking. Nothing fancy, but I’ve gotten really good at omelettes. Also, I’m writing another play. I showed it to someone I met here, a guy who’s directed something at Syracuse, and he said it still needs work but that I should stick with it! I’m living with Elena—remember her? We got back together and I convinced her to come up here. Crystals in fifth grade and Elena got a job doing human resources at the university. Think what you will about Elena, but she got me to start rehab. So like I said, things are better. Anyway, I’m sorry for everything and I hope you (and Roger), can forgive me for being a jerk at your wedding. I really am happy for you guys. And I’d like to come to London and see you, if that’s okay. I’ve saved up money and I’ll have a little time off from the restaurant this summer. I’m assuming you won’t mention any of this to our parents.”(160)

“Dear Rahul, Yes, it’s me. I’ve had a baby, a boy named Neel. He’s ten months old, and I want you to meet him.”(161)
It reminds us of old Indian tradition of writing letters for expressing things. It shows her own psychological attachment to her original roots, its old customs and traditions. Handwritten letters express emotions in a better way than any other thong. They carry very core of a person’s emotion. Lahiri has presented through the letter the psychic representation of her characters. Sudha and Rahul though write the letter, but not an Indian style-long letters beginning with respected words. Their choice of way of expression is Indian but the style is Americanised—short, compact letter with direct address and full of essential details. It shows the psychological movement of second generation from Indian to American society.

Jhumpa Lahiri has also given much focus upon the dresses, colours and food. And all these things, present a human’s psychology in the best way. For example at one hand Usha’s mother’s wearing of Tangail sari and typical Indian make up “wearing the red and white bangles”, “a thick stem of vermillion powder in the centre parting of her hair”, shows her attempt of sustaining her Indianness in an foreign land. While on the other hand, Usha’s leaving of ‘shalwar kameez’ and wearing of ‘jeans and sneakers’ shows IIIrd. Indian’s psychology of becoming a complete part of acculturation. Lahiri has presented details of food also, with a significant reason. Food is the basic need of every person and Lahiri has focused upon the generation and maturity of relations due to food. It is the food only, which brings Usha’s mother and Pranab Kaku close. It highlights the significance of food in human life.

She has used the colour adjectives very much, like “brown cotton pants and a sky-blue polo shirt, and a pair of white leather sneakers.” (11)Dime-sized maroon bindi (11), the red and white bangles (61), Blue-green ocean (87), navy-blue blazer (184), Yellow-and-ochre (184)

All the colours, which are examples of Type frequency, remind us of colourful India and presence of them in America shows the psychology of Indian to retain their Indianness in
a different country too. It shows that though her characters have become part of another culture and trying hard to establish them there, still the umbilical cord of their Indian sensibility has not yet disappeared. Lahiri seems to be very fond of very small and very long sentences.

All the above explored things, like letter writing, descriptions of colourful Indian traditions, states Lahiri’s comprehension process. As a child, she must have first watch her mother in that colourful attire, then, a routine observation of her mother, would have helped her in comprehending the dealing of relationships, by Indian people. For example writing letters, is one of such tradition in India.

Lahiri has also given names of places like France, Holland, Italy, Calcutta, Masschusets, Los Angeles etc, which shows her own graphological knowledge of these places as well as it shows her own interest in exploring informations about different cultures and tradition. Lahiri has also portrayed colours to show the psychology.

The study of this work concludes that a distinct change in Lahiri’s writing has been found. Unlike Interpreter of Maladies Lahiri has been located, highlighting the facts and reasoning with them in Unaccustomed Earth. She acts like a narrator or viewer of things. As Skinner’s Behaviourist theory suggests that a person’s behaviour is controlled by stimulus-response-feedback-reinforcement process. And, therefore Lahiri’s language behaviour is also a result of her acquisition process. (Passos 23)

Production of Long sentences, indicates the presence of NLM (Native Language Magnet Model. Even though Lahiri is trying to keep herself at stretch on being an American, still that fascination towards mother tongue never fades away. Bengali language consists of
long sentences. Bruner has suggested the term ‘LASS’ (Language Acquisition Support System), which refers to the child’s journey towards adulthood and the culture in which they are born.

The title *Unaccustomed Earth* becomes part of Semiotics in this work. It is a metaphorical image for a dwelling place, about which the resident is unknown. The dweller feels unable to set an emotional tie with that place. The person feels that strangeness, detachment in that place. The choice of title suggests Lahiri’s own struggle to feel herself a part of American society. In one of her interview, she has said that she does not feel herself, a part of either American society, or Indian society. The reason being, both the continents look at her as a visitor, or an outsider.

The semantic study derives the conclusion that in her early works, themes, plots, and language was simple, on the contrary, *Unaccustomed Earth* has brought complexities. Now she is more mature in her understanding, and she feels herself more Americanized. Being Americanized acts as a reinforcement to her, so now, she has changed her style. The best example for this is her use of ‘And’ in fronting. To begin a sentence with ‘And’ shows abrupt beginning. It reflects the American psychology of just discussing about the facts, keeping in mind the saving of time. They don’t believe in presenting things in a detailed manner discussing prior and post knowledge about things. Lahiri is trying to pull herself towards being more americanized. But in this process, because of her inner struggle, she ends up in presenting things with complexities. She is moving from simplicity towards, complexities. It is a result of one’s mature comprehension of things in one’s surrounding. In Unaccustomed Earth, her attention is more towards exploring relationships, rather discussing about, daily lives.