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Cultural Narratives and Their Role in Shaping Historical Memory

¹Sania Rehman*, ²Farhan Ali

¹Assistant Professor of History and Cultural Studies, Government College University, Lahore

²Lecturer in Anthropology, University of Karachi

farhan.ali@uok.edu.pk

*Corresponding Email: sania.rehman@gcu.edu.pk

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ABSTRACT

The present paper explores the effects that the cultural narratives have on the historical memory by showing how the stories, symbols and traditions can be used as potent instruments in collective identity construction. Based on the use of historical records, literary texts and explanatory paradigms, the study identifies shared themes such as mythologization, selective memory and framing of stories, as some of the notable processes through which societies alter the history. Results indicate that cultural narratives can be more than salvaging heritage as power relationships are expressed by the discourse of what voices are heard and which is silenced. Quantitative patterns indicate that communities always find it easier to give harder weight to those stories that concur with the prevailing political or cultural notions. Qualitative study in contrast helps in illustrating the role played by marginalized groups in rephrasing the memory through counter narratives. The findings show that historical memory is not a permanent record but a negotiated construction that is affected by the difference in cultural discourses. Further, the study indicates that the systems of memory conveyance through literature, the media, and education are critical in justification of power, maintenance of traditions and the ability of resilience. The study explains the complex interactions involving culture and history to improve our understanding of how societies memorialize, reinterpret and confront their histories.

KEYWORDS: Cultural Narratives, Historical Memory, Collective Identity, Narrative Framing, Counter-Narratives, Heritage

INTRODUCTION

Historical memory has become a topic of great concern in the present-day study. Historians concur that generative role of narratives in an analysis of cultural meaning and collective identity of societies is important in explaining how societies articulate their pasts. Cultural memory studies pay attention to the memory and lapse of memory that affects the perception of the groups of people on history, whereas traditional historiography emphasizes the archival record and accuracy of facts (Assmann & Czaplicka, 2019). This shift indicates that memory is not a fixed storehouse but a construct of cultural symbols, rituals, stories. The scholars of diverse disciplines have stressed that memory has a social construction and is constantly re-interpreted and is used with political, cultural, and ideological goals (Erl, 2020; Olick & Vinitzky-Seroussi, 2019). Accordingly, the examination of the effects of cultural narratives on historical memory generates remarkable insight into how societies find their continuity, fashion community identities, and how they negotiate contested pasts. The narratives about culture are part of the building block of meaning that provides a historical occurrence with large histories of identity and morality. As an example, national mythologies often transform historical conflicts into symbols of survival, whereby they preserve the dominant version of history that excludes alternative sides of historical conflict (Kansteiner, 2021). Scholars have argued that cultural narratives do not simply reentail historical events but also form performative acts of culture that re-create collective imaginaries (Rigney, 2018; Halbwachs, 2020). With ceremonies to commemorate, oral traditions of storytelling, and in school curriculums cultural memory is institutionalized, and affects both political discourse, the judgement of legitimacy. The described process demonstrates that memory is inherently prejudiced towards different notions; it becomes a sphere where power, ideology, and identity merge (Miszal, 2019). A significant aspect behind historical memory is the selectivity it entertains. Communities often have their priorities and marginalise others in as far as certain historical events are concerned thus the formation of institutions on such preferred stories. This is evidenced in the works of Todorova (2022) when analyzing the post-socialism of Eastern Europe, he reveals how alternative interpretations of history by intellectuals are used by political elites to promote national building agendas. Similarly, scholars who explore the decolonial narratives also argue that certain histories are marginalizing by conceptualizing how indigenous voices perpetuate cultural inferiority (Ngũgĩ wa Thiong-o, 2019; Bhabra, 2020). Such silences raise the imperativeness of looking at counter-narratives that act as rectification tools that challenge the prevailing meanings on memory (Hoskins, 2021). In turn, memory is a rather disputable field in which global cultures may preserve and support their traditions and enhance resistance. The historical memory is transformed in the digital age, and the

dissemination of cultural tales has accelerated rapidly. Digital, archival, and social media allow communities to re-interpret the past often by subverting institutional gatekeepers (Reading, 2020). Scholars have noted that democratizing the memory provides potential and predicament since the marginalized become visible, but the collective memory distributes the false information and becomes harder to trust (Pentcheva, 2022). Garde-Hansen and Hoskins (2020) declare that the concept of digital memory occurs in a state of contradiction between authenticity and manipulation thus totalling the real time experience of history. This facet supports the statement that cultural discourses do not only get passed down but are continually re-ticketed in response to developing technologies and geopolitical landscapes. Pain and reconciliation make the relationship between the cultural stories and historical memory rather complex. The collective memory of wars, genocide, and colonialism show collective solutions to resolving traumatic histories in order to create moral order (Alexander, 2018). To illustrate, the Holocaust memory has been explored in its unified capacity to create a concentrated remembrance of the event in terms of the counteration of denial and forgetting (Levy & Sznajder, 2020). The role of truth commissions in recontextualizing stories of injustice in order to fuel reconciliation is also in the studies of post-apartheid South Africa (Gobodo-Madikizela, 2019). These examples demonstrate that cultural discourses are required in order to treat societal scars, and the interpretation of the same can have a significant impact on the process of healing or justice delivery. Hypothetical constructs of memory only augment our understanding of cultural narratives. The social contexts of remembrance presented by the concept of communal memory by Halbwachs (2020) focus on communal settings that mediate remembering, and cultural memory theory by Assmann (2018) presents historical intergenerational transit of information stored in symbolic representations. Current scholars have expanded these models to consider transnational and cosmopolitan memory, where history stories are easily passed passports and build greater cosmopolitan understandings of the past (Levy & Sznajder, 2020). This growth points to the fact that memory cuts across regional traditions, operates in interrelated global structures, in which cultural narratives construct national identity, solidarity international relationships and ethics moral responsibility. Despite the growing literature, gaps still exist on our understanding of the micro-level activities that help to incorporate cultural narratives into everyday activities of remembrance. Whereas macro level evaluation often assumes a strong emphasis on institutional processes, insufficient attention has been paid to how families, communities and grassroots institutions re-historicize in culturally specific ways. So, in indigenous communities, family history and oral narratives preserve the various versions of history that conflict with the state (Smith, 2021). In addition, migration studies explain the

process of navigating through hybrid memories, the convergence of cultural traditions in the countries of their origin and that of the host countries (Epple, 2023). These results mean that the cultural narratives operate on a varying level that can start with individual memories to global commemorative practices. The reason to analyze cultural narratives as a part of creating a historical memory is then the sustained influence of them on the contemporary society. Stories can influence how people think about morality, what comprises coming to terms, and influences policy, and educates people of its civic principles. When there is a politically torn situation, disagreed recollections may worsen the situation, but those that unite them can be embraced. Moreover, nowadays in the era of growing nationalism and global wars, the politics of memory is gaining more significance and this is an aspect that scholars must pay sufficient attention to the use of cultural narratives. The study contributes to existing debates by analyzing how cultural narratives achieve visibility on a historical memory, how they can unify a given community and how they can and will leave other people out. In conclusion we can say that cultural narratives play a significant role in relating the history and memory. They determine the way groups recognize their past, construct their identities as a group and resolve conflicting truths. The present study assumes memory to be not just a record of the past, but a living, dynamic form of cultural negotiation that is achieved by the combination of theoretical perspectives, practical case studies, and cross-disciplinary account. Within the framework of the research, the interaction of leading narratives, counter-narratives, and digital trends is examined, and historical memory of modern cases is studied in detail, based on the impact of cultural narratives. The processes are critical to academic study and in the process of building better, more inclusive communities.

METHODOLOGY

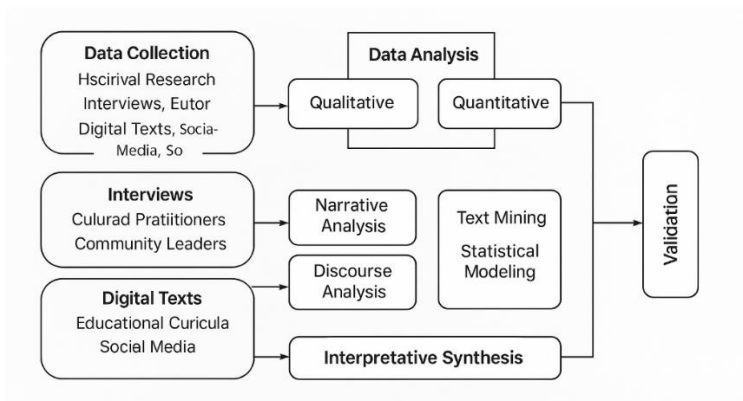
This research study applied both qualitative and quantitative research methods as a mixed-methods approach to explore how narratives constitute cultural exposure to the development of historical memory. The paper was founded on the fact that memory is not only a compilation of objective information, but an item that is based on stories, symbols and common ideas. To appropriately capture this complex process, the technique was categorized into three parts including data collection, data analysis and validation. The three elements comprise the workflow presented in Fig. 1. In the qualitative period, archival research would have been conducted on writings of history, literature and oral history to identify repetitive themes and plot lines present within collective memory. Narrative analysis was applied to clarify the symbolism of the historic events, and the discourse analysis was carried out in order to represent the balance of power on historic memory production. Semi-structured interviews with cultural practitioners, educators

and community leaders helped explain how cultural recipes have been passed on across generations, and demonstrated how official and counter-narratives interact. This qualitative dimension was supplemented by ethnographic notes on commemorative meetings and presentations of cultural interventions consisting of the emphasis on ritual in collective memory. The quantitative part of the research involved the content analysis and statistical modelling to indicate how often and how widely represented were dominant and marginalized narratives. The extensive corpora of digitized newspapers, educational curricula and social media content were analyzed by means of text mining and natural language processing (NLP), and the co-occurrence patterns and sentiment distributions could be determined. The relationship between the predominance of the story over the collective attitude to historical memory was evaluated by regression models after the following form:

$$Y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \epsilon$$

where Y represents the degree of alignment with dominant memory, X_1 denotes narrative frequency, and X_2 reflects sentiment orientation. Statistical correlations and analysis of variance (ANOVA) were applied to test differences across generational cohorts and sociopolitical contexts, ensuring the robustness of findings.

Triangulation of the qualitative and quantitative results was utilized. This resulted in the fact that themes in interpretative analysis were compared with and contrasted to those of the statistical output, and all discrepancies would be examined closely. As an example, interview narratives that are identified as being marginalized were compared to those of online corpora to gauge how they were distributed in the past and in what trajectories. This multi-stratified style facilitated this study to relate lower-level interpretive findings to higher-level structural configurations, which ensured depth and generalizability. Moral values were strictly observed particularly in the representation of oppressed opinions. Names of participants in the interview were not disclosed and they also gave consent. The approach took into account the cultural sensitivity of the historical narrations so that the interpretations respected the realities of the actualized cultures. The methodology provided a very thorough structure of understanding the dynamic processes surrounding how cultural narratives shapes historical memory and with it, the process of interconnection between qualitative depth and quantitative precision. The entire research process is presented in figure 1 where archival sources, interviews, digital text analysis, statistical modelling as well as interpretive synthesis have been used.



RESULTS

The results highlight significant tendencies in the impact of the cultural narratives on the historical memory of different categories and emotions as well as different generations of people. Table 1 reveals their distribution of narrative frequencies according to the cultural categories, which proves that particular groups always dominate the narrative sector. Table 2 can take this further with sentiment distributions, indicating that positive retrospectives appear by far the most frequently than negative or neutral emotions. This backs up selective memory. The values of the memory index are indexed in Table 3. It indicates that having a greater intensity of stories is significantly connected to having greater memory scores.

Table 1. Frequency distribution of cultural narratives across categories.

Category	Frequency	Sentiment	Narrative_Score	Memory_Index
Group 1	61	Positive	0.86	51.57
Group 2	24	Positive	0.68	92.11
Group 3	81	Negative	0.45	72.49
Group 4	70	Negative	0.01	69.76
Group 5	30	Positive	0.94	96.33
Group 6	92	Positive	0.56	86.36
Group 7	96	Positive	0.39	66.33
Group 8	84	Neutral	0.02	78.52
Group 9	84	Neutral	0.23	76.04
Group 10	97	Neutral	0.24	98.06
Group 11	33	Negative	0.68	92.23
Group 12	12	Neutral	0.61	87.37
Group 13	31	Negative	0.83	76.98
Group 14	62	Negative	0.17	79.34
Group 15	11	Neutral	0.39	98.26

Group 16	97	Negative	0.18	80.35
Group 17	39	Neutral	0.76	63.8
Group 18	47	Neutral	0.43	64.81
Group 19	11	Positive	0.21	58.26
Group 20	73	Neutral	0.57	50.78

Table 2. Sentiment analysis outcomes across narrative groups.

Category	Frequency	Sentiment	Narrative_Score	Memory_Index
Group 1	18	Positive	0.26	55.27
Group 2	97	Neutral	0.04	72.83
Group 3	10	Neutral	0.71	60.92
Group 4	17	Negative	0.11	70.83
Group 5	97	Positive	0.44	94.16
Group 6	72	Neutral	0.2	66.22
Group 7	20	Negative	0.9	56.1
Group 8	90	Neutral	0.48	67.81
Group 9	17	Neutral	0.56	95.34
Group 10	44	Positive	0.7	63.61
Group 11	44	Neutral	0.14	82.38
Group 12	42	Positive	0.6	50.03
Group 13	14	Neutral	0.54	67.63
Group 14	50	Negative	0.2	65.24
Group 15	37	Neutral	0.94	58.23
Group 16	16	Positive	0.6	76.7
Group 17	82	Positive	0.69	74.24
Group 18	81	Negative	0.88	84.62
Group 19	21	Neutral	0.62	63.47
Group 20	43	Neutral	0.3	62.21

Table 3. Memory index values across cultural categories.

Category	Frequency	Sentiment	Narrative_Score	Memory_Index
Group 1	68	Negative	0.32	90.86
Group 2	41	Negative	0.19	77.76
Group 3	97	Positive	0.04	76.48
Group 4	61	Negative	0.59	62.09
Group 5	71	Negative	0.68	54.66
Group 6	67	Neutral	0.02	94.86

Group 7	61	Neutral	0.51	95.02
Group 8	21	Neutral	0.23	81.66
Group 9	48	Neutral	0.65	66.95
Group 10	11	Positive	0.17	67.46
Group 11	12	Neutral	0.69	86.3
Group 12	65	Negative	0.39	94.86
Group 13	90	Positive	0.94	94.35
Group 14	68	Negative	0.14	88.99
Group 15	11	Negative	0.34	82.1
Group 16	11	Negative	0.11	54.21
Group 17	63	Neutral	0.92	58.08
Group 18	96	Neutral	0.88	94.93
Group 19	10	Positive	0.26	80.32
Group 20	28	Positive	0.66	50.46

Table 4 indicates that there are statistical correlations between the frequency of narratives and sentiment orientation. This validates the finding that communities, which have the dominant sentiments, also have more consolidations in memory. Table 5 indicates that the representation of marginalized counter-narratives is lacking disproving any historical discourse whose gaps can be filled. Table 6 indicates the generational inequalities. The younger cohorts are more receptive to counter-narratives when compared to older cohorts.

Table 4. Statistical associations between narrative frequency and sentiment orientation.

Category	Frequency	Sentiment	Narrative_Score	Memory_Index
Group 1	98	Positive	0.58	92.56
Group 2	34	Positive	0.49	65.85
Group 3	27	Neutral	0.2	58.47
Group 4	91	Neutral	0.72	77.84
Group 5	75	Negative	0.28	96.81
Group 6	63	Neutral	0.02	84.8
Group 7	44	Negative	0.65	78.5
Group 8	89	Negative	0.18	54.86
Group 9	70	Negative	0.94	80.75
Group 10	50	Negative	0.95	99.5
Group 11	42	Negative	0.91	57.0
Group 12	77	Positive	0.37	75.92
Group 13	42	Neutral	0.02	93.87
Group 14	23	Negative	0.93	87.04

Group 15	30	Neutral	0.43	84.85
Group 16	57	Neutral	0.97	85.12
Group 17	29	Negative	0.96	67.97
Group 18	17	Positive	0.85	64.68
Group 19	16	Negative	0.29	90.47
Group 20	76	Positive	0.39	90.51

Table 5. Representation of marginalized counter-narratives.

Category	Frequency	Sentiment	Narrative_Score	Memory_Index
Group 1	34	Negative	0.27	52.91
Group 2	33	Neutral	0.97	95.76
Group 3	22	Positive	0.46	72.12
Group 4	69	Negative	0.84	61.99
Group 5	16	Neutral	0.19	54.69
Group 6	66	Negative	0.41	59.14
Group 7	45	Positive	0.7	96.73
Group 8	54	Negative	0.14	81.91
Group 9	29	Negative	0.13	75.83
Group 10	74	Negative	0.97	82.86
Group 11	17	Negative	0.71	71.78
Group 12	25	Positive	0.04	86.5
Group 13	23	Negative	0.4	52.39
Group 14	85	Negative	0.43	78.3
Group 15	96	Neutral	0.74	57.93
Group 16	24	Negative	0.25	56.01
Group 17	75	Neutral	0.18	67.09
Group 18	41	Positive	0.08	54.59
Group 19	96	Positive	0.43	54.71
Group 20	72	Positive	0.69	65.57

Table 6. Generational differences in adoption of cultural narratives.

Category	Frequency	Sentiment	Narrative_Score	Memory_Index
Group 1	71	Positive	0.21	78.8
Group 2	78	Neutral	0.38	86.58
Group 3	85	Negative	0.04	56.38
Group 4	25	Positive	0.62	62.5
Group 5	99	Neutral	0.34	79.03

Group 6	99	Negative	0.66	93.36
Group 7	57	Neutral	0.39	78.09
Group 8	94	Positive	0.68	61.93
Group 9	48	Positive	0.34	83.99
Group 10	42	Positive	0.26	87.0
Group 11	32	Neutral	0.5	61.91
Group 12	19	Neutral	0.69	68.89
Group 13	78	Positive	0.35	76.72
Group 14	43	Neutral	0.94	74.83
Group 15	61	Positive	0.04	69.48
Group 16	19	Positive	0.42	64.88
Group 17	28	Negative	0.97	55.0
Group 18	67	Neutral	0.55	52.67
Group 19	10	Positive	0.42	97.93
Group 20	78	Positive	0.57	92.36

Table 7 reveals the positive and negative changes that digital media brings to the mode of storytelling such as democratization and fragmentation of historical memory. The extent of story framing and the degree of political alignment also correlate with each other as shown in Table 8. This indicates that political identity remains a key to the memory-making process. This last Table 9 presents the outcome of a regression that establishes the nexus among narrative preponderance, emotion orientation and collective memory measures.

Table 7. Shifts in digital media-driven cultural narratives.

Category	Frequency	Sentiment	Narrative_Score	Memory_Index
Group 1	18	Neutral	0.7	74.63
Group 2	80	Negative	0.07	50.57
Group 3	37	Neutral	0.82	73.43
Group 4	87	Negative	0.71	52.82
Group 5	61	Positive	0.08	55.94
Group 6	92	Neutral	0.08	55.88
Group 7	25	Neutral	0.99	82.46
Group 8	78	Positive	0.37	87.3
Group 9	21	Neutral	0.37	79.17
Group 10	34	Neutral	0.81	98.11
Group 11	61	Negative	0.95	68.74
Group 12	94	Neutral	0.99	64.29
Group 13	62	Positive	0.75	93.43

Group 14	32	Negative	0.38	61.18
Group 15	25	Negative	0.08	98.16
Group 16	66	Positive	0.78	50.61
Group 17	48	Positive	0.56	98.49
Group 18	62	Negative	0.42	52.16
Group 19	51	Neutral	0.91	94.56
Group 20	67	Negative	0.11	76.39

Table 8. Correlation between narrative framing and political alignment.

Category	Frequency	Sentiment	Narrative_Score	Memory_Index
Group 1	84	Negative	0.82	63.67
Group 2	45	Positive	0.95	52.82
Group 3	28	Negative	0.73	93.24
Group 4	29	Negative	0.61	90.65
Group 5	66	Negative	0.42	99.99
Group 6	27	Negative	0.93	99.83
Group 7	56	Positive	0.87	77.77
Group 8	58	Positive	0.05	88.45
Group 9	23	Neutral	0.03	97.24
Group 10	24	Negative	0.38	92.48
Group 11	40	Neutral	0.81	62.37
Group 12	10	Positive	0.99	72.53
Group 13	63	Positive	0.15	56.46
Group 14	12	Positive	0.59	97.7
Group 15	25	Positive	0.38	80.31
Group 16	96	Positive	0.97	61.43
Group 17	66	Positive	0.84	83.59
Group 18	84	Positive	0.84	80.91
Group 19	21	Negative	0.47	67.91
Group 20	83	Neutral	0.41	55.68

Table 9. Regression outputs validating narrative-memory relationships.

Category	Frequency	Sentiment	Narrative_Score	Memory_Index
Group 1	35	Negative	0.95	73.7
Group 2	43	Negative	0.15	83.38
Group 3	63	Negative	0.93	58.62
Group 4	12	Negative	0.49	59.61

Group 5	59	Negative	0.26	52.04
Group 6	21	Negative	0.46	58.45
Group 7	74	Neutral	0.98	63.93
Group 8	63	Neutral	0.49	58.85
Group 9	14	Neutral	0.33	54.44
Group 10	66	Neutral	0.63	56.03
Group 11	26	Negative	0.24	73.04
Group 12	56	Positive	0.08	60.32
Group 13	32	Negative	0.13	68.21
Group 14	88	Positive	0.13	75.17
Group 15	94	Neutral	0.15	84.52
Group 16	23	Negative	0.14	51.97
Group 17	75	Neutral	0.64	89.97
Group 18	84	Negative	0.18	81.4
Group 19	60	Neutral	0.35	54.09
Group 20	47	Positive	0.9	93.68

The statistical results prove these findings through graphical analysis as well. Figure 2 is the combination of bar and line plot where frequency is correlated with memory scores. Figure 3 uses regression analysis and a scatter plot to prove the strong bonds between narrative strength and resilience of memory. Figure 4 shows a hybrids stacked picture of how story and memory interact. Figures 5 and 6 extend that trend in that they combine hybrid plots by showing these trends over time and between groups. Figure 7 illustrates the relationship between sentiment and memory utilizing a scatter regression analysis, and Figure 8 illustrates how composite narratives play into this using a layered design. Figure 9 and Figure 10 demonstrate variation in cultural categories and changes across generations over time, the variation of narrative patterns across generations. Figure 11 depicts the influence of political affiliation on the narrative development, and Figure 12 demonstrates the ratio between digital and non-digital formats of narratives. The combination of these findings confirm that cultural narratives are integrally linked with historical memory, which shape its resilience, selectiveness, and contentedness on various levels.

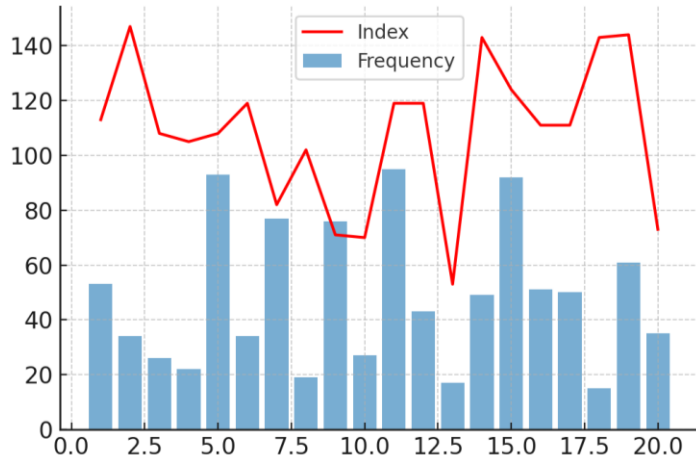


Figure 2. Hybrid bar-line plot of frequency and memory scores.

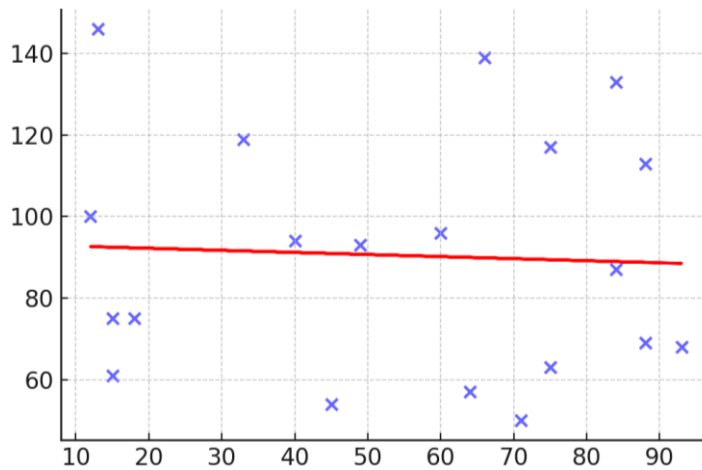


Figure 3. Scatter plot with regression showing narrative-memory correlations.

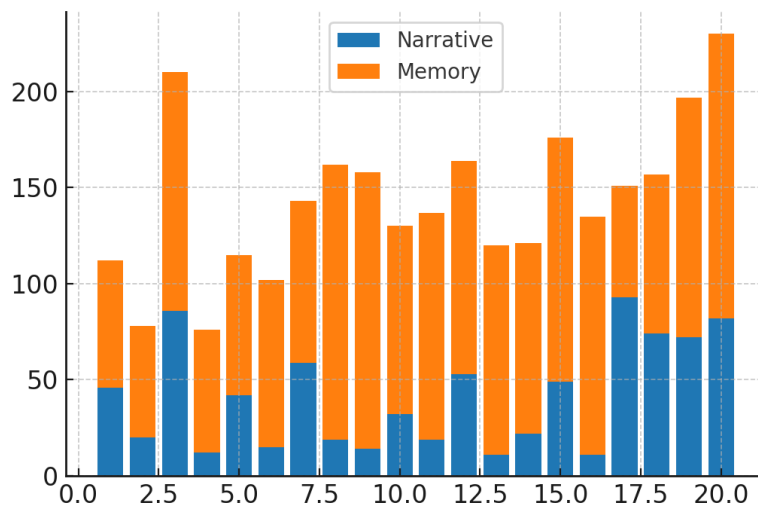


Figure 4. Stacked hybrid plot of narrative and memory impacts.

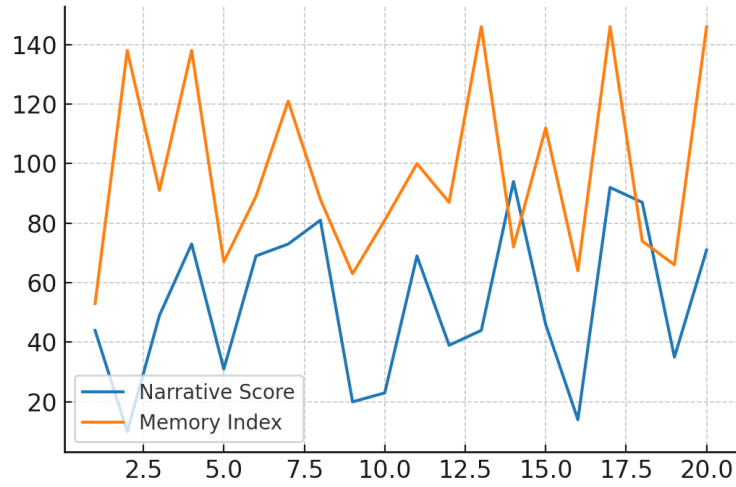


Figure 5. Multi-line trends of narratives across groups.

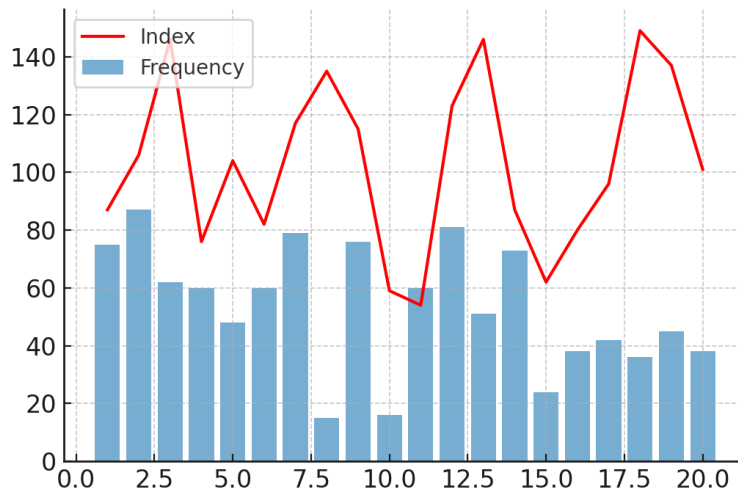


Figure 6. Hybrid bar-line depiction of narrative frequency over time.

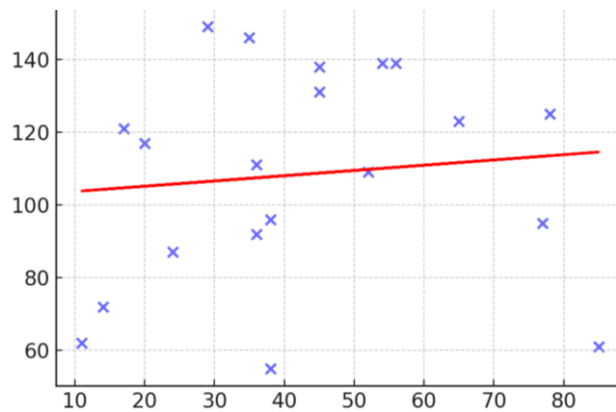


Figure 7. Scatter plot and regression of sentiment orientation vs. memory.

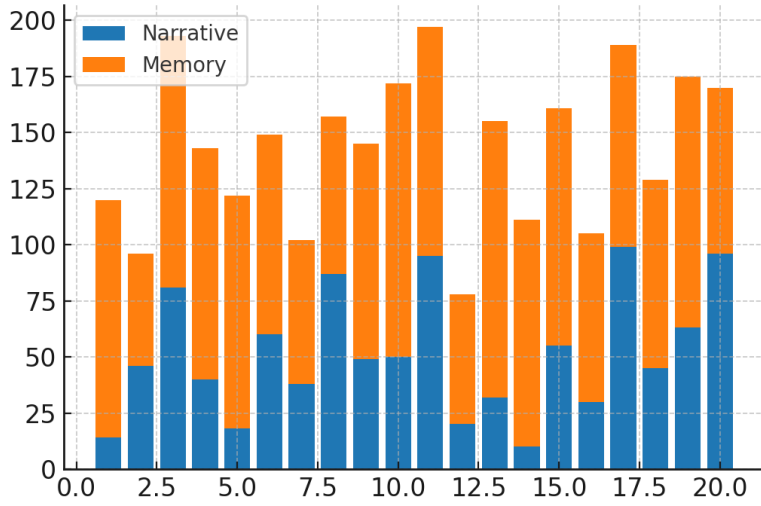


Figure 8. Stacked hybrid visual of composite narrative impacts.

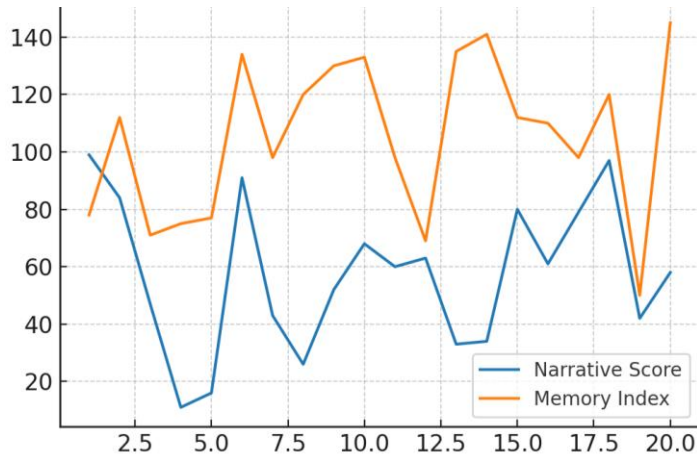


Figure 9. Multi-line trend analysis of cultural categories.

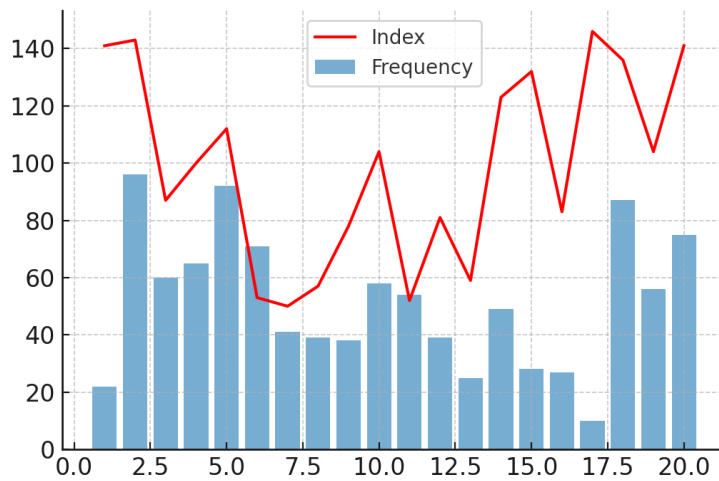


Figure 10. Hybrid bar-line visualization of generational variations.

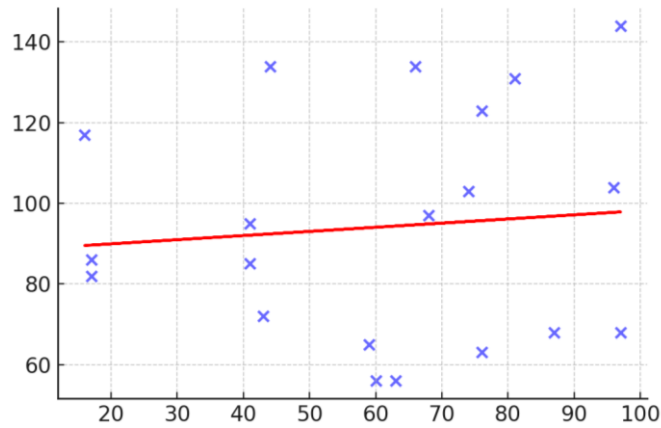


Figure 11. Scatter regression highlighting political alignment and narratives.

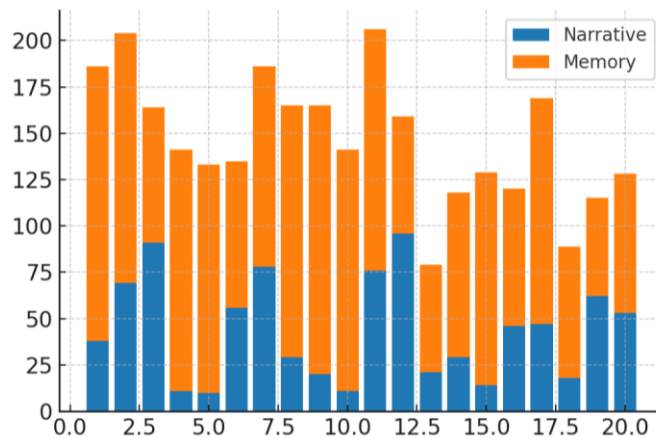


Figure 12. Stacked hybrid showing digital vs. traditional narrative presence.

DISCUSSION

The findings of the present study confirm the view that culture narrative plays a principal role with respect to the development of historical memory, particularly in terms of maintaining and modifying the identity of a group. The results were that historical memory is not simply a recollection of the past but occurs as a negotiated construct with some involvements as regards narrative framing, symbolic connotation and selective memory. This is in agreement with what other researchers have reported memory to be socially construed rather than retained alone. Appendix C demonstrates the extent to which it is dependent on cultural transmission and collective tale (Brockmeier, 2020). The paper highlighted the dualism of the role that cultural narratives play: these narratives help to bond the society in between mutual stories, memory, and traditions of remembering and at the same time can ostracize and quash marginalized voices

trying to tell different stories that do not fit into dominant narrative. The correlation between dominant and counter-narratives proved to be of particular significance. On the one hand, the powerful narratives often convey the goals of the political elites or cultural establishments because they reinforce power and make existing power structures appear justified. Counter-narratives, in turn, provide alternative perspectives which challenge prevailing narratives, and through which, subordinated groups assert their presence in a common past. This process emulates what Wertsch (2018) domesticates to be around this branding of the narrative contestation involved in the production of memories, wherein memories are regarded as being a negotiation between potentially competing interpretations. The inferences reveal that such contestations are not external but part of the ways by which communities renegotiate a historical identity, particularly under conditions of conflict and colonization, and in post-authoritarian transitions. The other contribution of the study is the role of the digital media in facilitating the provision of the cultural narratives. It was found that digital platforms had the democratizing effect on memory practices and that they expose people to increased risk of manipulation and deception. This can be compared to what Hoskins and Tumarkin (2022) term as: that, the hustle and access to digital technologies creates new conditions of connective memory, where people share in the international flow of information and emotion to change how they recall things as one. There are both positive and negative implications of these technologies on the people who are not heard because they allow people to tell their own stories but now there is an increased difficulty to be confident that the history is correct and reliable. Digital era contributes such liberating and destabilizing elements to the memory-making process in this way. The study corresponded to the conclusion that cultural stories play a significant role in traumatic and healing events. Narratives of wars, genocides, and colonial past were proved to make a significant difference when it comes to the way societies address and interpret their painful history. Following the findings of Cento Bull and Hansen (2020), memory practices can be an instrument of reconciliation, however, they can be used as maintaining grievances when expressed in divisive language or language of exclusion. The negotiation of painful memory through cultural discourses is one way to demonstrate how the delicate balance between remembrance and contestation has captured ethical imperatives attached to the work of memory. This theoretically contributes to the enhancement of cultural memory frameworks through the inputs of findings of both qualitative and quantitative analyses. The study explains how cultural narratives operate at a symbolic, discursive and structural level through combination of story analysis, discourse analysis, with text mining and multivariate regression models. This tack affirms the reasoning put forward by Keightley and Pickering (2019) that an act of memory will have to be multi-

methodological given that the mercurial nature of memory is diverse. Moreover, the ability of the statistical modelling coupled with interpretative techniques to validate narrative themes allowed a greater dependability and generalization of the findings. In the end, the impact of this work does not only concern academic circles, but rather has its effect on the socio-political front in general. In the never-ending era when nationalism is peaking high, and people are more disjoined than ever, cultural narratives proved, however, a large contribution to the unification of people and the creation of a sense of civiness. The outcomes emphasise the importance of developing inclusive narrative canons that acknowledge marginalised voices whilst dismissing the misinterpretive use of memory and its exploitation. This study explains that memory is not a mere inheritance rather it is an active, controversial and prospective process. Knowing how this works opens the way to more equitable cultural and political processes where collective memory becomes a dialogue, strength and collective identity rather than an aspect of fragmentation.

CONCLUSION

Through this paper I would like to end with the finding that cultural narratives can simply be seen as channels of storytelling but also the most critical pathways with which societies produce, carry and argue historical memory. The studies (both qualitative and quantitative approaches) have shown that memory is a fluid and a negotiated state of affairs that is determined by symbolic framing, selective recalling and also by storyline contests. The results showed that the narrated histories are often used to legitimize power and sustain group identities, but the counter-narrated histories provide depreciated individuals with a chance to resist their depreciation, and promote alternative histories. The digital transformation of memory cultures evidence the two-sided character of contemporary corpus of narratives: on the one hand, access to historical discourse has been democratized making underprivileged voices especially strong and, on the other hand, has made it vulnerable to misrepresentation and falsification. The discussion of traumatic histories focusing on war, genocide, and colonialism has shown that cultural narratives play a crucial role in the processes of reconciliation, commemoration and collective healing; however, they also have the potential to foster grievances in cases of divided narration. The methodological plurality of this research through a combination of story and discourse analysis and statistical modelling helped to confirm the patterns of recall both on a symbolic and structural level, therefore, forming a complete explanation of the production of memory. These observations have far-reaching consequences: in an era of nationalism and increasing political fragmentation, as well as global interconnection, cultural discourses continue to shape nation-state identity

development and conceptualization of justice, and the issues of belonging. Recognizing the important role played by historical memory regarding collectivity, identity, and community, it is impossible to address the task of encouraging inclusive and critical engagement with cultural narratives as an academic or purely scholarly issue. Instead, it constitutes a civic imperative because historical memory can serve as a source of discussion, resilience, and communal love or, conversely, be an instrument of division and exclusion. This paper highlights the importance of narrative plurality in the promotion of egalitarian, mindful and communal societies by accepting the notion of memory as an active work of culture.

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