RAINBOW Vol. 14 (2025) Special Edition

Journal of Literature, Linguistics and Cultural Studies

https://journal.unnes.ac.id/journals/rainbow

Preventing cultural displacement in multicultural societies as reflected in *Persimmons* by Li-Young Lee

Oxa Ardyan Fathurozi[1] ✉, Rahayu Puji Haryanti[2]

[1,2] English Literature, Faculty of Language and Arts, Universitas Negeri Semarang, Indonesia

Article Info

Article History:
Received
30 June 2025
Approved
05 July 2025
Published
31 July 2025

Keywords: cultural displacement, cultural identity preservation, literary semiotics, multicultural literature, postcolonial studies

Abstract

This study explores the portrayal of cultural displacement and efforts to preserve cultural identity in Li-Young Lee's poem Persimmons using Michael Riffaterre's Semiotics of Poetry. Cultural displacement—caused by language barriers, institutional isolation, and cultural misrepresentation—poses serious risks to identity continuity in multicultural societies. The poem serves as a powerful literary example of how immigrant experiences reflect both trauma and resistance. Using qualitative textual analysis, this study applies Riffaterre's concept of matrix, model, variants, hypogram, and textual interpretants to uncover how the poem conceals deeper cultural meanings beneath language conflict and metaphor. Findings reveal that Persimmons portrays cultural displacement through linguistic confusion, memory loss, and institutional punishment, symbolized by the misinterpretation of the persimmon fruit. However, the poem also emphasizes the preservation of cultural identity through sensory memory, family traditions, and symbolic reclamation. The persimmon functions as a hypogram—a hidden sign of heritage—representing emotional and cultural continuity. This research contributes to literary semiotics and postcolonial discourse by demonstrating how poetic language can resist cultural erasure and affirm identity within multicultural contexts. Ultimately, the study shows that the poetry like Persimmons serves not only as a personal expression but as a powerful mode of cultural preservation and resilience.

© Copyright 2025

How to cite (in APA style):
Fathurozi, O.A. & Haryanti, R.P. (2025). Preventing cultural displacement in multicultural societies as reflected in Persimmons by Li-Young Lee. *Rainbow : Journal of Literature, Linguistics and Culture Studies*, *14*. https://doi.org/10.15294/rainbow.v14i.29988.

INTRODUCTION

Cultural displacement is defined as the psychological and structural process through which people lose ties to their origins as they adapt to the current living place (Ishtiaq et al., 2021; Synowiec, 2022). The displacement might appear through language barriers, institutional isolation, or assimilationist system of education that limit the expression of origins identity (Ahmad, 2024). Without proper cultural integration, societies run the risk of intergenerational disconnection, and the loss of symbolic heritage, especially when traditional cultural frameworks are not maintained in public and everyday life (Ayo-Odifiri et al., 2021). These ideals often conceal deeper conflicts, like the experience of cultural displacement, which remains an ongoing psychological and structural background in multicultural societies (Vinothkumar & Rajesh, 2024).

Multicultural societies are characterized by the interaction of various cultural, linguistic, and ethnic groups within common political and social systems (Bansal et al., 2025). These societies live

✉ Corresponding author:
Email: ardyanoxa9@students.unnes.ac.id

p-ISSN: 2252-6323
e-ISSN: 2721-4540

on cultural variety rather than only one culture, where variations are not only accepted but valued as significant assets to national identity (Jekayinoluwa & Adeowu, 2024). In these situations, education, literature, and media are crucial tools for promoting empathy, multicultural understanding, and the negotiation of common values (Chaudhary, 2018). However, the presence of diversity does not guarantee equity. It must be coupled with intentional attempts to acknowledge and include minority cultural narratives and voices, which frequently conflict with dominant beliefs (Asadu et al., 2025). This experience is commonly portrayed in literature as a fight for memory, continuity, and the freedom to speak from a transitional identity space, especially in immigrant narratives (Vinothkumar & Rajesh, 2024).

Recent studies has examined cultural displacement in diasporic literature from various nations. Borgohain and Ammari (2022) highlight how Indian diasporic fiction handles identity conflicts between the host country and the homeland. African diaspora literature, as examined by Okeugo et al. (2020), reflects linguistic and cultural displacement as key components to identity loss. Uche et al. (2025), analyzing African novels, emphasize how literature can portray trauma, memory, and the fight for symbolic continuity in displaced lives. Asian Americans have historically been viewed as "an invisible minority," usually represented only through stereotypes or mistakes (Patell, 2008). Based on various studies about cultural displacement, the researcher deemed this topic relevant to be conducted a study on.

One example of how writing might portray cultural displacement is Li-Young Lee, a Chinese-American poet who was raised in the United States after being born to Chinese political exile in Indonesia. His poem *Persimmons* (1986) is a powerful narrative of cultural loss and reclamation, which reflect a lyrical attempt to regain memory and identity from linguistic and cultural dislocation (Xiaojing, 1996). The poem uses language, sensory, memory, and food as metaphors to examine the conflict between assimilation and identity (Olson, 2017). Lee transforms the persimmon into more than just a fruit, it represents cultural persistence, emotional resonance, and mispronunciation (Lee, 1986). For this study, the lines 1-5; 23-24; 37; 40-44; 46-48; 56-60; 77-79; and 85-88 indicates the portrayals of cultural displacement in the poem. While the lines 4-5; 6-17; 46-48; 54-56; 83-84; 61-63; 70-84; and 83-88 indicates the efforts for cultural preservation. These particular lines are important textual indicators for analyzing how the poem negotiates memory, identity, and belonging in a multicultural setting.

The discussions among scholars towards the points are on how *Persimmons* reflects displacement, memory, and identity through poetic form. Olson (2017) analyzes how the poem reflects immigrant struggles under dominant meaning systems through the use of linguistic transparency. Basford (2004) demonstrates how Lee's art reflects diasporic intimacy by examining the entanglement of racial memory and cultural desire. Xiaojing (1996) examines how diasporic identity is shaped by cultural memory and metaphor. While these studies provide valuable insights, they do not entirely address the semiotic depth of the poem. Because of it, this study aims to fill that gap by exploring the points from the aspect of semiotics.

Since this study explore the semiotics aspect, the researcher uses Michael Riffaterre's *Semiotics of Poetry* (1978) as the primary theoretical framework for this study. Riffaterre's method focuses on how poem creates meaning through a closed system of clues that the reader must interpret rather than through direct representation (Riffaterre, 1978). His key concepts, such as the heuristic reading, hermeneutic reading, matrix, model, variants, hypogram, and textual interpretants, provide a systematic approach to uncover how poetry conceal deeper linguistic and cultural codes beneath ungrammaticalities or seeming conflicts. This study aims to demonstrate how a common word like "persimmon" bears the weight of the speaker's heritage and becomes a marker of cultural preservation within a multicultural society using Riffaterre's semiotic interpretation to the word. By applying this theory, the researcher can conduct a logical and empirical analysis of the poem, ensuring that the interpretation is based on a structured reading of the text as a closed semiotic system.

p-ISSN: 2252-6323
e-ISSN: 2721-4540

Two research questions guide this study. First, how is cultural displacement portrayed in *Persimmons*? Second, how does the poem reflect efforts to preserve cultural identity in multicultural society? By asking these questions, the researcher hope to gain a better understanding of how Lee creates poetic meaning through semiotic opposition to dominant narratives as well as imagery and theme.

This study is relevant academically and socially. Academically, it contributes to the fields of American Studies, Postcolonial Studies, and Literary Semiotics by using a traditional structuralist model to a contemporary Asian-American poetry. Socially, it clarifies how literature can function as a subtle but potent kind of resistance to cultural displacement. Persimmons tells us that resilience frequently starts with the smallest gestures like uttering a name, remembering a flavor, or remembering a word that was mispronounced (Olson, 2017).

METHODS

This research employs a qualitative textual analysis approach to explore how cultural displacement and its preventions are reflected in Li-Young Lee's poem Persimmons. As Hancock et al. (2001) explain, qualitative research aims to understand how people assign meaning to their experiences within certain cultural and social situations. Qualitative research is a suitable approach for this study because it prioritizes interpretation, contextual meaning, and depth over quantification. This approach enables the researcher to reveal cultural values and underlying semiotic structures that are integrated into poetic language.

Textual analysis is a popular approach to qualitative research that involves examining written texts to identify the values, beliefs, and symbolic systems they contain (Ngulube, 2015). This involves analyzing how language, metaphore, and structure represent more complex cultural experiences in literary studies (Obied & Adia, 2020).

The primary data source for this study is *Persimmons* (1986), a poem by Chinese-American poet Li-Young Lee. The poem was chosen because it depicts cultural displacement and identity preservation thorugh a advanced use of metaphor, memory, and language. The secondary data sources include scholarly articles, journal publications, books, and previous studies on cultural displacement and the poem itself.

The reserach process involves close reading and interpretation of the poem. First, the researcher identifies lines in the poem that illustrate memory, sensory language, and cultural conflict. Riffaterre's semiotic framework is then used to classify these components, emphasizing seven key concepts: heuristic reading, hermeneutic reading, matrix, model, variants, hypogram, and textual interpretants. These methods help in identifying the construction of meaning and the deeper cultural signals concealed behind the surface of language.

Finally, the data—interpreted poetic signs and symbolic structures—is finally subjected to an analytical process to answer the two main research questions: (1) How is cultural displacement portrayed in *Persimmons*? and (2) How does the poem reflect efforts to preserve cultural identity in a multucultural society? The semiotic reading guarantees a rational, methodical, and theoretically based apporach to analyzing how literature may resist cultural erasure and preserve memory through poetic form.

RESULTS AND DISCUSSION

Heuristic reading of cultural identity in *Persimmons*

Persimmons narrates a number of intimate memories centered on the term "persimmon" and its connotations. The speaker recounts vivid, fragmentary moments from his life that explore into his language, memories, family, and cultural identity.

"In sixth grade Mrs. Walker / slapped the back of my head… / for not knowing the difference / between persimmons and precision" (Lee, lines 1-5). The speaker is punished at school for confusing two English words.

"How to choose / persimmons. This is precision… and swallow. Now, eat / the meat of the fruit, / so sweet, / all of it, to the heart" (Lee, lines 6-17). The speaker gives detailed instructions on how to pick and eat a persimmon fruit.

p-ISSN: 2252-6323
e-ISSN: 2721-4540

"Crickets: chiu chiu. Dew: I've forgotten. / Naked: I've forgotten. / Ni, wo: you and me" (Lee, lines 23-25). The speaker remembers some Chinese words but forgot the rest.

"Other words / that got me into trouble were / fight and fright, wren and yarn" (Lee, lines 29-31). The speaker lists other English words that caused him trouble.

"Mrs. Walker brought a persimmon to class… it wasn't ripe or sweet, I didn't eat it" (Lee, 40-44). Mrs. Walker cuts a persimmon in class but the speaker doesn't eat it.

"My mother said every persimmon has a sun / inside, something golden, glowing, / warm as my face" (Lee, lines 46-48). The speaker's mother once said every persimmon has a sun inside.

"Finally understanding / he was going blind / my father sat up all one night" (Lee, lines 54-56). The speaker's father is going blind then stay up all night.

"I gave him the persimmons, / swelled, heavy as sadness, / and sweet as love" (Lee, lines 58-60). The speaker gives his father ripe persimmons.

"This year, in the muddy lighting / of my parents' cellar, I rummage, looking / for something I lost" (Lee, lines 61-63). The speaker searches for something he lost in the cellar.

"Under some blankets, I find a box… three paintings by my father: / Hibiscus leaf and a white flower. / Two cats preening. / Two persimmons, so full they want to drop from the cloth" (Lee, lines 70-76). The speaker finds his father's scroll paintings of flowers, cats, and persimmons.

"He raises both hands to touch the cloth, / asks, Which is this? // This is persimmons, Father" (Lee, lines 77-79). The speaker's blind father asks what the painting is; the speaker says, "Persimmons."

"I painted them hundreds of times / eyes closed. These I painted blind" (Lee, lines 83-84). The father painted the fruit from memory, with his eyes closed.

"Some things never leave a person… the texture of persimmons, / in your palm, the ripe weight" (Lee, lines 85-88). Some sensations, like scent and texture, never fade.

Hermeneutic reading of cultural displacement portrayals in *Persimmons*

The poem vividly portrays the speaker's experience of cultural displacement through language barriers and punishment in an American classroom:

> In sixth grade Mrs. Walker
> slapped the back of my head
> and made me stand in the corner
> for not knowing the difference
> between persimmon and precision. (Lee, lines 1-5)

The speaker remembers being slapped and punished by his teacher, Mrs. Walker, for confusing the words "persimmon" (a fruit deeply tied to his Chinese heritage) and "precision" (a random English term). This moment demonstrates the violence of assimilation—how a child's language difficulties are met with physical punishment rather than comprehension. The trauma reappears later when the speaker lists additional word pairings "Other words / that got me into trouble were / fight and fright, wren and yarn" (Lee, lines 29-31), highlighting how language becomes a source of possible blunders and guilt for an immigrant child. These lines highlight the poem's main idea, which is that the speaker's cultural identity is surpressed by a system that prioritizes strict precision over the aspects of bilingualism. The punishment for mispronunciation or confusion becomes a metaphor for the larger erasure of his origin, where even simple phrases become points of conflict and alienation.

Other than that, the poem effectively portrays how cultural displacement causes the speaker's native language to deteriorate. The speaker's memory fails him as he tries to teach his lover, Donna, Chinese words: "Crickets: chiu chiu. Dew: I've forgotten. / Naked: I've forgotten"(Lee, lines 23-24). While he remembers the onomatopoeic "chiu chiu" for crickets, he acknowledges that he forgot "Dew" and "Naked". The speaker's relationship with his mother tongue is slipping away, creating gaps where fluency formerly existed, and this moment is carried with suppressed sadness.

The poem also reveals cultural displacement through the misinterpretation of the persimmon, a fruit that holds great cultural and personal meaning

p-ISSN: 2252-6323
e-ISSN: 2721-4540

for the speaker. When Mrs. Walker presents it to the class as a "a Chinese Apple" (Lee, line 43), she reduces its meaning into something foreign and general. This mislabeling illustrates how symbols from marginalized traditions are frequently simplified or distorted by dominant cultures, depriving them of their complexity. The cultural displacement is reflected in the act of chopping and sharing the unripe persimmon: "Mrs. Walker brought a persimmon to class / and cut it up / so everyone could taste" (Lee, lines 40-42). The fruit, like the speaker's origin, is served too soon, without realizing its true sweetness or significance. The speaker's refusal to eat it "Knowing / it wasn't ripe or sweet, I didn't eat" (Lee, lines 43-44) becomes a silent act of resistance, which is also a rejection of this minimal representation.

Furthermore, the poem also incorporates nostalgia and cultural memory into the fundamental structure of the persimmon, transforming it from a simple fruit into a symbol of tradition and emotion. When the speaker remembers his mother's words—"My mother said every persimmon has a sun / inside, something golden, glowing, / warm as my face" (Lee, lines 46-48)—the fruit turns into a metaphor for the inner, treasured warmth and light of his cultural identity, something cherished and internal. This visual stands in complete opposition with Mrs. Walker's sterile classroom, where the persimmon was only referred to as a "Chinese apple." The mother's poetic description gives the fruit with a sense of holiness, which links it to tradition and affection within the family. Likewise, the brief reference to "My mother made birds out of yarn," (Lee, line 37) evokes a domestic artistry—a close, sensory connection with ancestry that feels fragile in the face of displacement. When the speaker presents his father with persimmons that are now "swelled, heavy as sadness, / and sweet as love" (Lee, lines 59-60), these memories come to his head. In this instance, the fruit represents how cultural memory may be bittersweet—a reminder of what has endured and what has faded—by bearing the weight of both loss and affection.

Lastly, the poem effectively examines generational disconnection and metaphorical blindness as powerful symbols of cultural displacement. The father's physical blindness turns into a menacing representation of how traditions gradually disappear with time. When the speaker describes: "my father sat up all one night / waiting for a song, a ghost" (Lee, lines 56-57), we feel not just the imminent loss of sight but the mournful expectation of losing connection to cultural memory—the "ghost" of traditions that would disappear with him. This topic is further explored in the heartbreaking moment when the blind father feels his own paintings and has to ask his son to identify them: "He raises both hands to touch the cloth, / asks, Which is this? // This is persimmons, Father" (Lee, lines 77-79). The straightforward conversation has a significant weight because it highlights the break in the traditional generational transmission of cultural knowledge by exposing how it now flows backwards from parent to child. However, the poem's final lines provide a counterpoint to this loss:

> Some things never leave a person:
> Scent of the hair of one you love,
> The texture of persimmons,
> In your palm, the ripe weight. (Lee, lines 85-88)

It implies that although language and vision may deteriorate, the body's knowledge of love and heritage endures through sensory memories, such as the familiar weight and texture of persimmons in one's palm or the aroma of a lover's hair.

Efforts to preserve cultural identity in *Persimmons*

Matrix, model, and variant analysis

The matrix in *Persimmons* revolves around the notion of maintaining cultural identity through language, memory, and sensory experience. The speaker reflects on how his connections to family, heritage, and identity endure despite misunderstandings, language barriers, and cultural displacement. The model within this matrix is the persimmon fruit itself, which appears as the primary symbol connecting the speaker's childhood memories, family teachings, and the conflict between what is remembered and what is in danger of being forgotten. The persimmon represents the everyday object through which language and cultural memory are passed down, concealed, or rediscovered.

The variants in Persimmons appear through several indirect representations that build upon and expand this central concept. One significant set of variants is the series of mispronunciations and

p-ISSN: 2252-6323
e-ISSN: 2721-4540

homophones, such as "persimmon" and "precision" (line 5), "fight" and "fright", and "wren" and "yarn" (line 31). These intentional slips act as ungrammaticalities that show how language can alter or erase cultural meanings, transforming everyday words into sources of conflict and misunderstanding. Another powerful group of variants is the vibrant sensory imagery, particularly in lines 6–17, where the speaker describes how to pick and consume persimmons: "How to choose // persimmons… Chew the skin, suck it / and swallow. Now, eat...." These details show how cultural knowledge is preserved through the senses of the body when formal language is absent.

The variants are further expanded by narrative moments spent with family. The father's blindness "Finally understanding / he was going blind, / my father sat up all night" (Lee, lines 54-56) and his ability to paint persimmons by memory "I painted them hundreds of times / eyes closed. These I painted blind" (Lee, lines 83-84) creates a paradox that functions like an ungrammaticality—defying literal logic but demonstrates that cultural memory can endure beyond physical loss. The last scene, where the speaker searcher the cellar "This year, in the muddy lighting / of my parent's cellar, I rummage, looking / for something I lost" (Lee, lines 61-63) and sits with his father to name the paintings that his father has created:

> Three paintings by my father:
> Hibiscus leaf and a white flower.
> Two cats preening.
> Two persimmons, so full they want to drop from the cloth. (Lee, lines 73-76)

It demonstrates how the speaker is reconnected to the buried matrix concealed in everyday signs through the act of touching and identifying. The father's line—"Some things never leave a person: / scent of the hair of one you love, / the texture of persimmons, / in your palm, the ripe weight." (Lee, lines 85-88)—is the last variant that returns the poem's semiotic chain to its central idea: memory and identity persist through sensory signs even when language stumbles.

Hypogram analysis

In Persimmons, the hypogram is the word persimmon itself, which works as a hidden sign carrying the underlying meaning of preserving cultural identity. On the surface, persimmon appears as an ordinary fruit, but beneath this literal image, it holds the speaker's connection to his Chinese background, family memories, and the silent knowledge passed down through touch, taste, and tradition. This hidden layer first appears when the young speaker confuses "persimmon" and "precision" (lines 4-5), showing how the dominant culture can distort or erase what the term actually means. The sensory instructions on how to select and consume persimmons "How to choose // persimmons. This is precision… and swallow. Now, eat / the meat of the fruit, / so sweet, / all of it, to the heart" (Lee, lines 6-17) reveal the hidden knowledge within the word, turning a simple fruit into a vessel for specific cultural practices learnt from the mother. The line "My mother said every persimmon has a sun / inside, something golden, glowing / warm as my face" (Lee, lines 46-48) is a direct metaphor represented for the hypogram: the fruit's hidden core stands for the warmth of heritage that endures inside language. This idea is reiterated when the father, despite his blindness, paints persimmons by memory (lines 70-84), demonstrating that what is hidden inside the word can transcend physical sight. The speaker's search in the cellar—"… I rummage, looking / for something I lost" (Lee, lines 61-63)— and the moment he names the painted fruit for his father (lines 78–79) show that he is rediscovering the hypogram hidden in everyday language. Persimmons demonstrates through this hidden sign how cultural identity may be maintained within everyday words, ready to be remembered and reactivated through speech, touch, and memory.

Textual interpretants analysis

Textual interpretants function as indirect references to other texts, phrases, or common cultural codes that assist the reader make the connection between a poem's visible signs and its underlying matrix or hypogram. In *Persimmons*, textual interpretants appear through the poem's use of inherited family lessons and cultural sayings that work like tiny "texts" embedded throughout the story. For example, the mother's instructions—"How to choose // persimmons. This is precision." (Lee, lines 6-7)—serve as a textual interpretant: these lines echo oral knowledge that

p-ISSN: 2252-6323
e-ISSN: 2721-4540

has been passed down through generations, representing an unwritten cultural text that instructs the speaker on how to retain specific ways of seeing, tasting, and touching that are part of his heritage. Likewise, the line "My mother said every persimmon has a sun inside…" (Lee, lines 46-48) transforms a plain fruit into a living metaphor, remembering symbolic ideas about hidden warmth and life common in East Asian traditions. This metaphor serves as a textual interpretant by helping the reader to see the fruit as more than just a food but as a sign for the light of cultural memory concealed inside everyday words. The father's act of painting persimmons while blind:

> I painted them hundreds of times
> eyes closed. These I painted blind.
> Some things never leave a person:
> scent of the hair of one you love,
> the texture of persimmons,
> in your palm, the ripe weight. (Lee, lines 83-88)

Enhances this indirect reference by drawing inspiration from the larger cultural tradition of East Asian brush painting, where images of fruit, flowers, and animals carry symbolic meanings about family continuity, prosperity, and memory. These subtle references become textual interpretants that remind the reader that the poem's signs are derived from a cultural code that transcends the speaker's personal experience. Together, these textual interpretants encourage the reader to decipher the poem not only as a personal story but as a sign system that revives hidden cultural texts, such as family sayings, sensory practices, and inherited metaphors, that maintain the speaker's identity in the face of identity displacement and linguistic loss.

CONCLUSION

Li-Young Lee's *Persimmons* offers a deeply nuanced and emotionally stirring portrayal of cultural displacement, based in the speaker's personal experience as a child navigating the challenging intersection of language, identity, and assimilation. The poem systematically reveals how cultural displacement may be both internal and external, showing up as the speaker's original language gradually deteriorating and his emotional disconnection from his cultural roots, as well as external—through linguistic disconnection, punishment, and misrepresentation. The poem strongly illustrates how immigrant children are frequently forced to suppress or even give up their cultural heritage in order to adapt to mainstream norms through empirical detail, including classroom humiliation, forgotten terminology, and symbolic blindness.

At the same time, *Persimmons* reflects thoughtful and sensitive attempts to maintain cultural identity within a multicultural context. Rather than rejecting his heritage, the speaker reclaims it through sensory memory, family stories, and personal knowledge passed down from generation to generation. The persimmon becomes the poem's central metaphor—a hypogram—which stands for the hidden depth of cultural memory that endures despite linguistic loss and societal misinterpretation. The act of teaching, remembering, painting, and even touching the fruit turns into a form of resistance and reclamation. These are not just symbolic gestures but systematic approach of maintaining identity in a multicultural society that frequently demands for cultural erasure.

Persimmons is a prime example of how poetry may function as a cultural record and critique by fusing personal narrative with well-established semiotic theory. In addition to allowing readers to experience the devastation of displacement, it also highlights the silent power of maintaining identity in the face of cultural erasure. Such a message is still important and incredibly human in today's mixed and multicultural society.

REFERENCES

Ahmad, B. (2024). Why do "They" Return? An Analysis of Marginalised Students in Urban Spaces. *Journal of Educational Planning and Administration*, *XXXVIII*(1), 57–71. https://www.researchgate.net/publication/382026353

Asadu, E., Mba, C., Unachukwu, O., & Ogbochie, B. (2025). *The Pragmatics of Resistance: Multilingual Strategies in Ethnic Narratives of Marginalized Communities in Nigeria*. *64*, 119–142. https://doi.org/10.5281/zenodo.15543800

Ayo-Odifiri, S., Emeana, R., Emeana, R. C., & Fagbami, A. O. (2021). Cultural diversity-a challenge to smart cities development in Nigeria.

p-ISSN: 2252-6323
e-ISSN: 2721-4540

International Journal of Advances in Engineering and Management (IJAEM), *3*(6), 710–720. https://doi.org/10.35629/5252-0306710720

Bansal, T., Bordoloi, D., Gupta, P. K., Panda, U. K., & Das, P. K. (2025). Cultural Diversity and Social Integration in Global Cities. *Journal of Applied Bioanalysis*, *11*(1), 27–35. https://doi.org/10.53555/jab.v11i1.057

Basford, D. (2004). Sexual Desire and Cultural Memory in Three Ethnic Poets. In *Pedagody, Canon, Context: Toward a Redefinition of Ethnic American Literary Studies* (Vol. 29, Issue 3, pp. 243–256). Autumn-Winter. https://www.academia.edu/44035896/Sexual_Desire_and_Cultural_Memory_in_Three_Ethnic_Poets_Arthur_Sze_Li_Young_Lee_and_Derek_Walcott_

Borgohain, I. A., & Ammari, D. (2022). Between the Homeland and Diaspora: Identity Dilemma in Indian Literature. *World Journal of English Language*, *12*(1), 221–229. https://doi.org/10.5430/wjel.v12n1p221

Chaudhary, A. A. (2018). Exploring the Impact of Multicultural Literature on Empathy and Cultural Competence in Elementary Education. *REMITTANCES REVIEW*, *3*, 183–205. https://www.researchgate.net/publication/383343520

Hancock, B., Ockleford, E., & Windridge, K. (2001). *An Introduction to Qualitative*. Trent Focus Group. https://www.academia.edu/download/54784339/5_Introduction-to-qualitative-research-2009.pdf

Ishtiaq, M., Ullah, I., & Hussain, M. H. (2021). *Cultural Displacement: A Postcolonial Critique of Changes' in Hamid's The Reluctant Fundamentalist* (Vol. 4, Issue 1). https://www.researchgate.net/publication/380711832

Jekayinoluwa, J. R., & Adeowu, A. W. (2024). Teaching National Identity in Multicultural Classrooms: A Study on Social Studies Education and Sociological Perspectives of Inclusion. *International Journal of Research and Innovation in Social Science*, *VIII*(IIIS), 4375–4385. https://doi.org/10.47772/IJRISS.2024.803317S

Lee, L.-Y. (1986). *"Persimmons" from Rose*. https://www.poetryfoundation.org/poems/43011/persimmons

Ngulube, P. (2015). Qualitative Data Analysis and Interpretation: Systematic Search for Meaning. In *Addressing Research Challenges: Making Headway for Developing Researchers*. Mosala-MASEDI. https://doi.org/10.13140/RG.2.1.1375.7608

Obied, I. M., & Adia, S. M. (2020). A Critical Stylistic Analysis of Conceptual Metaphor in American Sermons. *International Journal of Psychosocial Rehabilitation*, *24*(2), 5273–5281. https://doi.org/10.37200/IJPR/V24I2/PR2020954

Okeugo, O. C., Chinedu, U., Constance, M. A., Orabueze, O. F., & Nweke, P. O. (2020). CULTURAL IDENTITY AND LANGUAGE USE IN AFRICAN DIASPORA LITERATURE. *Journal of Critical Reviews*, *19*, 13233–13240. https://www.researchgate.net/publication/388830603

Olson, G. (2017). Figuring Human Rights and Troping Law and Literature: Li-Young Lee's Poetic Investigations of Migration and Refugeeism. *Amerikastudien*, *62*, 257–278. http://www.jstor.org/stable/44982321

Patell, C. R. K. (2008). Emergent Ethnic Literatures: Native American, Hispanic, Asian American. In *A Concise Companion to Postwar American Literature and Culture* (pp. 351–382). John Wiley and Sons. https://doi.org/10.1002/9780470756430.ch14

Riffaterre, M. (1978). *Semiotics of Poetry*. Indiana University Press. https://muse.jhu.edu/book/84727

Synowiec, A. (2022). BARRIERS OF CULTURAL ADAPTATION IN THE CONTEXT OF THE INFLUX OF UKRAINIAN WAR REFUGEES TO POLAND. *Scientific Papers of Silesian University of Technology. Organization and Management Series*, *2022*(165), 371–381. https://doi.org/10.29119/1641-3466.2022.165.26

Uche, R. U., Ogunnaike, M. J., Alimi, A. O., & Okekunle, M. O. (2025). Migrant Narratives and the Search for Identity in Selected African Novels. *AKSU Journal of English*, *6*. https://www.researchgate.net/publication/392200465

Vinothkumar, V., & Rajesh, L. (2024). PSYCHOLOGICAL IMPACT OF IMMIGRATION AND ASSIMILATION IN THE SELECT NOVELS OF AMIT CHAUDHURI. *Journal of Indian Languages and Indian Literature in English*, *2*(03), 33–39. https://www.researchgate.net/publication/384763158

Xiaojing, Z. (1996). Inheritance and Invention in Li-Young Lee's Poetry. *MELUS*, *21*(1), 113–132. https://doi.org/10.2307/467810

p-ISSN: 2252-6323
e-ISSN: 2721-4540