

Postcolonial Identity, Cultural Representation, and Digital Narrative Techniques in Contemporary English Literature and Interdisciplinary Language Studies

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ABSTRACT:

Contemporary English literature is a vital medium through which postcolonial identities such as hyphenated, diasporic, gendered, ethnic, racial, and marginalized identities could be represented. This study seeks to examine the intersection between postcolonial identity, cultural representation, and digital narrative strategies in contemporary English literature and interdisciplinary language studies. First, the study suggests that postcolonial identity is not monolithic in nature but a fluid and negotiated identity influenced by factors such as colonialism, migration, language, cultural memories, marginalization, and resistance. Furthermore, this literature seeks to debunk the colonial myths and recover the lost and buried histories associated with these identities. Secondly, the study looks at the impact of factors such as globalization, trauma, memory, and transcultural exchange on cultural representation. The study then delves into the effect of digital narrative strategies such as hypertextuality, multimodality, interactivity, fragmentation, digital life writing, and participatory storytelling on literary expressions. In this respect, digital platforms, blogs, narratives in social media, electronic literature, and online archives become vital mediums for creating narratives among marginalized communities in resistance of mainstream representations of their cultures and identities. By engaging in disciplines such as postcolonial theory, cultural studies, digital humanities, media studies, discourse analysis, and language studies, this study attempts to develop a postcolonial digital narrative framework.

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1. Introduction

The field of postcolonial studies has developed into one of the most crucial critical approaches in the assessment of the historical, cultural, linguistic, and political impacts of colonialism, including its effects on modern-day societies. Postcolonial studies focus on the influence of colonial powers on identities, languages, knowledge, social hierarchies, and cultural representation. This area of research also explores how previously colonized people challenge, rework, and reframe their histories. In the context of contemporary English literature, the issue of postcoloniality is particularly significant because English as a language plays a complex dual role it symbolizes both colonization and opposition. Thus, postcolonial literature in English is not only about the experiences of colonized and formerly colonized groups but also about questioning power structures in the process of cultural production and representation.

The study of identity in the context of postcolonialism necessarily involves an examination of power structures, language, culture, and representation (Quayson, 2021). In postcolonial literature, identity is seldom clear-cut or unambiguous; instead, it is often hybrid, diasporic, fragmented, and informed by historical dislocation. Contemporary English literature commonly features characters whose identities involve navigating local traditions and global modernity, native languages and colonizers' languages, remembered pasts and actual present. By addressing these issues, literature becomes an arena of contesting and redefining cultural and personal identities.

As far as the issue of cultural representation is concerned, it is important to recognize that literature has long played a key role in creating images of colonized peoples and nations. In colonial discourses, non-Western societies were often portrayed using stereotyping, exoticism, silence, and inferiority. The authors of postcolonial literature react to these distortions by rewriting history, voicing suppressed peoples, and offering alternative versions of culture.

In recent years, the phenomenon of digital storytelling has opened up numerous opportunities for literary and cultural representation. Digital writing, electronic literature, blogging, hypertext fiction, social media narratives, and multimodal storytelling have

changed how stories are written, distributed, and received. Unlike in case of traditional literature, the use of new media implies a radical transformation of the relationship between the author, text, and reader. As a matter of fact, it has been found out that digital texts typically include linguistic, visual, audio, spatial, and interactive elements, thus producing new forms of textual meanings (Alexander & Rhodes, 2018). Similar changes have taken place in cultural production, the advent of digital writing resulted in what can be termed digital plenitude, when culture is produced not only by literary and academic elites but also in many different types of digital environments (Bolter, 2019).

Digital narrative techniques are extremely important for postcolonialism because they offer additional spaces for marginal voices and alternative histories. Still, this new medium cannot be seen as politically neutral since recently scholars started examining the issue of how digital technologies reinforce colonial hierarchies through data extraction, algorithmic bias, archival exclusions, and technological domination. Indeed, algorithms used by new media might reinforce colonial patterns of control, especially in African countries where external technological models are imposed. Additionally, recent studies of digital archives show that colonial histories may continue to be constructed under biased cataloguing and classification practices (Birhane, 2020; Bloch et al., 2025). The same concerns have been raised by researchers who argue that digital technologies may reproduce patterns of social inequality and racism (Longworth, 2021). Hence, any discussion of postcolonial identity and digital narrative needs to address the politics of technology, representation, and digital access.

It is important to recognize that this study suggests studying the issues of postcolonial identity, cultural

representation, and digital narrative through an interdisciplinary framework that brings together various approaches in the analysis of contemporary literature and language studies. Postcolonial studies have examined such phenomena as identity and cultural representation, whereas digital humanities have analyzed digital textuality and media forms. There are few theoretical intersections in these areas despite the

importance of combining them for gaining insights into identities created in digital English-language literary production.

The purpose of this study is to build a theoretical and conceptual basis for exploring how postcolonial identity and cultural representation are transformed by means of digital narrative techniques in the context of contemporary English literature and interdisciplinary language studies. Specifically, this paper focuses on the interaction between postcolonial theory and digital narrative studies with a view to showing that identity and culture are now represented through multimodal, networked, and interactive storytelling.

2. Theoretical Foundations of Postcolonial Identity

2.1 Meaning of Postcolonial Identity

Postcolonial identity is the complicated process of identity formation that arises from the historical legacy of colonialism, culture imperialism, displacement, and resistance. As it is clear, postcolonial identity is dynamic, negotiated, and historically formed. Postcolonial identity is formed under the influence of the interplay of memory, language, place, ethnicity, social stratification, gender, and cultural legacy. Being caught between tradition and globalization, between locality and translocality, between colonial labels and self-defined identity, the postcolonial individual has to undergo the process of identity transformation. Hence, postcolonial identity should be comprehended as a process. This identity is characterized by the need for the reconstruction of

repressed histories, undermining of the colonial knowledge regime, and creation of alternative views on self-understanding and social relations. This approach presupposes critical analysis of the knowledge dominance that prevailed in colonial societies. It should be noted that colonial rule was not limited by territory occupation but was extended to the knowledge, classification system, and cultural meanings (de Sousa Santos, 2018).

2.2 Hybridity and Cultural In-Betweenness

Another important idea regarding postcolonial identity theory is the notion of hybridity as a combination of multiple cultures resulting in a hybrid culture identity. The concepts of hybridity, mimicry, ambivalence, and "third space" proposed by Homi K. Bhabha help to understand that postcolonial identity formed in the result of colonial encounters is neither entirely native nor colonial. The idea of "third space" means that identity exists in a symbolic or cultural area where multiple meanings are generated from the intercultural space of interactions. In the process of creation of "third space," identities become flexible, ambiguous, and creative. At the same time, the process of mimicry shows that colonialism is always characterized by ambivalence as the imitations made by the colonized subjects are not perfect; there is always room for subversion. This process can be traced even in the digital era when literature takes on various hybridized and electronic formats of identity production (Ensslin, 2022). Figure 1. Identity formation processes within postcoloniality: colonial history, language, culture, hybridity, diasporas, marginalization, and resistance.

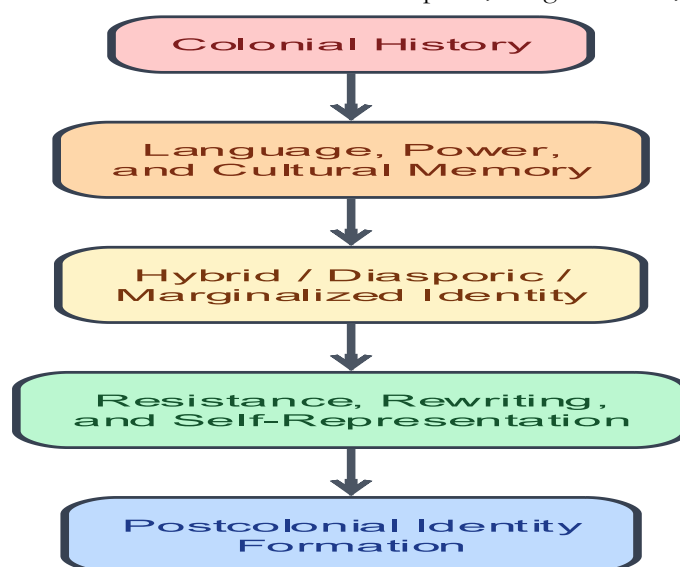


Figure 1. Postcolonial Identity Formation Model

2.3 *Diaspora, Migration, and Belonging*

The concepts of diaspora and migration are fundamental in understanding postcolonial identity due to the feelings of mobility, dispossession, nostalgia, memories, and multiple belongings. The migrant or diasporic subject often struggles with their identity, which is constructed within different nations, languages, and cultures. They are emotionally connected to one homeland, yet legally belong to another country and culturally belong to more than one group at once. Such an experience constructs their identity based on feelings of nostalgia, alienation, adaptation, and cultural translation. Postcolonial contemporary literature features diasporic characters that have to deal with such issues as belonging, remembering their homes, and positioning themselves within racially or culturally divided societies. For instance, the literary criticism of Bernardine Evaristo's novel *Girl, Woman, Other* discusses how race, gender, migration, and exclusion define postcolonial identity and belonging (Siraj & Hashmat, 2025).

2.4 *Language, Power, and Identity*

Language remains one of the fundamental bases for constructing postcolonial identity. The colonial languages, such as English, have always been used as an instrument for administration, education, cultural domination, and even as a basis of hierarchy. Nevertheless, the postcolonial literature often makes use of English to resist, re-appropriate, and even invent itself. Through such devices as code-switching, vernacular language forms, hybrid grammar, native lexicon, and

indigenous linguistic constructions, writers create the postcolonial language able to represent local realities. Language is also used today on digital media as a mechanism of representation, classification, and circulation of identities (Couldry & Mejias, 2020). Data-driven technologies might lead to colonization by extracting human life as data.

2.5 *Subaltern Voice and Marginalized Identity*

Moreover, postcolonial criticism deals with the reclaiming of the subaltern and marginalized groups. Such groups consist of women, racial minorities, indigenous communities, ethnic communities, working class people, migrants, and other groups of people whose perspectives were largely ignored in the dominant historiography and literature of their time. Modern postcolonial literature tries to give voice to these perspectives by challenging silence, stereotypes, and symbolically destroying certain identities. Digital environments have also provided more room for self-representations of these marginalized subjects via cybercultures, internet communities, and stories told on the web. African-American communities construct virtual places of resistance, self-expression, and identification (Brock, 2020). Thus, postcolonial identity should not only be studied based on literature but also in digital culture. Table 1 provides information about theoretical concepts that can be used when studying hybridity, diaspora, marginalization, resistance, and digital aspects of postcolonial identity.

Table 1. Theoretical foundations of postcolonial identity

Concept	Meaning	Relevance to Postcolonial Identity
Hybridity	Mixing of cultures, languages, and identities	Explains identity as fluid, negotiated, and culturally in-between
Diaspora	Movement and displacement across nations	Shows how identity is shaped by migration, memory, and belonging
Epistemic resistance	Challenge to dominant colonial knowledge systems	Supports the recovery of marginalized knowledge and alternative histories
Digital identity	Online expression of cultural, racial, and social identity	Explains how digital communities create spaces of cultural performance and resistance
Data colonialism	Extraction and control of human life through data systems	Shows how new technologies may reproduce colonial power relations
Electronic textuality	Digital and pre-web forms of literary expression	Helps connect identity formation with digital narrative structures

3. Cultural Representation in Contemporary English Literature

3.1 Representation of Culture and Difference

Culture in contemporary English literature is portrayed as a dynamic space that emerges from tradition, history, language, belief, memory, and struggle. Culture is no longer seen as something that can be inherited; instead, culture emerges as a process through which people form their identity and sense of belonging. The rituals performed by a community, kinship structures, orality, eating habits, religion, gender roles, and memories are some of the ways in which contemporary literature attempts to portray the process of culture formation. In the case of postcolonial literature and multicultural literature, cultural difference becomes an important topic to cover due to the existence of unequal power relations between the oppressors and the oppressed. Thus, the tension between the indigenous/local/cultural on one side and the global/modern/contemporary on the other becomes visible through contemporary narrative forms. In fact, literary representations of culture are changing rapidly, particularly due to the rise of digital media storytelling (Hayles, 2021).

3.2 Rewriting Colonial Narratives

The other important aspect that can be identified within the current postcolonial literature is the attempt to rewrite the narrative of the colonial experience. It is well-known that the colonizers represented the colonies in a certain light as something passive, inferior, exotic, and sometimes without a history. In contrast, contemporary literature aims at correcting these views by introducing new angles and showing colonized peoples as people with their own voices, memories, and historical backgrounds. For example, in Abdulrazak Gurnah's *Afterlives*, one can witness the author's attempts to revisit the history of the German colonization in East Africa and look into the consequences of this process for the local population (Gurnah, 2021).

3.3 Gender, Race, Class, and Ethnicity in Cultural Representation

The cultural representation in English literature in the contemporary period is highly related to issues such as gender, race, class, caste, ethnicity, and nationality. Identity does not arise from any one of these issues but develops from the intersectionality of multiple social formations. The contemporary literary works portray the experience of culture by women, migrants, minorities, indigenous peoples, and impoverished sections of society differently

from that of other sections of society. Literature is used to highlight social injustices and envision new forms of identities. For example, when one looks at the issue of mental illness in literary representations from Ghana, it becomes clear that the cultural discourse evolves over time and the social views of the people on mental illnesses are influenced by community, stigma, tradition, and modernity (Adzedu, 2024).

3.4 Memory, Trauma, and Historical Recovery

The issues of memory and trauma play key roles within cultural representation as the societies formed out of former colonies suffer from traumatic histories such as slavery, colonialism, uprooting, racism, and warfare. Current literature acts as a way of recovering the history by giving voice to repressed memories and representing collective trauma symbolically. Trauma can be expressed in the form of fragmented narrative, silencing, repetition, physical pain, and disruptions within identity. For instance, the novel *The Last White Man* by Mohsin Hamid has been analyzed in terms of postcolonial trauma, racial metamorphosis, and identity crisis, revealing how narrative serves as a means of exploring fears, anxieties, and uncertainties within different racial landscapes (Rasheed et al., 2024). Furthermore, narrative is essential to grieving and affective expression within the digital landscape (Giaxoglou, 2020).

3.5 Globalization and Transcultural Identity

Globalization has given rise to different kinds of cultural interaction, tension, hybridization, and identity formation. The current era of English literature is marked by characters that travel internationally and linguistically through different media and cultural systems. In doing so, they tend to experience their identities as transcultural rather than strictly national. Such characters have to negotiate different forms of affiliation, language mixing, digital community building, and global inequality. Moreover, globalization affects the production process of literary works, since literary texts are exchanged across print, digital mediums, electronic databases, and worldwide literary markets. Literature has become computational, which means that cultural representation has to be analyzed in terms of both literature and digital technology. Hence, contemporary English literature portrays culture as mobile, disputable, mediated, and constantly reformed by historical memory and technology (Hayles, 2021). As can be

seen from Table 2, contemporary English literature portrays culture in terms of colonial

history, gender, race, trauma, psychological wellbeing, and transformation.

Table 2. Cultural representation in contemporary English literature

Dimension of Representation	Description	Literary/Cultural Function
Culture and difference	Representation of customs, beliefs, values, and social practices	Shows diversity and conflict within cultural identity
Colonial history	Recovery of silenced histories and imperial violence	Challenges colonial narratives and restores colonized perspectives
Gender and race	Representation of women, racial minorities, and marginalized groups	Reveals social exclusion and intersectional identity
Mental health and culture	Literary treatment of illness, stigma, and social change	Shows shifting cultural attitudes across generations
Memory and mourning	Narrative expression of grief, trauma, and collective memory	Connects personal suffering with cultural and historical recovery

4. Digital Narrative Techniques in Contemporary Literary Expression

4.1 Concept of Digital Narrative

Digital narrative can be defined as an art of narration influenced by the use of digital technologies, computerization, multimedia features, interactivity, and communication within networks. Digital narratives differ from conventional print narratives because digital narratives are not confined to the linear format and textual structure but can involve language and other media, such as images, sound, animation, videos, hyperlinks, databases, and user involvement. Today, the role of digital narrative in literary and cultural studies has become more significant than ever before due to the opportunities digital narrative offers for innovation and re-invention of narratives. Moreover, digital storytelling contributes to the development of postcolonial discourse through providing the marginalized communities with a tool to oppose dominating discourses. Thus, digital narrative needs to be seen as a cultural/political phenomenon that relates to identity, memory, mobility, and representation. Digital space becomes essential to think about migration, belonging, and the making of transnational identities (Leurs, 2023).

4.2 Hypertext and Non-Linear Storytelling

Hypertext is one of the most crucial methods of digital narration. By clicking on links, paths, fragments and narratives in hypertexts, the reader

moves through the story. As a result, such narration does not require the reader to experience it linearly, following the structure of beginning middle ending. The narrative can be broken into several fragments that have multiple directions and no definitive conclusion. These types of narration are particularly beneficial when depicting postcolonial identity due to the rupture and displacement that the colonized person experiences in the context of colonialism and diaspora. Hypertext represents broken histories, several different voices and competing views on certain events. Moreover, this method breaks the authority of a narrator since it invites participation from the reader while creating meanings (Mignolo & Walsh, 2018).

4.3 Multimodality and Visual-Linguistic Storytelling

Multimodality is the application of more than one mode of communication, including text, image, sound, motion, video, and interface design, in the process of meaning-making. When creating meaning in digital narratives, words alone cannot do it all, as there are many semiotic processes involved at once. The multimodal approach is highly effective when applied to contemporary English literature because it enables the writers and authors to explore their identities in multiple ways. They can express memories in imagery, convey atmosphere through sounds, and influence emotions and ideas through the interface design. Postcolonial identity itself is complex and diverse,

and multimodality mirrors that complexity, including the diversity of languages, locations, histories, and cultures that go into its making. Critical code studies demonstrate how even technology is inherently culture-laden (Marino, 2020).

4.4 Interactive and Participatory Narratives

Interactive narrative makes the reader or viewer become an active participant, which is very crucial in literature. In this case, the user may take some action in relation to how the story is unfolding or even become more interactive by making choices on paths, responses, adding content, mixing things up, or interacting with other users. Participation in interactive narratives is very crucial because it gives everyone a chance to be part of the story-making process. It also helps to make meaning and authority in narratives more democratic. The idea of having participatory narratives is very much in line with decolonial thinking because it offers communities an opportunity to narrate their own story (Mbembe, 2021).

4.5 Social Media, Blogs, and Digital Life Writing

The use of social media, blogs, digital journals, online memoirs, and digital testimonies has revolutionized life writing within modern-day society. Life writers can now chronicle their experiences of migration, racism, gender, class, cultural identity, and displacement using these mediums. Digital life narratives are frequently instant, autobiographical, and networked and can allow private experiences to become a public discourse. In terms of migrants and diasporic individuals, the internet provides a platform where they can keep themselves connected to their homeland, work out their identities in new environments, and communicate about memories

from afar. The case of Joseph's Sea Log: Indian Ocean to New York is relevant here in this regard because, in it, movement, oceanic memory, migration, and transnational identity are highlighted in a reflective narrative format (Joseph, 2019). Likewise, research on digital migration highlights the centrality of online communication in forming migrant communities (Leurs, 2023).

4.6 Digital Narratives as Postcolonial Resistance

In this way, digital narratives may be used as instruments of resistance against colonialism. Digital technologies provide an opportunity for oppressed minorities to circumvent mainstream publishing channels and institutional archives, along with dominant institutions and gatekeepers that control these processes. In doing so, marginalized populations can engage in documenting their histories, fighting the negative stereotypes about them and constructing their counter-narratives. This is particularly relevant in postcolonial environments where the colonial past usually implied that any knowledge about indigenous people, the experience of enslavement, and the stories of subalterns and racially marked populations were obliterated. Consequently, the concept of digital narrative could be applied as means for recovering culture and practicing political resistance. However, in engaging in digital resistance, one needs to bear in mind other instances of oppression of the past including slavery, servitude, and colonization, since many aspects of present-day inequalities reproduce those from the previous periods (Brink, 2021). Figure 2. Narrative strategies in digital narrative as a means for recovering memory, migration, culture, and resistance.

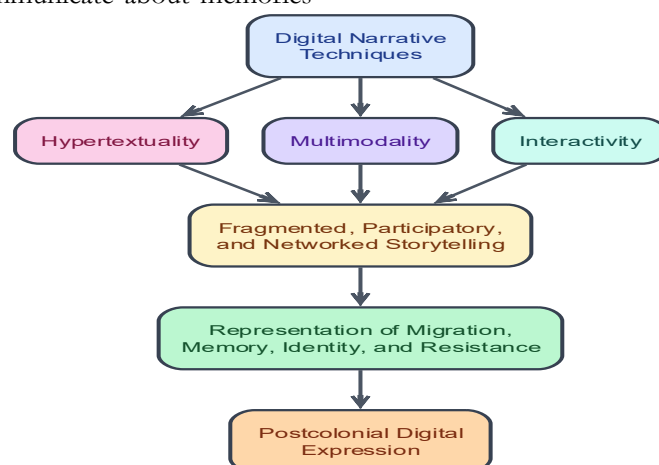


Figure 2. Digital Narrative Techniques in Postcolonial Literary Expression

5. Interdisciplinary Language Studies and Postcolonial Digital Discourse

5.1 *Language as Cultural Practice*

Language goes beyond being an instrument of communication. It can be described as a cultural activity that people use to signify themselves, their ideology, power relations, and their membership within communities. Post-colonial cultures inherit a history of language that was shaped by the colonial experience. Language was part of the colonial apparatus that enabled imperial forces to control the knowledge and educational processes within the colonies. Post-colonial authors and speakers, on the other hand, utilize the language of colonization as an act of defiance and creativity. The quest for epistemic freedom necessitates the decolonizing of knowledge and the recovery of the voices silenced in the process (Ndlovu-Gatsheni, 2018).

5.2 *Code-Switching, Multilingualism, and Hybrid Expression*

One distinctive aspect of postcolonial discourse is code switching and using a combination of languages and dialects. Code switching is done to address the reality of multilingual society and oppose the dominance of standardized English. The purpose of writers to switch from one language to another in their works is to express cultural memory, emotional involvement, and social identity. Therefore, we can conclude that multilingualism shows that the postcolonial identity is formed under the influence of different languages rather than the only cultural heritage. Besides literary texts, the role of language in digital storytelling and language teaching should be mentioned (Nami, 2020).

5.3 *Discourse, Power, and Digital Identity*

Discourse is an essential tool in forming opinions about race, gender, class, nationality, and history. In the colonial era, there was a heavy dependence on language and representation to justify domination by means of stereotyping and

exclusion. Digital media and literature subvert such a discourse by formulating alternative narratives that help uncover hidden stories and identities. The use of language in order to establish unequal social relations is evident from historical studies related to servitude and slavery (Brink, 2021). Identity formation today happens through the internet and digital media through social media sites, blogs, online forums, and other platforms where storytelling takes place. Marginalized communities find themselves empowered enough in these digital spaces to narrate their experiences and contribute towards cultural production. But such digital contexts are not free from bias; rather, platform dynamics, audience, and algorithms affect the way in which representation and visibility take place (Page, 2018). Additionally, algorithms perpetuate racial and social discrimination (Noble, 2020).

5.4 *Interdisciplinary Relevance*

The analysis of postcolonial digital discourse necessitates a multidisciplinary approach, bringing together the areas of literature, linguistics, cultural studies, digital humanities, media studies, and communications. While literature brings into focus issues of narrative and memory, linguistics reveals language diversity and language use. Meanwhile, media and cultural studies deal with such issues as power, representation, and identity in the digital environment (Bloch et al., 2025). The combination of disciplines will thus provide an adequate understanding of the process of postcolonial identity construction, representation, and negotiation in the contexts of literary texts and digital media. This analysis reveals the interrelation of language, technology, and power in the modern age. Table 3 shows that postcolonial digital discourse needs a multidisciplinary approach because language, literature, media, digital storytelling, and cultural power all interact to form representations and identities.

Table 3. Interdisciplinary connections in postcolonial digital discourse

Discipline	Main Focus	Contribution to the Study
English literature	Narrative, character, symbolism, memory, and representation	Explains how postcolonial identities are represented in literary texts
Linguistics	Language variation, code-switching, multilingualism, and discourse	Explains how language constructs identity and power

Cultural studies	Ideology, race, gender, class, and cultural politics	Examines how representation reflects social hierarchies
Digital humanities	Digital archives, electronic texts, platforms, and computational culture	Explains how digital tools reshape narrative and cultural memory
Media studies	Social media, online communities, digital activism, and audience participation	Explains how identity is performed and circulated online
Communication studies	Interaction, public discourse, digital storytelling, and community narratives	Explains how individuals and groups construct meaning through communication

6. Proposed Conceptual Framework

6.1 *An Integrated Postcolonial-Digital Narrative Framework*

The author presents An Integrated Postcolonial-Digital Narrative Framework to articulate how postcolonial identity and cultural representation have been reconstructed by means of digital narrative strategies and language use. This framework relates to four key aspects: postcolonial identity construction, cultural representation, digital narrative strategies, and language discourse processes. It states that English literature and linguistics should not be analyzed independently but together, since the identity construction takes place in both print media and electronic forms. Traditionally, postcolonial literature has engaged with such issues as suffering, dispossession, tragic events of the past, and fragmented identity. Tragedy remains a relevant genre for describing colonial and postcolonial experiences of loss and resilience (Quayson, 2021).

6.2 *Core Components of the Framework*

The first one is postcolonial identity formation, including concepts such as hybridity, diaspora, memory, resistance, and marginality. It is evident that these concepts prove that identity is historically constructed and negotiated rather than being static. The second concept involves cultural representation and covers the following aspects: race, gender, ethnicity, nation, class, tradition, and modernity. Modern literature portrays culture as an arena of struggle between marginalized groups and hegemonic discourse. Shafak's novel "10 Minutes 38 Seconds in This Strange World" serves as an example of memory, gendered marginality,

urban identity, and social exclusion representations through fragmented narrative consciousness (Shafak, 2019).

The third element is digital storytelling approaches that include hypertextuality, multimodality, interactivity, fragmentation, and collaborative storytelling. The digital literature develops the art of narration by making the narration progress from the traditional forms to interactive and digital ones (Rettberg, 2018). The fourth element is language and discourse practices including code-switching, multilingualism, digital discourse, linguistic resistance, and performance of identity.

6.3 *Conceptual Outcome*

The model proposes that when there is an interaction between postcolonial identity, cultural representation, digital narrative and linguistic practices, the result will be reconstructed identity, decolonized representation, digital agency, alternative narrative spaces and interdisciplinary literary knowledge. The field of postcolonial digital humanities offers an essential ground for this theory since it bridges the decolonial analysis with digital technologies, digital pedagogy and cultural revival (Risam, 2018). In a similar manner, the notion of digital Black Atlantic offers an explanation of how digital spaces are able to recover, circulate and redefine Black diasporic histories through transnational circuits (Risam & Josephs, 2021). Therefore, the model presents theoretical ground for analyzing English literature as a complex, digital, postcolonial and interdisciplinary area. Figure 3. Model of Postcolonial-Digital Narrative Space.

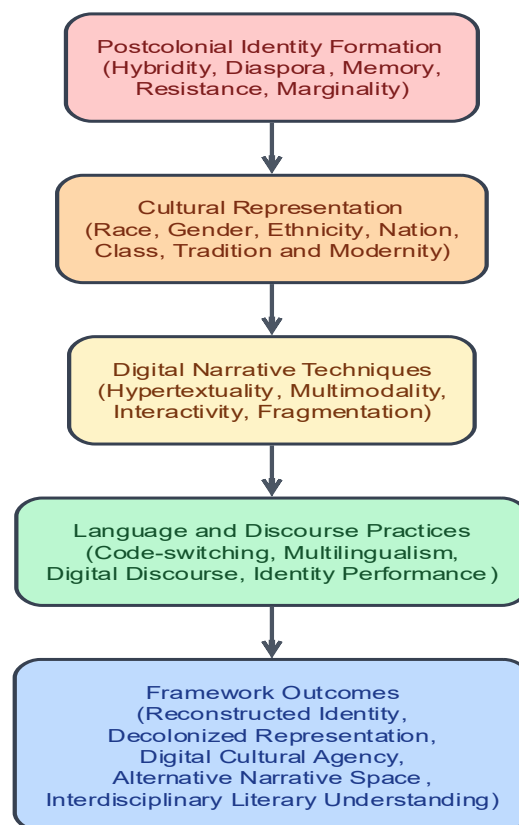


Figure 3. An Integrated Postcolonial-Digital Narrative Framework

7. Conclusion

The current study has provided a conceptual overview of the connection between postcolonial identity, cultural representation, and digital narrative techniques in modern English literature and interdisciplinary language studies. Postcolonial identity has been considered not as a static phenomenon but a dynamic one influenced by such factors as colonial history, cultural memory, migration, language, marginality, and resistance. The contemporary English literature serves as a significant ground for representation of these postcolonial identities in opposition to colonial stereotypes, uncovering repressed histories and highlighting underrepresented narratives. Also, the findings demonstrates that cultural representation in modern literature is linked to the problems of race, gender, ethnicity, social classes, nation, trauma, and globalization. Furthermore, such phenomena as hypertextuality, multimodality,

interactivity, fragmentation, and participatory storytelling represent the role of digital narrative techniques that transform cultural representation in terms of race, gender, ethnicity, etc. In order to link postcolonial theory, cultural studies, digital humanities, media studies, and language studies, the current findings suggests considering the problem in an interdisciplinary manner. The suggested framework allows discussing the intersection of language, discourse, culture, and technology in postcolonial identity and cultural representation in literature and the digital world. Thus, it may be concluded that postcolonial identity and cultural representation should now be examined not only in terms of printed literature but also in the context of digital narrative techniques.

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