



Intersecting Memories: A Collective Exploration of Fiction, Memory, and Shared Recall

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ABSTRACT :

This study delves into the intricate relationship between memory, fiction, and collective recall, seeking to answer the question: How do cultural narratives shape our understanding of the past, and what role does collective memory play in influencing our present and future?

With the recent surge in global interest in memory, history, and remembrance, this research explores the cultural perspective of memory, examining its impact on identity, literature, and society. By drawing on the works of prominent scholars in Cultural Memory Studies, including Astrid Erll, Ansgar Nunning, and Maurice Halbwachs, this study aims to contribute to the ongoing discussion on the complex intersections of memory, fiction, and collective recall. The study focuses on the narrative structure of autobiographical memories, analyzing how personal memories intersect with Cultural memory. This analysis reveals the implications of telling intergenerational memories in autobiographical memory sharing and how storytellers employ narrative tools to make their stories markers of their lived histories.

By examining the social-cultural implications of sharing intergenerational memories, this research sheds light on the cultural function of tellability as a responsibility to remember and share autobiographical memories as part of collective memory. Ultimately, this study aims to deepen our understanding of the complex relationships between memory, fiction, and collective recall, and how they shape understanding of history and culture.

Keywords: Cultural Memory Studies, Collective Memory, Intergenerational Memory, Autobiographical Memory, Storytelling

Introduction:

Memory, a fundamental component of human identity, enables individuals to draw lessons from past experiences and apply them to contemporary circumstances. The recent surge in global interest in memory, history, and remembrance has led to a proliferation of storytelling and memory-sharing platforms, which have transformed the way we share and interact with memories. Digital archives like StoryCorps have emerged as dynamic, evolving systems of collectively remembered experiences, where individuals can share, tell, and learn from autobiographical memories. This collective exploration of memories has significant implications for our understanding of the intersections between memory, fiction, and shared recall.

The intersection of memory and fiction has long been a topic of interest in various fields, including literature, psychology, philosophy, and history. Scholars have explored how memories are constructed, reconstructed, and narrated, and how these narratives shape our understanding of ourselves and our place in the world (Halbwachs, 1992; Nora, 1989; Ricoeur, 2004). However, the role of collective memory in shaping our understanding of the past and its impact on our present and future remains a relatively underexplored area of research. This study aims to address this gap by examining the intersections between memory, fiction, and shared recall, and exploring how collective memory shapes our understanding of the past and its ongoing influence on the present.

The school of memory studies has emerged as a critical framework for understanding the complex dynamics of memory production, particularly among indigenous communities that resist national memory mapping mechanisms. By drawing on the works of Astrid Erll, Aleida Assmann, and Maurice Halbwachs, this research paper seeks to explore how indigenous communities construct and negotiate their memories in the face of dominant national narratives.

Indigenous communities have long been subject to the erasure of their histories, cultures, and identities through national memory mapping mechanisms. However, these communities have also developed resilient strategies to resist such erasures and assert their own memories and narratives. This paper aims to examine these strategies and explore how they intersect with the broader landscape of memory studies.

The works of Astrid Erll, Aleida Assmann, and Maurice Halbwachs provide a rich theoretical framework for understanding the complex dynamics of memory production. Erll's concept of "traveling memory" highlights the ways in which memories can be shared and transmitted across cultures and communities. Assmann's work on "cultural memory" emphasizes the importance of understanding memory as a collective and cultural phenomenon. Halbwachs' concept of "collective memory" underscores the role of social groups in shaping and transmitting memories. By drawing on these theoretical frameworks, this paper seeks to contribute to a deeper understanding of the complex intersections between memory, identity, and power in indigenous communities.

The intersection of memory and fiction is particularly significant in the context of indigenous communities, where memories of historical trauma, colonization, and resistance are deeply intertwined with cultural identity and collective narrative. The school of memory studies offers a critical framework for understanding how these memories are constructed, negotiated, and transmitted across generations. By examining the ways in which indigenous communities resist national memory mapping mechanisms, this research aims to shed light on the complex dynamics of memory production and the role of collective memory in shaping our understanding of the past and its ongoing influence on the present.

The concept of "memory mapping" is particularly relevant in this context, as it highlights the ways in which dominant national narratives can erase or marginalize indigenous memories and experiences. National memory mapping mechanisms, such as monuments, museums, and historical narratives, often serve to reinforce dominant power structures and suppress alternative memories and narratives. However, indigenous communities have developed creative strategies to resist these dominant narratives and assert their own memories and experiences. This research will examine these strategies, including the use of storytelling, oral histories, and cultural practices, to explore how indigenous communities construct and negotiate their memories in the face of dominant national narratives. Astrid Erll's concept of "cultural memory" as a "framework of collective interpretation" is particularly useful in understanding how indigenous communities construct and negotiate their memories (Erll, 2011, p. 11). According to Erll, cultural memory is shaped by the complex interplay between individual and collective experiences, social and cultural contexts, and the material and medial frameworks that shape our understanding of the past. This framework allows us to examine how indigenous communities use storytelling, oral histories, and cultural practices to construct and transmit their memories, and how these memories are shaped by the complex power dynamics of colonialism and domination.

Maurice Halbwachs' concept of "collective memory" also provides a useful framework for understanding how indigenous communities construct and negotiate their memories (Halbwachs, 1992). According to Halbwachs, collective memory is shaped by the social and cultural contexts in which individuals live, and is influenced by the groups and communities to which they belong. This perspective highlights the importance of examining the social and cultural contexts in which indigenous communities construct and negotiate their memories, and how these memories are shaped by the complex power dynamics of colonialism and domination. By examining the collective memories of indigenous communities, this research sheds light on the ways in which these communities resist dominant national narratives and assert their own memories and experiences. Halbwachs' theory also highlights the significance of commemoration in cultural expression. Physical monuments, rituals, and cultural symbols, such as books, serve as conduits to collective memory and societal conceptions. The internet and libraries offer a vast array of information on cultural heritage, underscoring the importance of cultural memory in shaping our understanding of the past and our place within it.

Cultural memory is a multidisciplinary field of study, encompassing individual memory, social memory, and the politics of public remembering. Research in this area focuses on how collective representations of the past operate, how they inform social and historical identities, and how they privilege certain interpretations of the past while subordinating others.

Halbwachs' work challenges the individual-psychological theory of memory, arguing that recollection is inextricably linked to the social frameworks that shape our experiences. He distinguishes between four types of memory: history, autobiographical memory, historical memory, and collective memory. Collective memory, in particular, is a sociopolitical construct, formed and negotiated through shifting power dynamics and agendas.³

Ultimately, cultural memory serves as a vital tool for preserving collective experiences, fostering a shared identity, and facilitating cultural adaptation and evolution. By examining the complex interplay between individual and collective memory, researchers can gain a deeper understanding of the intricate mechanisms that shape our perceptions of the past and inform our present.

Aleida Assmann's work on "cultural memory" and "communicative memory" also provides a useful framework for understanding the complex dynamics of memory production in indigenous communities (Assmann, 2006). According to Assmann, cultural memory refers to the shared knowledge and traditions that are passed down through generations, while communicative memory refers to the everyday, informal communication of memories within communities. This distinction highlights the importance of examining the ways in which indigenous communities communicate and share their memories, and how these memories are shaped by the complex power dynamics of colonialism and domination. By examining the cultural and communicative memories of indigenous communities, this research examines the ways in which these communities construct and negotiate their memories, and how these memories are used to resist dominant national narratives.

Thus, remembering is a performance based in living settings rather than merely an expression of personal psychologies (Keightley 58.) Like other memory types, cultural memory serves vital purposes. It crystallizes common experiences, for instance. By doing this, cultural memory gives us insight into the past as well as the standards and beliefs of the community we are a part of. Additionally, it forges a shared identity and provides a channel for introducing that identity to prospective members. The most potent types of cultural memory could be recalled from victims' collective trauma histories. For example, the Indian independence movement, for which tens of millions of Indians sacrificed their lives, is still an important part of modern Indian identity. All groups have cultural memory, which can instill a spirit of survival or resistance in marginalized or vulnerable populations. Reminiscing about the past—good or bad is not the primary purpose of cultural memory. Instead, it is about applying lessons learned from the past to prevent repeating the same errors. This is what English professor Aleida Assman, who has studied memory theory since the 1960s, refers to as "remembering forward." By preserving remnants of what has historically worked, cultural memory allows culture to persist, people to adjust to their surroundings, and cultures to change with the times.

The intersection of memory, identity, and power is particularly significant in the context of indigenous communities, where memories of historical trauma, colonization, and resistance are deeply intertwined with cultural identity and collective narrative. As indigenous scholar Linda Tuhiwai Smith notes, "the past is ever-present in the lives of indigenous peoples" (Smith, 1999, p. 34). This ever-presence of the past is reflected in the ways in which indigenous communities remember and commemorate their histories, often through cultural practices such as storytelling, song, and dance. By examining these cultural practices, this research understands the ways in which indigenous communities use memory to resist dominant national narratives and assert their own identities and experiences.

Forgetting as a Stance Against Trauma :

In memory studies forgetting is integral part of remembering. Forgetting can be seen as a coping mechanism, a stance against trauma that allows individuals and communities to survive and heal. This perspective challenges the traditional notion of forgetting as a negative or problematic process. Instead, it highlights the agency and resilience of individuals and communities in the face of trauma.

Remembering and forgetting are not passive processes, but rather agentic activities that are shaped by social, cultural, and historical contexts. Individuals and communities actively construct and negotiate their memories, selecting what to remember and what to forget. This agentic activity is influenced by power dynamics, with dominant groups often seeking to impose their memories and narratives on marginalized communities.

Forced forgetting is a mechanism of oppression, where dominant groups seek to erase the memories and histories of marginalized communities.³ This can be achieved through various means, including the destruction of cultural artifacts, the suppression of oral histories, and the imposition of dominant narratives. Forced forgetting is a form of cultural violence that seeks to erase the identities and experiences of marginalized communities.

The concept of oblivion is closely tied to the idea of forgetting. Oblivion refers to the state of being forgotten or overlooked. In the context of memory studies, oblivion can be seen as a form of forced forgetting, where certain memories or histories are deliberately erased or suppressed. The oblivion essay can be seen as a critical examination of the power dynamics that shape our understanding of the past and its ongoing influence on the present.

A broader process of cultural negotiation characterizes memories as narratives, as well as as malleable, filtered cultural and individual remnants of the past. Memories are a component of this process. (Sturken, 2008). However, "Remembering is an active reconciliation of past and present. The meaning of the past in relation to the present is what is at stake here; memories are important as they bring our changing sense of who we are and who we were, coherently into view of one another" (Keightley, 2010, p.58)." Remembering is thus not just an articulation of individual psychologies, but a performance rooted in lived contexts". (Keightley 2010, Sturken (2008) makes a distinction between cultural and collective memories, the former of which suggests that memories are generated and transmitted via cultural forms and emphasizing the type of exchange that takes place between cultural and personal memories. According to Pennebaker communal memories are frequently "cohort memories," in which people who were impacted by a significant event as a cohort record the event's history and shape the collective memories of subsequent generations. (Pennebaker 115). "Collective memory sustains a community's very identity and makes possible the continuity of its social life and cultural cohesion" (Wang 2008, p.37). "Other terms include 'postmemory' to describe memories inherited but not yet part of one's psyche, and 'prosthetic memory', to refer to memories that circulate through mass culture". (Sturken, 2004, Wang (2008) asserts that because collective memory is an engaged, positive process that entails the interpretation and processing of shared past experiences, it can be utilized as a healing tool for a community and its members. especially traumas, into final memory representations, which are frequently presented in the form of stories, dramatizations, artwork, rituals, and other forms of expression.

She further argues, that "to understand the processes, practices, and outcomes of social sharing of memory, or collective remembering, one must take into account the characteristics of the community to which a significant event occurred and in which memory for the event was subsequently formed, shared, transmitted, and transformed. In other words, one must look into the social- cultural-historical context where the remembering takes place" (Wang 2008, p.305). "The mass media plays a key role in the constitution of memory – and this politics of remembering is intrinsically connected to power e.g. who is entitled to select topics and forms of remembering in the public discourse?" (Erl and Nünning, 2008). No matter how the past is portrayed—individually, socially, or culturally—the act of remembering entails choices, omissions, and several, sometimes contradictory narratives. We may use this area of memory studies to better understand how fiction helps to produce and spread collective memories of conflict in the transitional countries we are examining.

Public discourse is infused with collective memories, which serve as a foundation for group identification. The advent of novel communication technologies, specifically social media platforms such as Facebook and Twitter, offers fresh avenues and areas for the creation of these collective memories. Collective memory may provide an important background against which to examine the media's participation in conflict situations in transitional countries and to put forth forgotten-memories.

Collective Memory and Resistance :

Collective memory plays a crucial role in resistance movements, as it allows marginalized communities to preserve their histories and cultures in the face of oppression. Collective memory can be seen as a form of resistance against forced forgetting, as it seeks to preserve the memories and experiences of marginalized communities. By examining the collective memories of indigenous communities, we can gain a deeper understanding of the complex power dynamics that shape our understanding of the past and its ongoing influence on the present.

The role of collective memory in resistance movements is particularly evident in the context of indigenous communities. Despite centuries of colonization, forced assimilation, and cultural suppression, indigenous communities have managed to preserve their cultural memories and traditions. These collective memories serve as a powerful tool for resistance, allowing indigenous communities to reclaim their histories, cultures, and identities.

As indigenous scholar Gerald Vizenor notes, "the memories of indigenous peoples are not just memories of the past, but also memories of the present and future" (Vizenor, 1999, p. 12). This perspective highlights the importance of collective memory in shaping the identities and experiences of indigenous communities. By examining the collective memories of indigenous communities, we can gain a deeper understanding of the complex power dynamics that shape our understanding of the past and its ongoing influence on the present. Furthermore, the concept of "counter-memory" is also relevant in this context. Counter-memory refers to the collective memories of marginalized communities that challenge dominant narratives and histories (Foucault, 1977). Counter-memories are often preserved through oral traditions, cultural practices, and other forms of collective memory. By examining counter-memories, we can gain a deeper understanding of the ways in which marginalized communities resist dominant narratives and assert their own histories and experiences.

It's a shared collective memory that binds groups of individuals together, fostering a sense of community and belonging. This collective memory is constructed through various means, including rituals, language, behavior, myths, folklore, and values, all of which hold great emotional significance. Cultural memory is essentially a constructed understanding of history, passed down through generations via written records, oral traditions,

monuments, rituals, and symbols. It's often preserved in physical artifacts like historical sites and museums, and has a multidirectional quality that captures both individual and collective experiences.

As Paul Connerton notes, "memory nonetheless captures simultaneously the individual, embodied, and lived side and the collective, social, and constructed side of our relations to the past". This complex interplay between individual and collective memory enables creativity, allowing individuals, groups, and societies to build new worlds from the materials of older ones. Moreover, cultural memory plays a crucial role in shaping our identities. However, this alignment is not direct, as our relationship with the past only partially determines who we are in the present. Instead, our identities are shaped by the complex interactions between our individual memories and the collective memories that surround us.

Identity development and memory are not homogenous processes wherein one memory exclusively shapes one identity and another memory exclusively shapes another identity. Rather, because memory is heterogeneous, different memories function and interact in an endless way across time, influencing our perceptions of ourselves, our experiences in the world, and our comprehension of global issues. Therefore contrary to what the proponents of competitive memory would have us believe memory should not therefore ideally be an unfair competition in which fights ensue over limited resources.

The coexistence of individual and collective memory, as well as ties to the past, is entirely possible without one aspect taking precedence over the other. The "embodied and lived side of our relations to the past" can comfortably coexist with the "social and constructed side of our relations to the past" [1]. This is in stark contrast to competitive memory, where multidirectional memory is "subject to ongoing negotiation, cross-referencing, and borrowing; as productive and not privative". As a result, there is no single dominant recollection of the past in society at any given time.

Instead, multidirectional memory acknowledges a sequence of interventions that social acts use to bring multiple traumatic pasts into a dynamic and varied present. This perspective diverges from the notion that memories are the exclusive domain of groups. In reality, multidirectional memory facilitates the construction of meaning through numerous memories, regardless of geographical boundaries. Consequently, there is no direct relationship between memory and identity. Groups are not compelled to forget the recollections of other groups while constructing meaning through multiple memories.

As Michael Rothberg notes, "memories are not owned by groups – nor are groups 'owned' by memories. Rather, the borders of memory and identity are jagged" [2]. This understanding encourages us to view the public sphere as a malleable discursive space where groups engage in dialogical interactions, leading to the continual reconstruction of both the subjects and spaces of the public. This perspective disproves the idea that memory functions competitively, with one memory necessitating predominance over others.

As a result, memory studies is a multidisciplinary study that started with individual memory and expanded to include larger aspects of social memory and the politics of public remembering, particularly as they relate to communications media. The focus has generally been on "how these forms of remembering operate as collective representations of the past, how they constitute a range of cultural resources for social and historical identities, and how they privilege particular readings of the past and subordinate others" (Keightley and Pickering, 2013) A three-dimensional framework made up of social (people, social connections, institutions), material (artifacts and media), and mental (culturally established modes of thinking, mentalities) components is how anthropological and semiotic theories conceptualize culture. When interpreted in this manner, "cultural memory" might be used as a catch-all phrase. In actuality, the formation of cultural memory involves all three dimensions. Put another way, we need to make a distinction between the two levels at which culture and memory converge: the individual and the collective, or more precisely, the cognitive level and the social and medial levels. The first level of cultural memory is centered on biological memory. It emphasizes the idea that memories are never really unique and are always influenced by the conditions of the group. External variables, such as books, places, and conversations among friends, regularly both activate and shape our memories. Or, to put it another way, we recall within social situations. Our media consumption and the people we live with shape our schemata, which aids in both encoding new experiences and helping us remember the past. The media, institutions, practices, and symbolic order that social groups use to create a common history are all included in the second level of cultural memory. Here, "memory" is used in a metaphorical sense.

Jan and Aleida Assmann's Concept of Cultural and Communicative Memory :

Maurice Halbwachs' notion of collective memory laid the groundwork for Jan and Aleida Assmann's theory of cultural and communicative memory. Jan Assmann, a German academic, and Aleida Assmann, a German professor of English and Literary Studies, developed this concept in the 1990s, building upon Halbwachs' ideas.

According to the Assmanns, memory is a social construct, influenced by social contact and communication. They posit that memory exists on three levels: the individual, social, and cultural. Personal memory, which was previously considered the only type of memory, is now recognized as just one aspect of a broader memory landscape.

The Assmanns introduce the concept of "communicative memory," which refers to the shared memories and experiences of a group, transmitted through everyday interactions and communication. This type of memory is characterized by its informality, vividness, and active recall. In contrast, "cultural memory" refers to the collective knowledge and traditions of a society, preserved through institutions, symbols, and rituals. Jan Assmann defines cultural memory as "a collective concept for all knowledge that directs behavior or experience in the interactive framework of society and one that obtains through generations in repeated practice and initiation" (Assmann, 2008, p. 126). He argues that cultural memory is composed of reusable texts, images, and customs that are unique to each culture and era, and whose "cultivation" helps to maintain and communicate a society's self-perception.

Aleida Assmann builds upon this concept, highlighting the importance of cultural memory in shaping a group's identity and distinctiveness. She argues that cultural memory reconstructs the past by relating it to the present, and that it is preserved through objective manifestations, such as monuments, museums, and archives.

The Assmanns' theory of cultural and communicative memory has been influential in understanding the complex relationships between memory, culture, and society. By distinguishing between different types of memory, they provide a nuanced framework for analyzing the ways in which memories are constructed, transmitted, and preserved.

Astrid Erll and the Mediality of Fiction: A Critical Examination of Cultural Memory :

Astrid Erll's seminal work on the mediality of fiction offers a nuanced understanding of cultural memory, highlighting the intricate relationships between memory, media, and society. Erll's research builds upon the foundations laid by scholars such as Jan and Aleida Assmann, who have extensively explored the concept of cultural memory. Erll contends that cultural memory is inextricably linked to media technologies, which play a crucial role in shaping our understanding of the past. She argues that "without organic, autobiographic memories, societies are solely dependent on media" (Erll, 2011, p. 12). This assertion is echoed by Ann Rigney, who emphasizes the importance of aesthetic power and cultural longevity in the construction of collective memory.

Erll's work focuses on the ways in which fictional narratives, such as literature and film, contribute to the formation of cultural memory. She posits that these narratives have the power to shape our understanding of historical events and, in doing so, influence our collective memory. Erll's approach is characterized by a shift in attention from high culture to popular culture and from the space-bound media of circulation to the time-bound media of storage. Erll identifies four presentational modalities of cultural memory: the experiential, hostile, mythological, and reflexive modes. These modes are not mutually exclusive, and Erll demonstrates how they can be applied to both literature and film. For instance, the experiential mode, which relies on diegeses and first-person narration, can create a vivid portrayal of experience and facilitate the listener's connection with certain aspects of the communicative memory.

Erll's concept of remediation is also noteworthy, as it refers to the recurrent representation of notable events across several media over time. This phenomenon enables the formation of strong locations of memory, which can be portrayed in various media formats. Erll's emphasis on the diachronic view of the past underscores the importance of considering the complex interactions between memory, media, and society over time.

In conclusion, Astrid Erll's work on the mediality of fiction offers a critical examination of cultural memory, highlighting the complex relationships between memory, media, and society. Her research provides a nuanced understanding of the ways in which fictional narratives contribute to the formation of cultural memory and underscores the importance of considering the diachronic view of the past.

Narrating the Past: Fiction's Role in Shaping Cultural Memory :

The synchronous activities of memory and fiction are what make fiction an engaging pursuit. Richard Terdiman maintains that memory is a contemporary phenomenon, something that, while concerned with the past, happens in the present it's a form of work, labor, or action. (Terdiman 40). We construct meaning from our memories in order to make sense of the world. As a mimetic activity in a shared space, fiction informs memory in a way that is both retrospective in terms of an individual's fantastical understanding of the past and concurrently prospective in terms of how one constructs oneself in the future in accordance with memory. The past and past memories have displayed a curious melding and weaving into the present, which in the decades past was beyond human conception, causing memory in our current society to be distinctly distinct from memory in former decades.. Despite being about the past, remembering occurs in the present, giving the past context and meaning for people who might or might not have witnessed or experienced it. The demarcation delineating the past from the present tended to be more rigid and constant than it appears now, but nevertheless, it served to indicate how a group, or a state relates to its past and heritage. Numerous recent and past histories have a bearing on the present through modern replication techniques like the internet, movies, music, the evolving discipline of historical studies, and a growing amount of scholarship. Memory is used as a technique for remembering the past in the transdisciplinary academic discipline of memory studies. At the close of the 20th century, it became a fresh and novel way for academics to consider historical events.

One of the most painful issues facing modern multicultural nations is the conundrum of how to reconcile the histories of oppression of numerous ethnic and social groups. What happens when different historical accounts come together in a public setting? Does recalling and remembering one history obscure other histories? Has there got to be some kind of victimization competition when memories of the Holocaust collide with those of the Jaliawala Bagh slaughter and the Indian independence movement in modern multicultural societies? People who interpret how historical events are expressed in collective memory as a struggle for recognition in which only winners and losers can exist—a struggle that is strongly linked to the possibility of lethal violence—think that remembering the past and forming an identity in the present are directly related.

While there's no denying that bitter memories and divergent perspectives on the past contribute to many of the violent expressions of today, such as war and genocide. There are problems with the conceptual framework that critics and common people have used to discuss the connection between memory, identity, and violence. The shift from communicative to cultural memory has given birth to new questions relating to the contemporary stance on the past injustices. In absence of surviving holocaust witnesses what do we owe the victims? How can we prevent drawing attention away from them to ourselves without causing them to overshadow our own stories? It is essential to explore the narratives and memories that have been safeguarded within their personal experiences and family histories.

There is a hegemonic mechanism that governs the creating and molding of collective images retained from the past hence some media turns out to be more powerful and towering when it comes to being identified as the archetypes of cultural memory and such media has the agency to create and design cultural memory. Both first- and second order insights are usually permitted by literature: it provides us the impression of seeing the past (in an experienced, mythical, or adversarial sense), but it also frequently serves as a significant forum for critical thought on these very processes of portrayal. Literature is the most significant media that both constructs and monitors memory. Literature and movies carry the agency to impact individual and collective level of cultural memory. When taken as a whole, fiction books and films have the potential to become influential media that spread historical narratives throughout significant segments of the population and beyond. But these cultural memory media are rarely uncontroversial. The films act as catalysts for cultural image transmission and dialogue, consequently generating and reassembling memories. The images projected by movies carry the potential to establish a unity and a sense of belonging and legacy across individual and societal groups who belong to the same culture. A memory culture is centered on particular medial representations and sets of questions related to them on an individual basis because literary

representations give us the scripts and schemata that allow us to construct certain images of the past in our minds. These scripts and schemata may even help us design our own experiences and autobiographical memories. Every country has its own national identity, its own stories and it gets passed.

In conclusion, this study has demonstrated the significance of intersecting memories in shaping our understanding of the past, present, and future. Through a critical examination of literary representations of collective memory, this research has highlighted the complex relationships between memory, identity, and culture. The cultural memory studies approach has proven to be a valuable framework for analyzing the ways in which memories are transmitted, constructed, and reconstructed through storytelling, collective historical recollections, and revisiting historical accounts.

This study has also underscored the importance of considering the politics of production and the markers of erasure in the creation and revisiting of alter histories and identities. By examining the literary works of writers from diverse ethnic origins, this research has shed light on the ways in which memory practices reflect the emotionally and politically fraught issues of national or ethnic identity, historical traumas, and experiences of displacement, loss, and forgetting.

The findings of this study contribute to a deeper understanding of the role of fiction in shaping cultural memory and the ways in which memories intersect and influence one another. This research also highlights the need for further exploration of the complex relationships between memory, identity, and culture, particularly in the context of indigenous communities and historically problematized identities.

Ultimately, this study demonstrates that intersecting memories are a powerful tool for understanding the complexities of human experience and the ways in which we construct and reconstruct our understanding of the past, present, and future. By engaging with the cultural memory studies approach and examining literary representations of collective memory, we can gain a deeper understanding of the ways in which memories shape our understanding of ourselves and our place in the world.

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