

Exploring the Impact of English Literature on Cultural Identity in Multicultural Societies

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Abstract: Scholarly and popular investigations into how English literature shapes cultural identity in multiethnic settings date back to the 1980s. The creation of South Africa as a rainbow nation, popularised and sensationalized by the idea of the new nation's hospitality, is one such tangible or publicly visible occurrence. Despite severe criticism and rejection, this national story has credibility and acknowledgment in the moral imagination of individuals both within and outside of South Africa. Starting with the rainbow nation, this analysis will place the rainbow narrative in the broader educational framework of how literature shapes cultural identities. It will also critically examine both contemporary and esoteric literary and academic practices.

Introduction: Cultural identity is a vital factor in the inhuman environment of the modern globalized system. Every individual belongs to a specific culture, which plays a dominant role in shaping a person's mindset and personality. Contemporary culture debates focus on the impact of English literature on the formation of cultural identity in the Third World. English literature, as a fundamental subject in the educational sector of many countries where English is a first foreign language, has many impacts on the sociocultural aspect of cultural identity.

Different peoples have different understandings, backgrounds, and uses of their cultural identity. The critical approach of cultural identity denies the concept of culture as a fixed entity and theorizes group identities as ever changing and multi-layered. English literature has played a vital role in the formation of contemporary cultural identity since many literature texts have non-national and global aspects. Aspects of femininity, imitative culture reflection, cultural clash due to patriarchy, dictatorship, and colonization are some examples of the social or sociocultural aspects that have been reflected in these texts.

To investigate the impact of English literature on the formation of cultural identity in Bhutanese, Indian, and Sri Lankan societies, 20 respondents who are primarily involved with the subject in various capacities have been purposely selected. Respondents' opinions have been evaluated of the impact of English literature on different dimensions of cultural identity, including

social identity and caste identity. Respondents' opinions have also been analyzed on the use of culture specific terms in English literature and on the shifting of cultural identity due to the influx of English literature. The analyses have shown the positive impact of English literature from the educational, social, imaginative, and sustainable development aspects, and the negative impact on the social and societal values and cultures.

The Role of Literature in Shaping Cultural Identity

The term culture refers to "the beliefs, values, norms, and ways of life shared and created by a social group." Identity is the parts of an individual's life that comprise who one is, which includes ethnicity, nationality, gender, and sexuality. A social group is defined as "a collection of individuals who connect with each other because of an identifiable social network," and a person's social group can play a large part in shaping who that person is as well. The beliefs, values, and norms of the social groups an individual identifies with significantly affect a person's identity formation, and literature plays a substantial role in shaping and reinforcing culture. The diverse beliefs, values, and norms found in culture can be represented as an iceberg. The ideas regarding cultural identity often constitute the tip of an iceberg, or textual and observable, but the majority (the mass of the iceberg) consists of the individual's cultural beliefs and values that thoughtlessly underpin and reinforce the overt ideas. Hence, while there are fairly common and

unanimous beliefs, values, and norms that shape a cultural identity, these components can be inconspicuous and little-known to even the individuals themselves. Literature is one of the most effective and effective means through which culture can influence belief systems and norms. For one, literature is an extensive and deep representation of culture; "in fiction there is evidence and testimony witness to beliefs and ways of life." Therefore, additional exposure to English literature not only supports the diverse beliefs and values of multicultural identity formation but also enables people in relatively monocultural societies to more fully understand these beliefs and values. Many new immigrants, especially adolescents, find it difficult to integrate into American identity partly due to cultural hints from literature and media that are invisibly overlooked by lifelong American residents. The difficulty of integrating into the American culture may come from the difficult understanding of slang or idiomatic expressions, which can heavily embody cultural identity. There are many covert hints in literature that heavily promote the adopted values and beliefs. As (M. Withers, 2019) discusses, literature is a means of teaching students to adopt a culturally socialized paradigm of cultural identity formation.

Historical Context of English Literature

In the 1830s and 1840s, writers in various countries outside the British Isles produced very important works of what has come to be termed "imperial" literature. In number and quality this output far surpassed that of earlier times, in England, India, and Africa. The whole literature of this time descends, at least historically, from the literature of the previous decades. This latter was initially addressed to local audiences. But the political and economic changes of the peer-dominated 1830s and 1840s led writers to address larger audiences consisting not merely of United Kingdom or British Empire subjects, but of "other" peoples as well (e.g., colonized geostrategic, political, and physical spaces such as India, SA, the Caribbean, and Central and South America).

The historical stage is best illuminated by the novels of "more southern" writers in these vastly different countries, Joseph Conrad in the Caribbean; Rabindranath Tagore in India; and J.M. Coetzee in South Africa, treating various aspects of local metropolitan, local literatures. In addressing these multiple and cultural spaces, writers chose to move outside the geographically and culturally circumscribed world inhabited by the earlier writers, whom, in that present, they felt themselves to belong to. Inappropriately, but often with great subtlety, they also addressed the universal questions of existence and

truth that had in the preceding decades been mythologized in problem plays on British-born predecessors, about or beyond the reach of their culturally "purist" May-poles.

It was partly this fiction-writing iconoclasm that won Tan's talented contemporary, Gingo Figueira, such renown as poet, dramatist, novelist, and critic across a wide cultural spectrum in the late nineteenth and early twentieth centuries. He was born and bred in Goa, then an erstwhile Portuguese colony, but settled in Bombay and South Africa, a British colony. His exposure to and idealization of British civilization and his literary progeny both pursued such, and profound, spatial and cultural translations, but with great erudition, wit, and occasional levity and laughter (Cimarosti, 2015).

Multicultural Societies: An Overview

Cultural identity relates to one's vision of the world and the values that govern his/her own actions. In multicultural societies, profound cultural groupings tend to develop into communities defined by ethnic, religious, or linguistic differences. Multiculturalism provides an environment where cultures continue to have their own identities and exist simultaneously with others. However, it may also lead individuals of those cultures to drift apart within relatively isolated groups. Multiculturalism refers to a way of being and possessing identity (Aziz, 2015). Group identity denotes concepts such as race and ethnicity and their psychological correlates. Cultural identity delineates an internalized sense of identity with some larger, established, and durable entities. It is created against various entities, including the state, nations, ethnicities, and civilizations, as well as sibling identities, ones also projected by something akin to cultures and possessed by states defined in cultural terms.

Multiculturalism first began as a policy for reconciling and managing society's diversity. Once in practice, multiculturalism opened a Pandora's box of concerns: global citizenship, transnationalism, identity politics, assimilation, multicultural society vs. cosmopolitan, and hybridism. The concerns of multiculturalism have not only extended their reach but also become a central part of contemporary literary criticism. Literary representations suggest that multiculturalism has not been a wholly benign idea or practice. Since post-colonial practices in the third world countries of Africa and Asia, one ought to lie beneath its deceptive surface. Multiculturalism causes a devilish chaos in societies. Certainly, multiculturalism would lead to cultural assimilation, disintegration of ethnic, religious, and linguistically distinct minorities, or ironically regarded as emergent and artificial social groups. Ironically, in many European countries,

multiculturalism has been abandoned as failing to live up to its promise of leading to full citizenship and promoting a common identity, and the majority from various immigrant streams is socially segregated in ethnic enclaves. Some literatures on multiculturalism regard it as an outgrowth of or post-modernism that reconceptualizes the subject agency in a palimpsest sense.

Influence of English Literature on Minority Cultures

It follows from the previous sections that the study of English literature in languages other than English country must take into account the history of English over the last two centuries (Cimarosti, 2015). While English linguists present the contemporary world as pluricentric, its history is still being taught in many parts of the world as monocentric and drenched in colonialist ideology. Moreover, (M. Withers, 2019). In general, Anglophone literature may be assimilated into the country. But the differences that create the larger problems in literature teaching in the Chinese context arise from the specific treatment given to language, culture, literary tradition, and literary analytic methods here. Studies that examine English literature textbooks in this light are scarce. The study takes Chinese EFL Higher Education and the most widely used of its English literature textbooks as a case in point. The plethora of forces at work in textbook selection/censorship and their disparate effects on textual selection and non-selection is uncovered. The search for and on textbooks sheds light on cultural politics by revealing the struggles between globalization and localization, expansionism and stasis, and hegemony and resistance.

Case Study: Postcolonial Literature

For adoption and canonization of English literature in postcolonized countries, critical analysis of English literature written or published in the postcolonial period has its own importance. Such a proposed analysis may include a study on diasporic or migratory writers or on non-English writers writing in English but, ironically, English writers conveniently escape from it in those postcolonial countries. A case in point is how literature written by writers of African descent is anthologized or included in the curriculum, but English authors writing about Africa, like William Shakespeare, Gabriel Okara, John Coetzee, and Doris Lessing, are overlooked. Theories of colonization and postcolonization may appear to be important documents, yet those are all based on Indian, Sri Lankan, or Caribbean contexts. The absence of any attempts or theories on a critique of English literature, except some incidental remarks in essays like "The Novels in the History of the World" with references to

some postcolonial novels written in English, signals one of the major gaps and may pave the way for future research ((Novita) Dewi, 2016). By colonizing some parts of the world, the British Empire felt the need to civilize, educate, and rule them for their political and economic interests. Colonized nations were deprived of their past literature and motivated to create a new canon in English literature. Literatures written by British authors about the colored continent are perhaps the most disheartening part of this canonization as there is no theory or concept of how such literature can be refuted in this postcolonial period. Most of these writings portray barbaric or savage descriptions of colonized nations and have resulted in distrust, envisaging a 'white racial superiority.' Moreover, no creative work, including prose fiction, poetry, and drama, in English authored by indigenous writers of this postcolonized African continent has emerged reassuring appropriateness or any positive effect. Some African postcolonial texts necessitate demand analysis, but English literature written about Africa is still an unexplored area of research.

Case Study: African Diaspora Literature

This dissertation investigates African diaspora literature published in a range of genres (long prose fiction, short fiction, personal essays and poetry) and in diverse socio-political contexts in order to weigh the implications of the transnational evolution of that literature and its situation within and between states, regions and continents. Early in the twenty-first century, the post-apartheid South African authors of so-called 'post-black' diaspora literature provide a good case study for examining exploration of the implications of such state-formation, state-failure and state-wide oppression on subjectivity and sense of belonging with respect to identity categories recognised in typically racialised societies (Rafapa, 2014). One such category is the 'black' identity category externally imposed upon the authors' characters from the vantage point of a white Afrikaner nationalist regime that collapsed around the early 1990s. In and after the collapse of that regime, new social categories (e.g. 'affluence' and 'disaffluence') are suggested to be inefficient, and have rendered the racialised existence of a 'black' identity meaningless either as something to escape from, or something to cling to.

'Post-black' representation from the South African perspective is thus an example of how a literature expresses a disruption of the assumptions on which identity categories are founded within a given culture. Dislocation provides scope for interrogating existing belief systems. The African diaspora literature of the post-apartheid South African authors in question,

framed in the discourse of diaspora and transnationalism in the current context of literary study, is an expression of the questionings of the primacy and rigidity of identities, and thus provides rich analytical and theoretical ground for construing the impact of literature on cultural identity in multi-cultural societies. Furthermore, (re)locating in racialised identification projection and disruption provides the basis for identifying and exercising agency and authorship in the face of power.

Language and Identity

In most learning situations, students have specific tasks to complete, with the context determining the constraints within which the task is completed. However, in many countries, high-stakes broad-scale assessment systems are in place to standardize students' performances with respect to currency. In such contexts, perceptions of assessment conditions, rationale, and properties influence assessment judgments. As assessments are conducted outside the classroom, it is often presumed that students assign less importance to their physical characteristics than during tests conducted in class, as illustrated by ongoing debates about group differences in outcomes. Importantly, however, the interaction context of a task does not purely influence perceptions about its characteristics. Performers' perceived level of control, self-efficacy, and importance, and the perceived value of the activity and its properties are likely to affect evaluation processes regardless of a task's being situated inside or outside the classroom. Hence, differences in assessment locations lead to different motivations for task completion, and must be considered in assessment.

It is intuitively convincing that assessment location and perceived importance of the assessment situation should influence perceptions of its properties. However, current postulations of the constraints and information input governing learners' evaluations of assessment situations typically do not provide specific accounts of such influences. As both commonsense beliefs and research evidence indicate that the conditions under which take-home tasks had to be completed largely differed, test location was viewed as a likely basis for differences in perceptions of the task properties (A. Dumitrašković, 2015). In western societies, learners' physical characteristics and a learner's geographic area of residence differ widely. There is an increased number of examinations of different factors to account for performance differences. These include status aspects such as language proficiency, social background, gender and self-beliefs. Considering the social structure in a country, social class is likely to have a substantial

influence on the identity of children in terms of their socialization settings and subsequent social relationships in language learning as well as in the perception of the learning conditions. Additionally, how the classroom interaction is organized may recreate, maintain, or change the social hierarchy existing outside the classroom (Preece, 2016).

Literature as a Medium for Cultural Exchange

In multicultural societies, the interaction of cultures and languages has led to a process of formation of cultural identity. Literature plays a significant role in this process. Literature refers to written works that have artistic merit; it includes texts in all genres: prose, poetry, drama, literary criticism, and essays (Cimarosti, 2015). The advent of English literature in a multicultural society has immense impact on the culture of the people. Literary texts reflect lives of people of the society, so English literature holds an influential position in multicultural societies. Texts of English literature have a lot to say with regard to cultural identity which is the result of the mixture of the involved cultures on the beauty of space and time. Multicultural societies flourish when different cultures and languages come in contact with one another. The effect of this contact lays the foundation for the formation of cultural identity. Multicultural societies represent cultural and linguistic variety, diversity, and foreignness within a particular society. In the texture of multicultural societies, different languages and cultures undergo a constant process of transformation; one culture enriches another culture though it is sometimes resisted.

Language is one of the important means by which the identity of individual and culture is expressed. The recent emphasis given on proper teaching and learning of a language is mainly through its literature, as literary texts are reflections of lives of the people of a particular culture. The production and consumption of the literature of a language enriches the culture of the people. The hegemony of English over other languages has made the world of today an English world. Acquiring proficiency in English is getting more and more necessary for the students in the periphery countries as English has been accepted as the sole medium of instruction in almost all institutions of higher education. БОРГ ЛИТЕРАТУРА has a great role to play in the good knowledge of a language. Literary texts, mainly the canonical texts produced in a language embody the artistic excellence of that language. Teaching and learning of a foreign language through its literature, where the students feel the man-woman relationship on the beauty of space and time, would allow authentic exposure to that foreign language.

Representation of Diverse Voices in English Literature

In the context of how English literature has represented the spectrum of culturally diverse voices (both those who have been silenced and those whose cries were heard) as an agent of change, it is worth exploring the left voices through the lens of racism. The concept of "race" represents distinct socio-political categories, a process of social stratification by which people are differentially classified, treated, and the meanings attributed to them. The meaning of race is ultimately contingent upon political incorrectness, characterizing those perceived to be "different" from one's self in some way (M. Withers, 2019). Language manipulation, stereotyping, and censorship were inspirations for some poets. Upon their naiveté, multitudinous groups of people's voices keep crying bitterly for social fairness, liberty and self-expression. Their screams are hidden in conflating literary codes like "alienation," "internal exile," "marginalization" and "non-space." For writers from issues-implicated ethnic cultural identities, literature is to be considered an active socially engaged performance of identity's construing (identities of language, gender, and class) in writing, that is, the contestation pursuit of discursive power to define selfhood (the outer), humanity (the inner), contestability (the stance), and re-construct Indianess (the essence) against the restraints laid on by the languages and in the languages. Race relations represent the fundamental sociopolitical binary of American life. Related to cultural politics and the politics of memory, memory is essential for the feeling of unhomeliness characteristic of multicultural societies. Memory shapes identity on individual and collective levels. Ethnic conflicts stem from racialized identities. These identities arise from historical disputes about 'who we are' and 'who belongs' that were shaped by and shape the discriminatory border dividing 'us' and 'them'. Embedding racialized identity struggles in unresolved racial turmoils, this American-heartbreak narrative is painfully resonant with the burgeoning multicultural societies. Cultures serve as a site of struggle for power and rights rather than self-identification basis. Exploring literatures by national or racial origin, in particular those 'silenced' senses of 'the alien', 'the other', 'the unhomely', 'the peripheral', 'the marginal', 'the buried', 'the blind', and 'the muted', is conspicuously vivid. On the basis of cultural production and reproduction, examining the involvement of ethnically diverse literatures in struggles for identity's contestation is academically desirable. Inter-cultural relevance of heterogeneous produce and consumption of creative merchandise forms, values, and styles, reflects in cultural politics' impact on the definition of cultural identity and its reframing. This serves as a

prospective input into the rapidly-growing ethnic and cultural studies projected onto English literature.

Women Writers

English literature has inherited an impressive legacy from women writers whose explorations of the oppressions inflicted both by patriarchy and colonisation have yet to meet with adequate critical attention (Durrans, 2019). The vast collection of Indian authors who popularised English literature throughout the last century and currently has yet to be effectively unpacked. A brief examination of selected novels by early female writers will highlight aspects of colonial oppression which would be developed with sophistication by post-colonial writers, alongside a number of continuities that are surprisingly unchanged. The selected authors of the novels chosen for examination are female, and not only as a result of the fact that it will be between them that some significant continuities can be explored. This project also acknowledges the material realities of colonial oppression, and in light of the systematised brutalities enforced on women, it is drawn towards the representations of oppressions inflicted through both patriarchy and colonisation.

The novel by both Kamala Das and Geeta Mehta interrogates the realities of oppression imposed on the body. Written in the first person, the corporeal obsession of the narrators recalls the project of feminist critical theory, but it also develops an awareness of a breach with Western feminism which roots its depictions of identity in the flesh. Das's poem was written in Kerala, the southernmost state of India despite being an only child born into an upper-caste extended family. The 'lunar, ludicrous cuts that show through her veils and clothes' criticises the behaviour of a sexually curious uncle, but the 'mysterious blood' and the 'abandoned womb' at puberty exposes the inability of such epithets to encompass the complexities of mature sexuality (Dowson, 2004). In the self-destructive pursuit of an identity defined by the bodily, both narrators affirm, as defined by critics, an excessive corporeality. Nevertheless, such oppression is always recognised as a transaction.

Within the world of the oppressive male gaze, sexuality exists as a commodity exchanged for power. In Das's broken, child-like English, the old man's house becomes a 'dead body', while Mehta's descriptions of the gutsy dabbawallahs are reminiscent of its emphasis on the lowly. With observant witness, the characters address their subjects by the terms that reveal their significances in the economies of oppression. The patterns of craving return in Geeta Mehta's 'A River Sutra', including a self-destructive search for a

disguised, hyper-real version of the lost body. Its littered, cheap puns are inventive descriptions of the nature of desire. In their corporeality, these puns endow a transient hope of laughter and invite it for a brief moment, but Mehta's men also observe indifferently the objectifying mechanisms they have figured.

LGBTQ+ Authors

Despite the many advancements in LGBTQ+ representation in literary circles, there is still a long path to navigate. (A. Toman, 2014). Representation in media is crucial for youth understanding and developing their own identity. Without seeing someone like them, it is easy for youth to feel isolated. It is important that queer youth know they are not alone, and it is equally important for heteronormative youth to see and understand those who are different from themselves; that they are not monsters, or something to be feared. Many of these 10 aforementioned books are written with heteronormative themes; therefore it is difficult, if not impossible, for a queer youth to see themselves (or have an understanding of themselves) within the text. Most of these books also feature heteronormative covers that objectify the lesbian relationship within, making it the focus of the reader's attention right away, rather than having them explore a text that is representative of their interests or issues.

Moreover, recent children's books emphasizing and celebrating heterosexual relationships can be harmful in their own right. Recent studies show strong correlations between adolescent boys' reading preferences and homophobia. Heteronormative texts geared towards males that uphold traditional masculinity ideals bombard these boys in classic literature, rereleased children's books and contemporary young adult novels. Not only do these portrayals contribute to heteronormative childhood development, they also discourage empathy for same sex romances or alternative sexualities. Bringing children's resources to the forefront of the literary canon can curtail the cycle. Making positive, celebratory texts available to youth, unharmed by the weight of heteronormative issues can teach acceptance and equality. Moreover, in order to avoid 'queer baiting,' it should be assured that these resources do not 'downplay' LGBTI+ presence in adaptations of texts, or restrict ways of thinking or expression. It must also be taught that being friendly to others' differences does not mean denouncing their own difference from a 'norm,' but co-existing with these opposing identities.

The Impact of Globalization on English Literature

Globalization is a process that links economic and cultural transformations of societies across the world and creates worldwide dependency. Cultural dimensions of globalization change the nature of cultural production, transmission, mediation, and impact. The availability of an increasing number and variety of English texts together with the challenge posed by competently belonging to a world where English is virtually becoming the lingua franca, push ahead the idea of world literature. This change becomes glaringly evident when global and local aspects come into focus. As a decidedly global text, English literary works speak to readers of diverse relevant engagements across national borders, imaginations, and settings in a rule-making process in the context of English-speaking cultures since their inception. But the way they embed in local cultural contexts varies considerably across different societies.

With regards to Indian context, it is delineated how the colonial legacy of English literature narrowed down and circumscribed the scope of pedagogy. It had cultural dimensions. Within the classical-modern divide, the overwhelming focus on the former that is, transcending time and space, ended up delving into pre-colonial memories of civilizations with no social relevance to the times and space Indians lived in. The critical survey of the impact of global cultural forces exploiting the democratic possibilities implanted with leftist ideas culminates into indigenous lives of the people. It charts in depth the disruptive impacts of the satellite television boom in the 1980s which led to the unprecedented multiplication of channels and cultures that resulted in nihilism and a perception of deterritorialization.

As far as this detailed account of fabricating and proliferating superficial and transitory identities goes, the chain of events parallels with the socio-cultural changes materializing across the world. In an articulation that seems to reflect the contemporary ethos, it is poignantly pointed out that the nine years of liberalization were reckoned with not only the attempts of regimes to assimilate forms of fashionable global discourses but also a conceptual inversion, claiming a failed enterprise unlearning Indian social and cultural history.

Literary Criticism and Cultural Studies

The historic role of English literature in articulating a defence of economy, empire and state has repercussive consequences. The discipline's legacy – its 'hidden politics and ethics' – is interpreted as no less a 'cultural monument' than literary texts themselves, crucial to grasping 'what critiquing, and teaching, literary culture is up against'. Previously for Marxist

theorists in the late-twentieth century, and presently from strands in contemporary cultural studies, such positions have provoked intense debate.

Literary criticism has likewise been re-construed as an agent of government and a pedagogically-enhanced structure of feeling, mirroring Dominic Head's call for 'a new historicizing of criticism in relation to late-modernity'. If a defensive-political milieu can condition a discourse of literature, the same could be said of its opposite; as Hartley posits, 'what texts do in culture is far more important than what they mean', with the most deeply inscribed sediments resonating over the most harried currents.

Thus are brought to bear fundamental distinctions regarding culture. Piece-meal vomitings of massic shapes or continuous liquefactions metamorphosing agentic churns? In the midst of jewelled froth or slipper in the mud? These are evidently not mere aesthetic-waste tropes, however big and belligerent. They too dramatise grand theories of cultural power and of literary agency. Certainly, such offered ideas of the novel, or of literary culture more generally, could advance on any evaluative scale. But that does not mean instances like the Gifford readings can be discounted, belittled or serenely circumnavigated. Nonetheless, such paradigms need not preempt more focused interrogations of the very structure of literary professions, such as how different types of discrimination might operate toward different formal entities across different locations, or how literary understanding is institutionalised in particular curricular or assessment regimes.

A revived interdisciplinary critique of literary and cultural studies in relation to contemporary social theorising takes many forms. Not in and of themselves panaceas, these may nonetheless encourage forms of critical questioning and theorising which can catalyse equally new forms of literary and cultural studies practice in schools. Recognising the 'surfaces' of cultural power and learning differently, they can provide theorist-practitioners in schools with means to window, deflect, fracture and/or refashion those surfaces and the conditions constitutive of their odd mutuality (Gordon, 2018).

The Role of Education in Promoting Literary Awareness

English language literature is a powerful vehicle to build cross-cultural awareness. The ability to view social, cultural, political and economic phenomena in a foreign tongue within an imaginary construct provided a view of life that embodied challenges to the established way of thinking, exposes paternalism, elitism or unthinking acceptance of status quos such as

cast distinctions, religious fundamentalism or class divisions. Exotic new fictions function as native narratives. They foreground sadness, anger joy of the oppressed or anarchist elation of the dispossessed, the childish naïveté of naïve acceptance of general unfairness or a rant of possibly incoherent madness, an indulgent tirade against authorities too oppressive to condone or laugh at, a shield against the perilous truth of a conquering xenophobia. African literature written in English enshrouds in its narratives the façade of rootlessness, poverty, rage, guilt and an other that has in recent decades consistently transformed black subjects into 'not members of the community of decent, civilized people not protected by the law'. Axis of evil annihilation was agrarian complexity. Jeestaté-faunty of repression full cooperation. The global realization of war on terror condemned an entire African continent, an entire nation, its native narratives, to obscurity, politics of forgotten identity and voice.

Education enables children to frame questions and identify their own needs; thus, it deepens community ties. Children develop attitudes toward community involvement, political participation and social activism. It empowers youth, nurtures relations between teacher and students and builds relations among students co-developing and strengthening common identities. It teaches social investigation and action, provides understandings of power relations, injustice, and the skills to transform real places and times. To encourage youth to examine their own identities and their relations to existing power structures across race, class, gender and other forms of identity is part and parcel of democratic citizenship education (Dyer, 2007). To initiate and establish the relevance of why they should learn literature, instructors need to promulgate a curriculum whose relevance rests in the short-term, local, concrete concerns of input groups lost globally, abstractly, temporally. Both written literature and other mode texts such as visual, oral and performing art talk to their audiences. Cognitively and affectively, they process how the world works its beauty and absurd spectacles, its normative and deviant practices, its experimentations and achievements. Thus literarians' focus, expertise, contexts, stances and methodologies vary wide across local and foreign geography, textuality, temporality and modality. Expertise rests respectively in linguistics, anthropology, semiotics, sociology, aesthetics, content analysis and discourse.

Digital Literature and Cultural Identity

The earlier ambivalence that many Italian writers expressed toward the digital world appears to be evaporating in favor of a reconciliation with writing for

the Internet, thanks in part to the capacity to confer identity on Italy and the Italian language in the face of fragmented pronunciation and diverse dialects. Concerns about the abandonment of Italian literature, accompanied by fear and resistance to digital technology, have become less explicitly evident. The phenomenon of hypertext literature and the development of the digital novel have gained importance in current debates and critical discussions. These discussions seem to offer a different perspective: that of the genre of narration. The outlook now appears more congenial to the view of literature.

This difference is largely the result of the broadening of literature and its reception in the age of cheap digital reproduction and the proliferation of new devices for reading. Artifacts that, having previously been new, were kept at arm's length, are now claimed by the discipline. Does this mean that there are no longer any critical problems? It is clear that, although they are welcomed into the vast space of Italian literature, new technologies need to accommodate a blitzkrieg, confront a different usage of the word, and reckon with societal complexity. The question is not just how to give them dignity within the textual category of digital literary artifacts and put them into anthologies, but also whether it is appropriate to pass onto students, as literary texts of today, the digital artifacts of a breakfast taken in the contemporary era without first presenting the entire prologue on the media treatment of the contemporary literary scene.

Some Italian authors have begun to write of literature in an increased amount for dissemination on the net. Authors who focus intently on the Internet, on the digital medium of creative writing, and on the ways this new practice changes and engages with the old medium, are of great concern. These studies are important theoretical contributions that would be helpful for contextualization. However, they have little input for working on digital literary texts, as they do not translate well into pedagogical contexts. They develop mostly on poetry and on works whose textuality is not very close to high school students.

Challenges Faced by Multicultural Authors

Multicultural literature refers to any literature that features characters, settings, themes, or intentions that are culturally diverse. The experience of reading multicultural literature should be similar to witnessing a visual representation of one's cultural environment. Otherwise, published texts would only reinforce the 'us' vs. 'them' paradigm perpetuated by existing cultures, leaving multicultural authors to deal with the vagaries of an audience whose expectations constantly shifted. The lesson an author learns should become a

reflection of the understanding a reader achieves when they ask full-fledged meaning-making questions about unfamiliar texts. Thus, multicultural authors are faced with the challenge of "translating" and "transcribing" their culture into textual languages apprehendable to publishers, critics, and readers who belong to different cultural contexts than themselves. In a globalized sociocultural environment, these contexts are no longer distinguishably homogenous. Growing up, reading, and living in an intercultural community has led to the perception of being positioned somewhere between "the native" locations of the home culture and "the foreign" environments of the foreign culture, so dubbed the third-space, hybrid, or migrant identities.

English educators must recognize the complications that multicultural authorship poses in imagining multicultural literary work. In the process of examining these complexities, it is imperative to realize the inevitable impact of cultural negotiation, compromise, and hybridization involved. The idea of basic writer designated a writer's lack of formal schooling in English and mastery of American rhetoric. Scholars were fond of elaborating on how incomplete proficiency in English resulted in inevitable inefficiency in acquiring genre-appropriate conventions or rhetorical constructions. Meanwhile, it is generally acknowledged that immigration impresses frictions, deaths, and crises on ethnic families, and writers find themselves possessing an alien national, cultural, linguistic, and sociocultural identity whilst becoming detached from the homeland's culture, language, and sociocultural environment.

Critics on cultural translation in literary production among multicultural writers tend to ignore how a text can be multilayered, where a reading-biased approach would afford close adherence to it but restrict opportunities for crosstextualizability and open-ended interpretations. Comprehensive explorations on the challenges faced by multicultural writers have hardly been fully folded into the studies of multicultural writing.

The Future of English Literature in Multicultural Contexts

Scholars have questioned the sustainability of English as a discrete domain of education, "citing the curricular disintegration of language and literature, the rise of multi-modal forms of literacy, and the external pressures of assessment driven by national testing" (Colarusso, 2010). Others wonder if English will atomize into its strands, with language newly divorced from literature. Such tendencies appear to be a threat to the future of English. Yet these concerns can also be

construed in a broader context as an appeal for transdisciplinary approaches to curriculum innovation and for more empowering conceptions of English, as posited by some scholars. The centrality of English gives it great communicative power; it is indeed the language most widely learnt and used by those whose native language is not English. Proposing several approaches to the concept of comparative media education, today's conception spans written, visual, aural, multi-modal forms in all arts media, and their patterning across and among channels and modes (Cimarosti, 2015). What is distinctive today nonetheless is English's unique access to evolving multiple perspectives by way of new texts formed in response to it, and propelling new forms of global interconnection. Reconceptualizing English culture is seen as a rich, multi-voiced, excitable, polymorphous entity constituting more than a series of independent 'texts' or 'traditions' anywhere in the physical or virtual word, and most assuredly capitalizing on minor positions within these assemblages. Reconceptualizing contestation within English culture is indistinguishable from reconceptualizing English culture itself because significance resides in both constructive and destructive dynamics. This effort to reconceptualize the 'future of English' forms a global network of scholars committed to the notion that 'English' is a shabby, rough, and porous vehicle of ever-evolving form and significance that can take several shapes; as language, culture, instruction, curriculum, subject, and discipline. As such, English is susceptible to contestation by all persons confronting it, even unknowingly. In parallel, contestation continues to be viewed as a legitimate practice and means of constituent power that engenders subjectification, recognition, and voice. After all, it is at points of struggle over meaning that what is being contested and its refraction through the 'future of English' comes into view.

Case Study: The Influence of English Literature in India

The introduction of English Literature took place within a socio-historical context that produced not only the colonizer and colonized spectres but also a stage of postcoloniality. Examining the encounter of cultures through multiple case studies, the shifting dynamics of power and the production of norms can be deciphered. However, it is important to note that even though individual case studies show the complexities of the encounter, each narrative still remains trapped within the representation of the state. While the overall theoretical tendency of modernization is similar in its various subjects, the local interpretation is complex. Despite its reality in effect, the focus on genesis neglects to venture into the ontologically different

realities and field logistics of the other side. Using England as a starting point in the exploration of the uncanny dimension, which refers to the return of the repressed in a dreadful and haunting manner, can provide comfort and ease (Grant, 2008). Just as English culture was used as a tool for the construction of modernity in the non-West, making fairy tales, police, sport, university, and English literature as part of that process, the British, in this case within the bent double of an English poet, had to encounter the 'other' side. The Indian response to the discrepancy continues the tradition of utilizing appropriated texts for a myriad of and contradictory purposes. While a sense of Indian national identity came into place during the colonial encounter via appropriated Shakespearean culture, the process also addressed the fissures and frustrations within the ever-elusive concept with the thematic and aesthetic experimentation on the returned texts (Pillai, 2015). It is hoped that this uncanny return of the imperial willakephathe or shakespearean resuscitation of old ghost images may shed light upon the mechanisms of global imperialism anew, while also making it vivid and lively for both those inside it, who are more than eager to join, and those outside it, who are torn between fascination and horror.

Case Study: The Influence of English Literature in South Africa

To understand the place of South Africa, especially in terms of what it means to be "South African," one has to grapple with the frontiers of experience that butt up against each other: place, culture, language, and identity. The landscapes and experiences that inform South African English literature are diverse and various, as is the canvas upon which that diversity is painted. In this paper, two post-apartheid novels—*Conference of the Birds* and *To the Land of the Living*—are considered with specific reference to how different places and cultures present hurdles to identity. The novels point to an expanse of South Africa that is beyond the urban landscape of the South African capital, especially once both novels take the characters out of their geographical comfort zones. Beyond the cultural complexity of belonging in the city lies the cultural threshold that traverses into the rural village hinterlands. Literary tourism and homecoming in *Conference of the Birds* imply that "home" or identity is a hybrid that is borne of the constant and dynamic negotiation of one's normative sense of belonging. Place is ultimately made a negotiation point of identity that is always relative, incapable of being a fixity sealed at birth. In *To the Land of the Living*, the transformation of identity is reflective of the emergence of the South African rainbow nation, beset by the vagaries of ethnic violence and an influx of immigrants that comes with

globalisation in the face of the real material disparity between nations (Rafapa, 2014). Belonging is narrated as a cultural base from which to critique the immigrant Other.

The parallels and divergences of these novels' representations of place and belonging speak to the dialogues that might be happening in South African English literature. The migration of cultural representations across these outlets parallels the movement of social representations beyond their cultural sites of production, highlighting the dynamic ways in which culture possesses the capacity to transcend boundaries. Cultural production may thus be situationally immersed in domestic paradigms, but it is also a part of a global discursive field well beyond nation. This dynamic world thus calls into question the singularity that characterises much nationalist projects, which imagine culture as more homogeneous to the exclusion of the dynamic world beyond its boundaries, both cultural and political, which informs and is informed by it (van Niekerk, 2013).

Interdisciplinary Approaches to Literature and Identity

The question of mutual relations between world literatures is insufficient in modern comparative literature. When studying one literature, the other has to be taken into consideration too. Today literatures cannot be studied ignoring the questions of history; nor can they evade matters of their national being. History gives answers to the question of contemporary situation of a literature, including the sources and classical works, the being of a literature in its nation and outside the country, the existence in exile, the fate of a literature under colonial or totalitarian regimes, and other related questions (Skulj, 2000). The study of cultural identity gives answers connected to the historical being which defines the situation of a literature, and thus it could be studied through letters and texts, writers and readers, literary historiography, and cultural politics. However, the problem of cultural identity, both in the global environment and in relation to other literatures and worlds, is a long-term or permanent problem of cultural theory that is far from being solved. In complicating discourses, cultural identity, itself composed of a whole range of different stereotypes, images, and positions, is not univocal and is a meeting point of several different, even cross-cultural, influences. The expression of cultural identity posed the question 'What is our own cultural identity?' Secondly, a question arose concerning the reception of representation in regard to its own cultural identity. What did 'Others' say about Slovene culture? Were these representations essential, vulgar, or just curious? The images of cultural identity in the sense of self-

representations, were important, not only because they testify and represent the cultural identity itself, but also because they offer a cultural context which gives meaning to any formation of cultural identity. This identity, which is forever ambiguous, complex, shifting, incomplete, and non-essential, is a palimpsest or a collage consisting of intertwining identities. One of the significant factors is the degree to which cultures are able to participate in the globalized process of hybridization. This brings to mind the question of either simple or complex cultural identity, cultural globalization compared to cultural homogeneity and the integration into imperial cultures.

Cultural Appropriation vs. Cultural Appreciation

As textile makers and researchers, we value the indigenous cultural wealth represented in the extraordinary array of textiles available to us. Textiles have been an effective vehicle for cultural intersection and exchange; traditions, materials, motifs, techniques, and beliefs are adopted by the meeting of peoples. An understanding of indigenous textiles can provide insight into how a culture has interpreted the surrounding environment and their place in it. The styles, motifs, and techniques of textiles are being widely appreciated, and subsequently appropriated, without acknowledgement or compensation to the culture from which they derived. An appreciation of textiles that passes understanding into adoption and use without attribution and a fair and equitable bargaining between cultures is inappropriate, hurtful, and ignorant.

Cultural appropriation is a one-way street; members of the subordinate culture lose language, food, clothing, rites, and ultimately identity. What remains is a caricature, often allowing a fuller entry into the mainstream culture — offering the veneer of native culture, wholly divorced from the substance, and thus preserving sharply drawn lines of ethnic identity and cultural purity. Cultural appropriation insults and diminishes the culture appropriated. It acknowledges the life its practitioners have breathed into it, and treats it as mere words in a language without comprehension.

Adopted practices are ever sharper reminders of inequality; their onomatopoeic metaphor becomes "stolen" as stereotypical representations of the native culture turn into lamentations of the appropriator on how terrible it is not to be able to wear such a garment. This has become endemic in fashion; cultural practices and material culture representation are stripped of both understanding and respect, and "native" patterns and dress constitute costumes on the white body, or perhaps a "protest." What remains worth salvaging? To

appreciate rather than appropriate requires providing context and examination of a culture's history and intent (Ballenger & Hamlin, 2018).

The Role of Literary Festivals in Cultural Identity

Literature is a refuge for artists and a source of opportunities for thousands of other people. The complexity and the tensions inherent in artistic production lend to periods of exceptionally high innovation and imagination (Jepson et al., 2008). The global search for purpose and meaning has been echoed in the work of writers, poets and artists who reflect, interpret and shape the world that we live in. Literature attains a special status in this exchange of cultural identity construction and its use as a discursive space of representation for literary works by migrant authors and the tensions of delocalisation and a sense of leading belonging is paramount.

This discussion is addressed beside the tensions of speaking for someone else and being retreating in privacies with potentially catastrophic and terrible consequences as was the case with the fictional representations of the London bombings and their failures. Since then, there have been countless literary reflections on the events of seven-seven, and their generative power to articulate and interrogate the relationships between place, space, cultural identity and belonging. Tempest's theatre work of the insistent questioning of the nature of what it is to be British, the temporal colony and the conflict between security and liberty in the 'lost' scene of the bombed tube station is the successor to the refusal of there to be tragedy. Brought to a halt by the failure of the bomb under the Aldgate station, it is the writing around it. That texts on events like the London bombings undertake a distinctly separate role from those of readers or spectators who would view or read them at a distance through a single act of consumption in a single sitting.

In Conclusion, Literature attains a special status in this exchange of cultural identity construction. Literary works produced by migrant authors, themselves negotiating and enacting these tensions of delocalisation and a sense of leading belonging. On both sides of the established boundaries of nation-web and Britian-ness writing literature on art being a refuge for atists and a source of opportunities for an army of others is for just the privileged few.

Impact of social media on Literary Discourse

The rapid propagation of online-social media influences the mindset and behavior of its user communication. Teenage as well as children require as a minimum simple parental monitoring of their social media use at home. The prior public concern about the suitability of some content in social networking sites is less than that

of children's internet browsing in general. Public knowledge of practices regarding the social media use of children and teenagers is limited. There is little understanding of the factors influencing the practices of parents monitoring their children's social media use (Juliastuti, 2019). Children's exposure to social media was not perceived by parents as a situation that warranted closer supervision than general internet access. Girls were more likely than boys to experience parental monitoring of social media.

In considering the key intelligences integral to a neoliberal society, it is imperative that the nature of the current transformation in public education, heavily focused on further developing young people's social effectiveness within the market driven economy be critically examined (Carlson, 2016). To do this, a definition of social and cultural milieu is first necessary. An analysis is then provided of the strategies adopted by a group of high and marginally influential women in a rapidly social-media-centric, neoliberal society to develop their social effectiveness. This, it is contended, consists of two interdependent processes: creating the appearance of a positive feminine identity mediated through engagement in social media text; and enhancing credibility through presentation of literacy practices suited to the target audience.

The digitally literate individual, it is argued, emerges capable of creating an apparently substantial sociality across homogenous platforms while tactically manipulating that identity to embrace differentiated spheres of real world experience, determined by their virtues, beliefs and needs as situated actors in particular social contexts. Responses from three key participants highlight a new 'style' of literacy that has evolved from recent changes in both the social and technological domains, enabling them to build cultural capital within their community while maintaining a critical distance from that very world the social texts appeared to endorse. Use of visual communication, ambiguity, and sign removal are examined and are illustrated with excerpts informed by a combination of conventional discourse analytic techniques, (broadly) social semiotic analysis and descriptive grounded interpretation.

The Interplay Between Literature and Politics

The interplay of literature and politics in contemporary society necessarily encompasses the role of the state and the government in constituting that identity (Stotsky, 2018). To explore the public's construction of literatures' identities, it is necessary to look at the role of education in its various forms. The way people are educated about, and through, literature will shape how they subsequently relate to it, and how that might

further contribute to different collective notions of identity. For this reason, issues surrounding literature, politics, and (collective) identity need to be discussed separately, and at an abstract level, before confronting their implications on the operational basis of political power.

The connection between literature and the formulation of identities is not new. Many scholars have published works that deal directly with the question of how literature contributes to notions of collective identity. The construction of a literary canon for a community over a geographical, political, or cultural space, and how that canon is passed on to subsequent generations of that same community, is essential to making the community coherent, therefore borrowing an identity. However, within the modern state, the function of education is at least as important as that of literature. For a community to have a long-lasting identity, a locality that transcends generations must be provided. Literature can help meet this condition, but this can only happen if the younger generations are educated to comprehend it in the desired way and perceive it as a crucial source of identity. Importantly though, there are various forms of education. The kind carried out in schools is very different from that carried out at home and among friends. Their greatly differing institutional frameworks and practices will lead to differing outcomes concerning the desired relation of the public to literature.

Case Study: English Literature and Indigenous Cultures

A third case study revolves around the relationship between English literature and indigenous cultures, with specific emphasis on Oz literature in the Australian post-colonizing context and on the use of a non-standard English variety used by indigenous speakers and authors. The focus of attention lies with the issues involving the “standard vs. non-standard” divide and the “naturalistic vs. poetic” divide. These issues will be elaborated on by means of excerpts taken from the analysis of a piece of Oz poetry written by the indigenous poet and author Mudrooroo. Attention has often been drawn to the significant role played by literature in cultural identity in particular local contexts and to the momentous impact that English literature has had and does have on these issues in non-Western contexts (Cimarosti, 2015). As the case of Australian literature in English via an indigenous perspective shows, the impact of literature in an imperial language on local cultural and linguistic identity has been controversial, paradoxical and, at times, destructive. It has led to the disruption of the local society and of its linguistic regime, but attention will also be drawn to the literary counter-discourse the colonized and dispossessed people are starting to weave into their

cultural fabric.

The historical context for the analysis is that of the rise of colonialism in Oz, focusing on the rise of a settler mentality, while the cultural context is one of dissatisfaction with canonical Oz literature and of the search for an alternative literature. A major shift in paradigm occurs during the late 1950s, triggering a blossoming of indigenous literature in English itself, with indigenous writers now being the authors of Oz culture and its literature. This is echoed in questions about modes of representation, what is privileged as ‘literature’ and who is allowed to represent culture. A related problem is language: when/what—if any—English, and in what dialect, does one write? The questions begin to apply to English English, Australian English, but also Indigenous English, either dialectologically-based or as a sociolect, a second language for Aboriginal users and the medium of writing for some Aboriginal English authors.

The Psychological Impact of Literature on Identity Formation

Broadly speaking, literature can have an impact on the psychology of a reader. To be more specific, literature can leave an affective impact which is part of the psychology of an individual. Within the spectrum of the affective impact of literature, only the cognitive impact is taken into consideration within this study. Within the scope of the cognitive psychological impact of literature on readers, the formation of identity is researched. To this end, a multi-layered impact map demonstrating the formation of identity through literature is created. A comprehensive focus group session is held, providing a standardized methodology for further studies. It is expected that this study will pave the way for other attempts to conduct further qualitative studies on the impact of literature on individuals.

As a person lives in daily life, pairs of questions come to the fore when thinking about self-governance. What type of person is one? Who is one? What do terms such as self and identity mean? These questions lead to a search for identity as a whole. At this stage, narratives enter the stage. Narratives are valuable systems of knowledge about shaping human behavior and identity. The narration of one’s own history is also a narration of identity and individuality. Narration is a mean of boundary drawing between self and outside, and formation of one’s own self. Not only self-narratives but imagined others also contribute to formation of self and identity. Thousands of stories encompass all of these different layers. Through these stories, an individual can be on the discovering side of the narration of self. However, self-discovery is not

always a good experience. There are attitudes towards identities that are constructed within a story, and these attitudes are often brutally cruel (M. Withers, 2019). People know themselves through the narratives told about themselves. Even if they do not read anything on their own, others narrate their identities to them. Classes, families, friend circles, governments and societies narrate identities, giving an affective impact on individuals. What these stories offer can be devastating at the same point. Normative narratives often come together with their aggressive side. So as to implicitly fulfill what has been told, there can be shame, self-loathing, and guilt. An individual can internalize these attitudes without realizing it. If they struggle, there either emerge mechanisms of coping with it or it can result in an individual's breaking down.

Ethical Considerations in Literary Representation

A writer's ethical decisions lead to the ethical consequences of that story and directly impact the audience in ways both large and small. Texts that portray people of particular cultures or ethnicities are commonplace and accepted as valuable in all types of media. However, with examples like the recent Own Voices movement and backlash towards popular authors, it becomes clear that not all approaches to artistic representation are ethical (M. Withers, 2019). Employing storytelling tropes that directly counter the values of groups depicted, misrepresenting groups, using group portrayals to elevate a different group's status or character, or many other transgressions lead to damage for those depictions of culture. This leads to an ethical choice for authors of literature; are the works created representing cultures ethically or unethically? To interrogate this politically impactful question, this analysis will examine Eric Jerome Dickey's novel *Sister, Sister*.

Although it was published in 1997, *Sister, Sister* remains culturally relevant today due to its portrayal of societal issues and lack of progressive change. As the novel progresses, the story of complex figures, Marilyn and Sheila, unfolds. The incarcerated Sheila leads to complex portrayals of women in crime, motherhood, and sexuality. The story's portrayal of the women, particularly Sheila, shows the pitfalls of seeking happiness and success in unethical ways. It would be fair then to conclude that this novel produces an experience of its agenda. However, examination of its symbols, language, and settings shows this understanding to be naïve. Sheila's continuing violations and the novel's failings become evident, calling into question the overall moral and cultural impact of the story.

Dick's finished product results in a negative framing of

the underrepresented view of the Black woman through her perspective. While speaking and living in the slang of their community, other characters speak and behave in a way that is consistent with Black women and thus accepted as normal or humorous. A supervisor's likeliness to overpraise a White show-closer is accepted as appropriate despite not fitting with the novel's damaging ideals. This conclusion suggests that strength was similarly not achieved through positive representation. This stylization furthers the divide between community and outsider. Understanding *Sister, Sister* as a program promoting empowerment through the belief the things being done are self-expressive, and their moral failings are accepted, should lead to judgement against it.

The Role of Translation in Literature

Translation studies (TS) is an emerging transdisciplinary field with multiple perspectives. TS is now accepted as an independent field of study, and recently "the cultural turn" has become a major paradigm among translation scholars who rely on cultural studies for their theories. It sees translation as ideological, a form of acculturation, and adds a sociopolitical dimension to cultural and literary canons. Translation serves not only as a target culture's response to its source culture(s), but also, and more importantly, as a means of reconstructing identity, especially in a contact zone such as post-1989 Romania (Comănescu, 2003). The idea of cultural canon is borrowed from literary studies. Beginning with the '80s, an enormous amount of books in cultural studies has remarkably proliferated within this field, which have chosen a focused or broad historical/cultural perspective. In translation studies, the conception of translation as ideology has yet to unfold, since the very notion of ideology is itself quite complex. It probably suffices to quote at first a few definitions from whose perspective translation might be seen as ideological. Translation is a locus of ideological struggle. It is one of the most important strategies involved in the reconstruction of cultural alterity in a foreign culture. What happens to the source culture in the target culture is as important, if not more so, than the linguistic and cultural transfer activities of the translator (A Maryniak, 2010). Translators gain and lose power and authority in this culture, and translation is situated in a network of power relations. The role of the translator is at once of institution and threading (mis)representation.

Cultural transfer is like an iceberg; the visible part is the linguistic and cultural transfer, the social act of translation, and the hidden part is the ideology. Power is an action rather than a possession, and it produces resistance and opposition. A translation introduces a source text (ST) into a target culture (TC), which in turn

has a social, historical, political, and ideological context. Where, when, and how this transfer takes place are crucial to the social outcome of the transfer. The habitual formation of a collecting nucleus of “foreign” literary works means an endorsement of a certain “foreign” literary tradition and culture. Whether an import is accepted or rejected depends upon the sociocultural environment in which the import comes to be. What happens in the TS and the idea of cultural constellation and canon are imbued with ideology.

CONCLUSION

Explorations of the impact of English literature on the shaping of cultural identity in multicultural societies have been prevalent in academic research and popular discourse since the 1980s. In South Africa, such a tangible or, at least, publicly visible phenomenon would be the construction of the nation as a rainbow nation, further popularised and sensationalised by the idea of the hospitality of the new nation. It would appear that this national narrative has validity and recognition in the moral imagination of people in and outside of South Africa, although not without significant criticism and opposition. Taking the rainbow nation as a starting point in this examination of the shaping of cultural identity through literature, contextualisation of the rainbow narrative within a larger educational framework of the shaping of cultural identity through literature and a critical examination of both current and arcane educational and literary practices are necessary.

Additionally, literature that shapes the socio-economically and biomedically deprived cultural identities in multicultural societies, for example, the un-sanitised literature of Shakespeare, should be recognised and respected in this exploration. The latter is much too vast in scope for the present context and will, therefore, only receive preliminary attention, albeit a critical and locally relevant inquiry as the need is apparent. The cultural identity discourse of the rainbow nation emphasises the idea of inclusion for all people in South Africa. Reflections on ‘the rainbow nation’ may shed light on the potential opportunities for exclusion in literary practices, this as envious positions or roles that render people culturally different, unnatural, inauthentic, pathological, and undesirable. It would appear that struggles against the exclusionary and enabling nature of South Africa as a multicultural society are being worked through with limited success in educational practice, although an awareness of and training for the consideration of the exclusionary and enabling nature of literature in the shaping of cultural identity are being developed. However, literature such as Shakespeare and Jane Austen is treated and regarded in a manner that

precludes the development of an awareness of the exclusionary and enabling nature of such literature in the shaping of cultural identity. For example, such literature is read fluently, thoroughly, deeply, but only as beautiful literature, displaying beauty in what is being said and in how it is being expressed.

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