Understanding Appropriation in Lahiri's Unaccustomed Earth: A Post-Colonial Critique

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ABSTRACT

The current research examines Jhumpa Lahiri's Unaccustomed Earth from a postcolonial perspective. It has been done from the viewpoint of the well-known concept of appropriation to get postcolonial authors to adopt Western canons. The phrase itself refers to colonized people accepting the colonists' common tongue. A significant factor is that it forces the colonized to adopt the way of life and culture of the colonists. Using a qualitative method, Jhumpa Lahiri uses Bengali-American characters to demonstrate language appropriation. A close study technique has been used to examine and evaluate the text by using Ashcroft et.al (2003) idea of appropriation as the theoretical framework. In Unaccustomed Earth, the problem of appropriation has been discussed in the research where South Asians appropriated Western canons by incorporating their customs, language, and society as well as their culture. The study concludes that two significant perspectives in South Asian nations. Firstly, the erosion of nationalism in Bengali American characters, secondly the performance of appropriation of Western culture in their lifestyles. The

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study will be beneficial for scholars and researchers of postcolonial literature.

1. Section I: Introduction

The purpose of this inquiry is to analyze the novel Unaccustomed Earth via the lens of two prominent perspectives within South Asian countries. These perspectives include the diminishing sense of nationalism among Bengali Americans and the assimilation of Western culture into their way of life. The story underscores the disintegration of nationalism by portraying Bengali-American people who grapple with the distressing experience of struggling to establish their own identities due to the pervasive impact of appropriation. Appropriation is applied through the theory of [1] Ashcroft et al., (2003) who gave the concept of appropriation along with other authors in his book of postcolonial key terms. They describe "the term of appropriation has included the forms in which postcolonial communities adopt the language, mode of writing, theatre, even how they think and argue through rationalism, reasoning, and interpretation, to convey their social and cultural identity or the conflict between the immigrants and the natives". Language has been adapted as a tool and utilized in different ways to express their different cultural experiences called the process of Appropriation.

The authors of postcolonial literature have been observed employing many techniques of language appropriation within the context of the Book of Empire, which explores the experiences of writers who have transitioned from the periphery back to the centre. In the year 2002, Ashcroft and his colleagues were presented with a selection of five language appropriation tactics. This study focuses on a limited number of techniques, specifically four, as outlined below:

The practice of Glossing has been employed in cross-cultural literature to provide explanations of non-English vocabulary. This practice encompasses the reflection of several aspects such as clauses, word forms, and sentence structures, which are influenced by different cultural backgrounds. In the novel Things Fall Apart by Chinua Achebe, a notable distinction is observed between the terms "obi" and "hut" as depicted in the textual passage, "he takes him into his obi (hut)." The terms "obi" and "Igbo" have acquired cultural connotations, but the term "hurt" has demonstrated its limited effectiveness as a referential word in this particular situation.

Postcolonial writers have included certain lexical items from their original languages in their literary works, reflecting the cultural divergence that is commonly referred to as translated words. The term "transliterated word" refers to a word that has been put in [12]italics without being accompanied by a translation or glossing. The reader's ability to

infer the meaning from the context not only underscores the cultural disparity but also serves to immerse the reader in the text beyond its cultural implications.

The novel "An American Brat" by Bapsi Sidhwa incorporates various terms such as Mullahs, burkas, ayah, Landa Bazar Jana, sari, and mehfil. These terms are also explored in the thesis titled "Cultural and Ideological Representations through Pakistanization of English: A Linguistic Critique of Pakistani-American Fiction."

The term "inter-language" has been employed by Nemser and Selinker to illustrate the amalgamation of linguistic structures from two languages, wherein the second language learner must navigate many linguistic systems. The concept of interlanguage pertains to the distinctiveness observed in second-language learners when a linguistic system emerges that lies between their native language and the target language. This phenomenon was initially expounded upon by Brown in 2001.

In the novel An American Brat by Bapsi Sidhwa, the author employs various linguistic devices to illustrate the concept of interlanguage. These devices include the use of terms such as 'mullah-ish', 'you think she does not know how you talk behind her back?', 'oye shameless!', and 'sorry an-tee, sorry an-tee'. These examples serve to exemplify the strategy of interlanguage, which is explored in greater detail in the thesis titled 'Cultural and Ideological Representations through Pakistanization of English: A Linguistic Critique of Pakistani-American Fiction'.

The field of postcolonial literature has focused on the process of code-switching, which involves the appropriation of Standard English and the elimination of phrases that reflect distinct cultural identities. This practice involves the exchange of linguistic codes between two languages.

The majority of postcolonial writers have employed this particular method in their literary works. They have utilised a specific linguistic code to signify the right usage of that code in various contexts. As an illustration, different instances of code-switching may be observed in the novel 'An American Brat' authored by Bapsi Sidhwa. Notable examples include phrases like 'manzil ko chalky' (reaching the destination), 'bus kar - you will squish my bones and ribs', and 'Vekh! Vekh! Sher-di-batain!' (Look! Look! Talks like a lion!). Feroza's utilization of Punjabi expressions such as "exuberant", "sala badmash! Scoundrel!", "choopkar", "Manek hissed into Feroza's ear", "she whispered 'O baap ray!'", and "she wailed, 'hai Bhagwan'" can be observed within the framework of code-switching strategy, as discussed in the thesis titled "Cultural and Ideological Representations through Pakistanization of English: A Linguistic Critique of Pakistani-American Fiction".

The emergence of Jhumpa Lahiri in the American literary landscape has had a significant impact on the contemporary South Asian generation. The literary works of Lahiri have always been categorised as postcolonial in nature. She serves as the representative voice

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of English postmodern writers in the realm of fiction. Jhumpa Lahiri's latest literary offering, Unaccustomed Earth, comprises a formidable collection of eight distinct narratives that revolve around the experiences of children, particularly those belonging to the second generation, who have departed from their familial abodes and embarked on the journey of establishing their households. Within these narratives, these individuals grapple with the complexities of their interpersonal relationships and confront the challenges associated with assuming parental obligations. Two distinct cultural groups have been succeeded by two successive generations that navigate between them. In her book review titled "Divided We Love," Lisa Fugard provides an analysis of Jhumpa Lahiri's latest work, Unaccustomed Earth. Fugard characterizes this collection of short tales as a potent exploration of the experiences of second-generation individuals who have left their ancestral homes to establish their own families. These individuals grapple with the complexities of balancing their filial obligations with the demands imposed by their parents. The phenomenon of cultural straddling has transitioned from the coexistence of two cultures to the coexistence of two generations. During an interview with the Book forum, Jhumpa Lahiri discussed the notion that certain intensities fail to convey the experience of individuals belonging to the first generation and their subsequent generations. I possess a comprehensive understanding of both my children's current developmental progress and my upbringing. I possess knowledge regarding the experiences of my parents. There exists a substantial disparity between these two generations. Within the realm of cultural identity, there are two distinct modes of thought. The first entails a collective perspective, wherein individuals identify with a shared culture. The second aspect pertains to our current state, or more accurately, the transformation that has occurred due to the influence of historical events. Cultural identity, in this context, encompasses the processes of both acquisition and existence. The concept in question holds equal significance in both future and previous contexts. Cultural identities are subject to perpetual alteration. The lifestyle of immigrants has witnessed instances of cultural appropriation as a consequence of cultural transition. Cultural appropriation refers to the process by which symbols, practices, aesthetic values, and acts from a particular culture or subculture are adopted or appropriated by individuals or groups outside of that culture. The culture under scrutiny pertains to a minority group, characterised by its inferior social class, political, economic, military, or otherwise deemed less acceptable status within society. Cultural appropriation has occurred without adequate consideration of the extent to which authentic cultural elements were involved in these instances, as well as the underlying significance of such elements. This has frequently resulted in the transformation of cultural artefacts, practices, and beliefs into superficial aspects of popular culture, devoid of their original depth and nuanced meaning. Cultural appropriation can be regarded as one of the consequences stemming from the practices of imperialism, colonialism, exploitation, and assimilation.

Section II. Research Question:

The current study intends to find out the answers to the following questions;

i. How does Jhumpa Lahiri's *Unaccustomed Earth* explore the erosion of cultural residuals of colonialism and imperialism by exploring the phenomenon of patriotism?

ii. How does Jhumpa Lahiri's *Unaccustomed Earth* reflect the erosion of national ideology and nationalism?

iii. How does Jhumpa Lahiri's *Unaccustomed Earth* reflect the elements of postcolonial appropriation?

Section III. Methodology:

In this qualitative study, the researcher analyzed Jhumpa Lahiri's Unaccustomed Earth using the framework of the postcolonial appropriation model proposed by Bill Ashcroft (2003). The data was gathered through a meticulous examination of the novel "Unaccustomed Earth" and afterward subjected to analysis employing a post-colonial appropriation framework. As stated by the author, the concept of appropriation encompasses various manifestations in which postcolonial communities assimilate elements such as language, writing styles, theatrical practices, and even modes of rationality, reasoning, and interpretation. These appropriations serve as a means for these communities to express their social and cultural identities, as well as to address the tensions and conflicts that arise between immigrant populations and indigenous inhabitants. The linguistic centre has been captured and subsequently modified to align entirely with the discourse prevalent in the colonised nation. Ashcroft et al. (year) have implemented five procedures, namely code-switching, inter-language, glossing, un translated words, and syntactic fusion.

Section IV. Literature Review:

[3] Awan & Ali (2012) have identified two new linguistic strategies in Khalid Hosseini's novel A Thousand Splendid Suns (2007) by applying the language appropriation strategies identified by Kachru and Ashcroft et al. to Hosseini's work. Despite having had her education in the West and being fluent in English, the author finds it essential to utilise English appropriately when discussing Afghan society and culture. Although he chooses to write about the Afghan people in English (bearing in mind a worldwide audience), he pushes the language's limitations by incorporating idioms and grammar from the native languages to portray society and culture.

[4] Quinto & Santos (2016)stated that Postcolonial Philippine short stories, as seen in Manuel Arguilla's writing, are typical of what Ashcroft et al. (1989) advance as a

paradigmatic tension between the colonizer and the colonized, but they stand out in that they serve as a vehicle for the expression of local Filipino sentiments and aspirations.

[5] Akram & Ayub (2018)aimed to clarify the idea behind the Asian author's novel Twilight in Delhi, which aims to show that Pakistan's situation regarding language adoption and adaption was not dire. With the incorporation of regional terminology and native jargon, the novel's author has the strength to portray English as Pakistan's de facto national language. The results show that the language changes caused by language appropriation are so obvious that localised English has the potential to embed them and confront the literary world with a new powerful dimension in opposition to the British political language dominance.

[6] Jadoon (2017) investigates the abrogation and appropriation of English in Arundhati Roy's The God of Small Things which he concludes that Arundhati Roy's novel is a watershed moment in the indigenization of English in postcolonial Indian English Fiction, which she imbibes the characteristics of Indian culture with a spirit of resistance to reclaim her land, her language, her history, and pre-colonial era memories.

[7] Khan and Akram (2019) look at how the text is appropriated by the usage of Pashto terminology. The author utilized a variety of language appropriation techniques, including Translation Equivalence, Contextual Redefinition, Rhetorical and Functional Styles, Glossing, Untranslated Words, Syntactic Fusion, and Code Switching, whether intentionally or unintentionally, according to text analysis. The text has more appeal and appears more authentic and native thanks to the use of these techniques. While reading the text, one may sense and take pleasure in the blending of local and international issues.

[8] Hasnan and Pakri (2021) translated the identification of Jhumpa Lahiri in *Unaccustomed Earth* which has to be considered beyond cultural boundaries. He has identified Lahiri as an immigrant writer of postcolonial who has brought her personal experiences and the identities of the diaspora in the novels of her short stories. Nearly everywhere in her stories, America is set, and her focus is on the problems stemming from the cultural clash in the lives of Indians. Cross-border migration, in general, has led to cultural compromises, ultimately which has paved the way for the hybridity of culture.

[9] Aurangzeb (2021) examines Appropriation and Westernization: A Postcolonial Study of the Inheritance of Loss in which they analyze the textual analysis that serves as a unique

lens to investigate and analyze the issue of appropriation and Westernization in the context of postcolonial India. Kiran Desai attempts to demonstrate in The Inheritance of Loss how the impacts of colonization become the fundamental cause of character inadequacy among indigenous people, and how their eastern character is lost as they struggle to fit in with Western society.

[10] Gupta (2023) explored Postcolonial literature frequently tackling the intricacies of postcolonial subjectivity, wrestling with how colonial languages have influenced the identity of colonized people. In this effort, they suggest that anglophone authors strive to oppose and modify imperial legacies by remoulding the English language into "Inglishes," smuggling into the dominant colonial tongue a variety of Indian vernacular languages, histories, and cultures. This process of indigenizing language, which they call "inglishing," shifts authority away from the imperial Centre and towards calling attention to local politics and viewpoints through language. To demonstrate the creative potential of the English language, they read two postcolonial novels and three poems through the lens of language, drawing on Bill Ashcroft's, Gareth Griffiths', and Helen Tiffin's theories of abrogation and appropriation, as well as Homi Bhabha's theories of hybridity and mimicry.

In the above discussion, it has opted that appropriation is investable because it helps to analyze the hybrid identities and the culture of characters in the post-colonial era.

Section V. Data Analysis:

The analysis is based on the Strategies of Appropriation of Language by Ashcroft et.al (2003). These strategies are Glossing, Untranslated words, Interlanguage, and Code-switching.

i.   *Glossing*

In the novel, there are many inferences of glossing in the text like

Happy *Bijoye* (Happy Birthday)

He has been calling my father *Shyamal*, *Da* always addressing him in the polite form, and he has been calling my mother *Boudi*, which is how Bengalis have been supposed to address an older wife or brother, instead of *Aparna* has been using her first name. She had asked me about **the asobbho** meaning. I hesitated and told her it had what my mother called me if I was doing something extremely naughty, and the face of Deborah had been clouded. The girls were named *Srabani* **and** *Sabitri* but were called Bonny and Sara.

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Bijoye, Shyamal Da, *Boudi*, *Aparna*, **and asobbho** are the explanations of non-English words that have been provided information through Glossing in the text.

ii.   *Untranslated words*

Examples of untranslated words in the selected text like Hello to *Dadu*, love Baba, Come, *and Dadu's* Names (*Adam, Ruma, Akash, Romi),* She has been avoiding making *dal.* Soon I will be caring for two children just like *Ma* did "What color is it?" Her father asked "Red " "And in Bengali" *"Lal"*

Out of two hundred and eighteen *saris,* she has kept only three, by placing them in a quilted zippered bag at the back of her closet, after has been telling friends of her mother she has been dividing up the rest. It had been her mother who would have been stuck out in this wet Northern landscape, in her brightly coloured saris, her dime-sized **maroon bindi**, and her jewels. Even her *saris* had been glamorous back then, tightly wrapped to show off her figure, patterned with a spidery brown batik. It had been her mother who would have stuck out in this wet Northern landscape, in her brightly coloured *saris*, with dime-sized **maroon bindi**, and her jewels. My mother had been wearing the red and white bangles unique to Bengali married women, and a common *Tangail* sari, and had a thick stem of vermilion powder in the centre parting of her hair, and a full round face and large dark eyes that had been so typical of Bengali women. I have not ought to address her as Deborah **Kakima**. I had been furious with my mother for making a scene before we had to leave the house and had been forcing me to wear a *shalwar kameez.* "She had noticed a young Bengali woman in a *sari,* wearing vermilion in her hair. "Calling boys by their last names, always wearing **khakis** because jeans were not allowed" "Do you have any other plans for the evening?" "Well, no. But *Ma* and *Baba* are going to think it's weird if we go out all of a sudden." You have been twenty-five *Didi.* Oh Jesus, by rolling his eyes"

"Say goodnight to *Mamu"* "I'm going to be called Sang *Mashi,"* excitedly she has been told after explaining *Aunt* had used another word for *Mashi*. Your mother was dressed in a *nylon sari* of my mother's, purple with red dots in various sizes" "Let *Dada* eat in peace," I had been dressed in the evening with an outfit that had been sent by my grandmother from Calcutta: *white pajamas* with tapered legs and a waist wide enough to gird two of my side by side, a *turquoise kurta,* and a black velvet vest embroidered with plastic pearls.

" I would like for you to call me *Mamoni*," she said in Bengali". The writer of the novel has used certain items of lexical in her work from the language of her natives which has reflected the difference in culture that has been termed as untranslated words like in this selected text *Mamoni*, *turquoise kurta*, *white pajamas, Let Dada nylon sari of my mother's, Sang Mashi, Mamu, Didi, Ma* and *Baba Adam, Ruma, Akash, Romi, dadu, dal, lal, saris, maroon bindi, shalwar kameez, kakima, Tangail, maroon bindi.*

iii.   Inter-language:

In the selected text, there are various examples of interlanguage as given below "Should ***Dadu*** live with us in here? "Did ***Dadu*** give this to you?" ***Pranab Kaku*** has been stood up and has been thanking for coming to everyone. "I hope you don't blame me for taking him away from your lives, ***Boudi***. I always worried that you did." "Ma married him because she had nothing else to do." Dear ***Didi,*** "Hi, ***Didi,"*** "Just tell her it's ***Pinko."*** The writer has used the term inter-language which has shown a mixture of two languages' linguistic structures through which the second language learner has to describe different systems of linguistics.

iv.   Code-Switching:

In *Unaccustomed Earth*, there are a few inferences of code-switching ***Pranab Kaku*** has taught Deborah to say words like in Hindi ***khub bhalo*** and ***aacha.*** She has ***also picked up certain foods with her fingers*** or with a fork because these are the values of Bengali culture. The writer has used this strategy in the selected text. The literature of postcolonial has been about the exchanging of two languages' codes from the procedure of appropriate Standard English and abrogating the terms that show the entity of different cultures, portrayed by the term code-switching. Deb (2014) claims that Jhumpa Lahiri has appropriated the English language intending to reject the dominant discourse. The technique adopted by Jhumpa Lahiri is to appropriately express cultural experiences in the dominant language. In the text, the use of non-English names shows that the author has not accepted imperial rule. This can be seen as a deviation from Standard English. Although the author could use English names, she preferred to express her connectivity to Asian culture.

The above analysis shows that the novel is full of appropriation aspects, highlighted by the researcher through this research.

Conclusion:
A. Findings

The main aim of this study is to investigate the influence of cultural remnants resulting from colonialism and imperialism on the decline of patriotism in Jhumpa Lahiri's Unaccustomed Earth. The answer to this inquiry has been uncovered by the researcher, revealing that Jhumpa Lahiri's tale incorporates the experiences of Bengali-American immigrants, albeit with some changes. The narrative highlights the process by which individuals change their character as they integrate into a society that is foreign to them, resulting in the abandonment of their ancestral heritage and a disconnection from their genuine sense of self. The manifestation of this subject is notably conspicuous in the depiction of individuals belonging to the second generation of immigrants. The cultural

appropriation resulting from cultural shifts has exerted an influence on the lifestyle of immigrants. Cultural appropriation pertains to the phenomenon wherein individuals or groups external to a specific culture or subculture adopt or appropriate symbols, practices, aesthetic values, and activities associated with said culture. Cultural appropriation can be conceptualised as an outcome resulting from the practices of imperialism, colonialism, exploitation, and assimilation. The concept of imperialism is frequently portrayed as the establishment and maintenance of a political, industrial, and colonial alliance among Western nations, typically with one nation adopting the position of an imperial power, marked by a relationship of domination and subordination. The postcolonial literary canon comprises a wide array of purposes, among which a notable one is the examination of the role of colonist ideology in obscuring identity politics. This critique aims to challenge the cultural underpinnings of the colonised and illuminate the ideological justifications and apparent inevitability of colonialism and the oppression of other nations within the framework of human civilization. The research findings indicate that even after the decolonization of areas, the colonisers and global superpowers maintain a significant degree of influence over the mindsets of the colonised population. This investigation illuminates the divergence between the two cohorts and the gradual relinquishment of their initial sense of national loyalty as a result of the widespread impact of colonialism and imperialism.

The main aim of the second investigation within this study activity is to analyse the presence of national ideology and nationalism in Jhumpa Lahiri's literary masterpiece, Unaccustomed Earth, with a particular emphasis on the influence of appropriation. According to the researcher's analysis, Appropriation may be defined as the process of adopting a practice, inspiration, or style from a community or group to which an individual does not belong (Cambridge University). The fundamental objective of the analyst should be to investigate the factors contributing to the attractiveness of Western culture among the population of South Asia by conducting a thorough textual analysis. The focus of this notion revolves around persons dwelling in South Asia who increasingly perceive the Western world as favourable to their conditions. Individuals have decided to migrate from their various countries after thoroughly deliberating on these concepts within their cognitive capacities. Individuals, driven by their goals, decided to leave their familial, cultural, and societal contexts and migrate to distant lands to seek better opportunities. The act of migration to a different geographical area encourages individuals to adapt and integrate themselves into the native language as a strategy for survival, which in turn requires them to relinquish their own cultural values, customs, and linguistic history. The acquisition of language is a fundamental aspect, as it is important to attain fluency in the language of a foreign nation to adeptly traverse and establish residence inside its territorial boundaries.

Language has a crucial role in shaping and defining culture. The concept of culture is intrinsically distinct and autonomous from that of language. Culture can be defined as the unique set of customs, beliefs, values, behaviours, and artefacts that are embraced by an individual who resides in a specific geographical area. T.S. Eliot is a prominent character in the realm of literature. The acquisition of linguistic competency in a specific country is inherently linked to the acquisition of cultural understanding connected with that country. The event in question has occurred inside the framework of the characters in the novel. Moreover, it is vital for individuals belonging to this group, as it allows them to uphold their uniqueness and actively participate in the safeguarding of their cultural legacy. The characters demonstrate a pronounced preference for those hailing from Western cultures and have effectively incorporated their ways of life. At the outset, individuals do not experience any noticeable change. The aforementioned individuals have successfully integrated a substantial portion of the culture of the society in which they reside, resulting in a profound feeling of inclusion and acceptance. The degree of apprehension surrounding the withdrawal of their nation is not as conspicuous. The persons in issue have become fascinated with engaging in the luxuries and progressions of current societal patterns. As a result, the enduring impact of their ancestors' views and values has into their subconscious, progressively eroding their adherence to national ideology and nationalism.

The main aim of the third investigation in this research is to examine Jhumpa Lahiri's viewpoint on the issue of postcolonial appropriation. The author, Jhumpa Lahiri, directly engages with the sensation of grief related to diasporic identity and cultural appropriation within the unfamiliar setting. Lahiri's literary oeuvre has constantly been classified as postcolonial, particularly on account of its examination of diasporic identity and the concomitant trials of identity crisis. The concepts of "communion," "diasporic identity," and "diaspora" are highly applicable in characterising the experiences of Indian individuals who have undergone relocation to foreign areas. The literary work entitled "Unaccustomed Earth" has a cast of people exclusively belonging to the Indian diaspora residing in the United States, all of whom have encountered the ramifications of postcolonialism. The forebears of the individuals in question were individuals belonging to colonial subjects who, in the period of colonialism, were allocated a segment of the Indian populace. Jhumpa Lahiri is widely recognised as a prominent player in the domain of Indian diaspora literature, representing the broader corpus of creative works focused on the immigrant experience. By skillfully depicting the anguished vocalisations and agonising sufferings experienced by the characters in her literary compositions, with a specific emphasis on the subject investigation of chronicling the trials of immigrants, she adeptly elicits an emotive reaction from the readers.

According to Armendáriz (2011), Lahiri's Unaccustomed Earth is a notable anthology of short tales that explores the experiences of second-generation individuals who have left

their familial homes and established families of their own. The book delves into the complexities these individuals face as they navigate the delicate balance between their filial obligations and the expectations placed upon them by their parents. The phenomenon of cultural straddling has transitioned from the interplay of two cultures to the intergenerational straddling of two generations. The present body of study has assumed a pivotal role for historians seeking to comprehend the intricacies of South Asian culture and civilization. The researchers involved in addressing postcolonial appropriation linguistic issues can identify the data obtained from this analysis. This study endeavour aims to explore the practical implementation of Bill Ashcroft's literary theory of language appropriation. Through the utilisation of this study, Jhumpa Lahiri's literary oeuvre can be interpreted as comprehensive documentation of the prevailing social, economic, cultural, and political phenomena that characterised her era.

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B. Future Endorsements:

i. The research has placed significant emphasis on the literary domain of fiction in South Asia since it has garnered attention and analysis from both readers and critics. This study holds significant importance for scholars seeking to uncover the concealed realities about societies or specific contexts within South Asia. This research has been highly significant for scholars conducting studies on the English language in South Asia, as it enables them to explore the linguistic developments and variations that have occurred throughout different periods. The researcher has provided a comprehensive compilation of recommendations that serve as a framework for scholars engaged in the field of Postcolonial literature and criticism.

ii. Jhumpa Lahiri's literary works have been examined within the framework of Postcolonialism, transnational identities, and the theory of cultural appropriation and abrogation, as per scholarly suggestions.

iii. The scope of this study is restricted to the examination of cultural appropriation within the diasporic context of America, as defined by Jhumpa Lahiri. The chosen work encompasses various subjects, including Colonialism, New Colonialism, and Double Colonisation. The scope of these concerns exceeds the limitations of this discussion and it is recommended to further study them subsequently.

iv. The current investigation can also be conducted within the framework of Bill Ashcroft's notion of Abrogation.

v. Jhumpa Lahiri possesses a distinctive approach to both descriptive techniques and the craft of writing. The analysis of the stylistic elements employed by the author in Unaccustomed Earth might provide valuable insights into her writing style.

vi. Jhumpa Lahiri, a writer of South-Asian descent, offers a valuable opportunity for comparative analysis when examining the portrayal of identity crises within diasporic populations in global literature, alongside other South-Asian writers.

vii.   Jhumpa Lahiri's writings might be further compared to the present novels of both South-Asian writers and Western nations. The present analysis pertains to the examination of the writer's style of language and thematic issues, as observed through a comparative lens.
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