Anusandhanvallari
Vol 2023, No.1
December 2023
ISSN 2229-3388

Cultural Memory as Living Knowledge: Developing an Ethical-Ecological Framework through Smriti

Ashirwad Satyam Chakinarap[1], Dr. Abhay I. Mudgal[2]

[1] Research Scholar,[2] Professor

Department of English VMV Commerce JMT Arts & JJP Science College, Nagpur, India

Abstract

This paper re-evaluates memory studies through the conceptual resources of the Indian Knowledge System by moving from the individual faculty of smriti to wider civilisational practices of cultural memory. Memory studies have often developed through European and modern theoretical vocabularies such as collective memory, lieux de memoire, canon, archive, communicative memory, cultural memory and mediation. These concepts remain indispensable, yet they do not fully capture traditions in which memory is simultaneously textual, oral, ethical, ritual, pedagogic, performative, embodied and place-based. The Indian Knowledge System offers such a field through the interconnected ideas of smriti, shruti, samskara, parampara, itihasa, purana, abhyasa, dharma and anubhava. Rather than treating memory as mere storage of the past, these concepts understand remembering as a disciplined process by which knowledge is retained, transmitted, interpreted and ethically activated in community life. The paper uses a qualitative, conceptual and comparative method. It reads major memory-studies theorists in conversation with Indian epistemological, literary, ritual and pedagogic traditions, and it also considers recent developments in digital humanities, corpus creation and AI-based preservation of Indic texts and cultural knowledge. The argument is that IKS does not simply provide case material for existing memory theory; it can expand memory studies by foregrounding continuity without fixity, plurality without fragmentation, textual authority without excluding performance, and archive without separating living practice. The paper proposes an integrative framework of ethical-cultural memory ecology for future research on Indian traditions, comparative humanities, curriculum, digital archiving and cultural preservation.

Keywords: Smriti; cultural memory; Indian Knowledge System; collective memory; samskara; parampara; archive; oral tradition; digital humanities; IKS.

Introduction

Memory is usually understood as a power of the mind: the ability to retain, recall and recognise what has been experienced. In modern humanities and social sciences, however, memory has also become a way of studying how communities organise their relation to the past. Nations remember wars and leaders; religious communities remember founding events; families remember ancestors; literary cultures remember canonical texts; institutions remember through archives; and digital societies remember through databases, platforms and searchable traces. Memory is therefore both mental and cultural. It exists within persons, but it also circulates through language, ritual, education, architecture, performance, law, art, pilgrimage, manuscript, inscription, song and screen (Halbwachs; Erll).

The field called memory studies has provided powerful concepts for analysing this process. Maurice Halbwachs developed the idea of collective memory by arguing that individual recollection is socially framed. Pierre Nora showed that modern societies create lieux de memoire, or sites of memory, when lived environments of memory become fragile. Jan Assmann distinguished communicative memory, sustained by everyday exchange, from cultural memory, stabilised through symbolic forms, texts, rituals and institutions. Aleida Assmann further developed the relation between canon and archive, showing how cultures select some materials for active

remembrance while retaining others in reserve. Astrid Erll emphasised that cultural memory is mediated, mobile and interdisciplinary. These approaches remain foundational for the study of modern and ancient cultures alike (Halbwachs; Nora 7–9; Jan Assmann, "Collective Memory"; Aleida Assmann, "Canon and Archive"; Erll).

Although memory studies is an international and interdisciplinary field, a frequently cited theoretical canon has been shaped by European debates and historical contexts. Influential accounts have examined modernity, national memory, trauma, Holocaust remembrance, archives, monuments, public commemoration and media. These themes are important, but they do not exhaust the global possibilities of memory. Indian traditions contain sophisticated practices of remembering that cannot be reduced either to the modern archive or to a purely psychological model of recall. The very Sanskrit term smriti means memory, recollection and remembered tradition, while Shruti refers to that which is heard and transmitted as authoritative revelation in the Vedic context. The relationship between Shruti and Smriti already reveals that Indian thought distinguishes different modes of memory, textual authority and transmission (Erll; Kansteiner; Chakrabarty).

The Indian Knowledge System, or Bharatiya Jnana Parampara, provides a fertile framework for rethinking memory. It includes philosophical reflection, linguistic science, oral recitation, pedagogy, ritual practice, medicine, astronomy, mathematics, poetics, arts, performance, ecology and ethics. In this paper, IKS is not used as a narrow or monolithic label. It is treated as a plural intellectual field that includes Sanskritic, vernacular, regional, oral, performative, philosophical, religious, artistic, medical and community-based traditions. Such a plural understanding is necessary because Indian cultural memory has always been multilingual and multi-centred. The Mahabharata, Ramayana, Puranas, Buddhist and Jain traditions, Bhakti poetry, Sufi memories, regional epics, caste genealogies, temple practices, craft lineages and local ecological knowledge all show that memory in India travels through many channels (Pollock; Narayana Rao et al.; Blackburn).

The present paper, Cultural Memory as Living Knowledge: Developing an Ethical-Ecological Framework through Smriti, brings a classical Indian concept into dialogue with contemporary cultural-memory theory. It asks whether the study of smriti can reorient the study of cultural memory. Smriti is not merely a synonym for memory. It is linked with knowledge, retention, discipline, repetition, recollection, ethical judgement and the shaping of conduct. In Ayurveda, Smriti is discussed together with Dhi and Dhriti as part of Prajna. In Yoga and Vedanta, memory connects with samskara, impressions and patterns of consciousness. In Mimamsa and Dharmashastra, Smriti also names remembered normative tradition. In literary culture, it is embodied in narratives that are repeatedly retold. In social practice, it is sustained through festivals, rituals, pilgrimage, performance and pedagogic repetition (Bryant; Matilal; Aggarwal and Gaur).

This paper argues that Indian concepts and practices can make three major contributions to memory studies. First, they expand the category of memory from recollection to disciplined transmission. Second, they connect memory with ethical and practical formation, not merely identity. Third, they show that cultural memory may remain alive through performance and pedagogy even when archival fixity is limited. Re-evaluating memory studies through IKS does not mean rejecting Western theory; rather, it means provincialising any single theoretical tradition and constructing a more dialogic, comparative and globally responsible memory studies (Connerton; Taylor).

The paper is conceptual and analytical. It does not claim to produce a philological edition of Sanskrit texts or an empirical survey of communities. Its purpose is to formulate a high-level research argument suitable for humanities, Sanskrit, Indian knowledge systems, cultural studies and comparative theory. It also includes diagrams and tables to clarify the proposed model. The central claim is that memory studies will become more inclusive and theoretically richer when smriti, samskara, parampara, anubhava, itihasa, purana and living practice are treated not as exotic examples but as conceptual resources.

Research Problem, Objectives and Questions

The research problem arises from a gap between two bodies of scholarship. On the one side, memory studies offers a developed language for collective, cultural, mediated and archival memory. On the other side, Indian Knowledge System traditions contain long-standing theories and practices of memory, transmission and continuity. These two bodies of scholarship are not always brought into sustained conceptual dialogue in the works examined here. Some comparative accounts approach Indian materials primarily through nationalism, trauma, Partition, migration or heritage rather than as sources of theoretical vocabulary. When IKS is discussed, it is often presented as content for curriculum or cultural revival rather than as a theoretical resource for global humanities. The result is a missed opportunity. Memory studies may remain Eurocentric in its theoretical imagination, while IKS studies may remain descriptive without fully entering broader debates on memory, media and cultural transmission (Kansteiner; Chakrabarty; Taylor).

The intervention is therefore comparative rather than corrective in a simple East–West sense. Scholarship on social frameworks, ritual incorporation and embodied repertoires already offers important precedents for the argument (Halbwachs; Connerton; Taylor). The distinct proposal developed here is to examine what smriti, samskara, abhyasa, parampara and pramana contribute when questions of memory are also approached as questions about disciplined knowledge, normative authority and the conditions of transmission (Bryant; Matilal).

The main objective of this paper is to construct a comparative framework that connects smriti with cultural memory. A second objective is to show how Indian traditions complicate the binary between canon and archive by adding oral, ritual and embodied modes of remembrance. A third objective is to identify the ethical dimension of memory in IKS, especially the relation between remembrance, conduct, responsibility and self-cultivation. A fourth objective is to situate IKS within contemporary digital humanities, where manuscripts, corpora, knowledge graphs and AI systems are transforming the conditions of cultural preservation.

The guiding research questions are: How does the concept of smriti differ from and enrich modern theories of memory? How do Indian traditions transmit cultural memory through text, orality, performance, place and pedagogy? What are the limitations of applying Western memory-studies categories directly to Indian materials? How can IKS contribute to a plural and ethically grounded memory studies? What cautions are necessary so that IKS is not reduced to cultural romanticism or a single homogenised tradition? These questions are addressed through conceptual comparison and interpretive synthesis.

The paper does not argue that every Indian tradition has one unified theory of memory. Such a claim would be historically inaccurate. Instead, it argues that a family of concepts and practices across Indian traditions can be organised into a productive framework. Smriti, Shruti, samskara, abhyasa, parampara, itihasa, purana, guru-shishya pedagogy, ritual repetition and place-based sacred geography form a constellation. This constellation allows memory to be studied as cognitive, textual, performative, affective, social, ethical and technological at the same time (Narayana Rao et al.; Pollock).

Methodology and Scope

The methodology of this paper is qualitative, conceptual and comparative. It combines interpretive reading of memory-studies theory with analytical engagement with Indian Knowledge System concepts. The method is not statistical and does not involve fieldwork. It is closer to theoretical humanities research, where the aim is to clarify concepts, compare intellectual traditions, identify gaps and propose a framework for future inquiry. Such a method is appropriate because the paper is concerned with the conceptual re-evaluation of a field rather than with measurement of a single empirical variable.

The primary evidential base is a purposively selected body of foundational memory-theory scholarship, interpretative studies of Indian traditions, and recent work on digital cultural resources. This is a critical conceptual

synthesis, not a systematic literature review or an empirical validation of the proposed framework. Claims about specific communities, performances or cognitive mechanisms should therefore be tested through contextual textual study, fieldwork and appropriate disciplinary methods (Kansteiner; Taylor).

The first methodological step is conceptual mapping. Key terms from memory studies are identified: collective memory, cultural memory, communicative memory, canon, archive, mediation, lieux de memoire, trauma, remembrance and forgetting. These terms are then placed alongside selected IKS terms: smriti, Shruti, samskara, parampara, itihasa, purana, abhyasa, anubhava, dharma and prajna. The aim is not to create one-to-one translations. Translation can be misleading when concepts come from different philosophical and historical worlds. Instead, the method identifies zones of convergence and divergence. For example, samskara may be compared with trace or imprint, but it also includes ethical and karmic dimensions that exceed a purely psychological notion of trace (Matilal; Bryant; Erll).

The second step is functional analysis. Instead of asking only what a concept means in isolation, the paper asks what it does within a cultural system. Smriti preserves, recalls, authorises, instructs and disciplines. Shruti stabilises sacred sound through precise oral transmission. Itihasa and Purana organise collective narratives. Ritual repeats and embodies the past. Pilgrimage spatialises memory. Commentarial traditions create layered recollection by returning to earlier texts while reinterpreting them. This functional approach helps avoid the error of treating memory as a static container (Connerton; Taylor; Narayana Rao et al.).

The third step is critical comparison. The paper reads IKS alongside memory studies without idealising either side. Western memory theory has produced valuable analytical tools, but its categories require modification in the Indian context. IKS offers rich resources, but it also requires critical handling. The concept of Indian knowledge must be understood plurally, with attention to caste, gender, region, language, religious diversity and the risk of presenting myth as empirical science. A responsible memory framework must distinguish symbolic truth, ethical significance, historical evidence and scientific claim. This distinction is essential for academic credibility (Kansteiner; Chakrabarty).

The fourth step is contemporary extension. The paper considers how digital archives, corpora, AI models, language technologies and knowledge graphs change the conditions under which cultural memory is preserved and studied. Recent published preprints on Ramayana corpora, Indian philosophical commentaries and cultural-knowledge benchmarks demonstrate new computational ways to study selected aspects of Indian textual heritage. Yet digital preservation must not flatten living traditions into data. The methodology therefore holds together classical theory, cultural practice and digital transformation (Sumesh; Bose; Maji et al.; Madva et al.).

The scope of the paper is deliberately broad but bounded. It does not cover all Indian traditions in equal depth. It focuses on selected concepts and examples that are most relevant to memory studies. It does not claim that IKS is superior to memory studies, nor does it reduce IKS to a modern policy slogan. The paper uses IKS as an analytical space in which traditional, textual, oral, performative and contemporary knowledge practices can be brought into conversation. This produces a framework that can later be tested through case studies such as Ramayana performance, Mahabharata recitation, temple festivals, oral epics, Ayurveda pedagogy, family genealogies, manuscript archives or digital corpora.

Table 1: Comparative vocabulary for memory studies and IKS

Memory Studies Term	Approximate IKS Dialogue Term	Analytical Use
Collective memory	Parampara / samudaya-smriti	Shows how groups frame and sustain remembrance.
Cultural memory	Smriti as inherited tradition	Connects long-term symbolic forms with ethical and pedagogic continuity.

Canon	Shruti / authoritative textual memory	Explains active cultural selection and normativity.
Archive	Manuscript, oral lineage, embodied reserve	Expands storage beyond documents to living carriers.
Trace / habit	Samskara	Links recollection with impressions, conduct and formation.
Mediation	Recitation, commentary, ritual, performance	Shows that medium shapes remembrance.

Memory Studies: Concepts, Strengths and Limits

Memory studies emerged from the recognition that memory is not simply an individual mental event. Halbwachs argued that recollection is socially framed: people remember through the categories, language and expectations of groups. This idea broke with a purely private model of memory and opened the way for studying families, classes, religions and nations as memory communities. A person may remember childhood, but the form of that recollection is shaped by family stories, photographs, festivals, school narratives and public histories. Memory is thus simultaneously personal and social (Halbwachs).

Pierre Nora's idea of lieux de memoire introduced another important dimension. For Nora, modernity weakens lived milieux of memory and therefore produces sites of memory: monuments, museums, anniversaries, archives, flags, cemeteries and textbooks. These sites concentrate symbolic meaning because continuity is no longer naturally embedded in everyday life. The concept is valuable for studying modern national cultures, but it can be limited when applied to traditions where memory remains strongly performative, ritual and pedagogic. In many Indian contexts, a river, temple, festival, epic recital or guru lineage is not simply a memorial site; it is an active mode of transmission (Nora 7–9).

Jan Assmann's distinction between communicative and cultural memory is central to this paper. Communicative memory refers to living exchange across roughly three or four generations; cultural memory refers to stabilised forms that can endure across centuries through texts, rites, monuments and institutions. This distinction helps explain how short-term social recollection becomes long-term cultural continuity. The Indian case confirms the importance of this distinction, but it also complicates it. A Vedic recitation, a temple festival or a village epic performance may be both communicative and cultural at once. It is performed by living persons in immediate social contexts, yet it carries forms that are much older than living memory (Jan Assmann, “Collective Memory”; Jan Assmann, Cultural Memory).

Aleida Assmann's distinction between canon and archive is equally important. The canon contains what a culture actively circulates and values; the archive holds what is preserved but not always actively used. Modern archives are institutions of storage, classification and retrieval. However, Indian traditions show that the archive need not be only a building or database. Memory may be archived in trained bodies, oral lineages, ritual sequences, metric patterns, commentarial layers, regional retellings and inherited techniques. This does not replace the material archive of manuscripts and inscriptions; rather, it enlarges the idea of archive to include embodied and performative storage (Aleida Assmann, “Canon and Archive”; Youngman et al.).

Astrid Erll's contribution is to emphasise mediation, mobility and interdisciplinarity. Cultural memory is not fixed inside a text; it travels through media. A story may move from oral performance to manuscript, print, television, film, WhatsApp message, classroom textbook and digital corpus. Each medium changes the memory it carries. This insight is especially relevant to Indian epics and Puranic traditions, whose circulation has never been limited to one textual form. The Ramayana exists in Sanskrit, Tamil, Hindi, Malayalam, Bengali, Thai, Indonesian and

many other forms; it is sung, danced, televised, painted, debated and digitised. Cultural memory here is not a stable object but a process of remediated continuity (Erll; Rigney).

Memory studies has also developed through trauma studies and political memory. The study of Holocaust remembrance, partition, slavery, colonial violence and genocide has shown that remembering is ethically charged. Memory may heal, but it may also wound; it may give voice to the marginalised, but it may also harden resentment or erase inconvenient histories. This ethical awareness is essential for re-evaluating IKS. Indian cultural memory includes profound resources for continuity and meaning, but it also contains hierarchies, exclusions and contested interpretations. A mature framework must ask who remembers, who is authorised to transmit, who is forgotten, and whose memory is treated as knowledge (Rothberg; Kansteiner).

The limitation identified here is not a deficiency of memory studies as a whole but the risk of applying archive-centred and monument-centred models as though they were exhaustive. Indeed, scholars such as Paul Connerton and Diana Taylor have already established the importance of embodied practices and performance to cultural transmission. Selected Indian traditions invite further attention to recitation, repetition, lineage, commentary, embodied discipline, ritual time, sacred geography, teacher-student transmission and ethical formation. They also ask us to understand memory as a way of knowing. In many IKS traditions, memory is not merely retrospective; it is epistemic. It preserves valid knowledge, supports reasoning, guides action and disciplines the self (Connerton; Taylor).

A further issue is how remembrance and practical knowledge are related. Performance studies and theories of habit already acknowledge their connection; Indian traditions furnish additional epistemological terms for analysing memory enacted through repeated practice. A mantra is remembered by being recited. A craft technique is remembered by being practised. A pilgrimage route is remembered by walking. A festival is remembered by repeating gestures, songs and offerings. A philosophical tradition is remembered through commentary, debate and teaching. This suggests that cultural memory should be understood not only as representation of the past but as reperformance of inherited knowledge (Connerton; Taylor).

Memory studies must confront the digital turn. Online platforms, corpora, databases and AI systems now preserve and reorganise cultural memory. Computational work on collective memory has shown how public attention and digital records shape what is remembered. In the Indian context, digitisation creates new possibilities for preserving manuscripts, oral performances and multilingual texts, but it also creates risks: decontextualisation, algorithmic bias, homogenisation, loss of local authority and overconfidence in machine-readable forms. IKS-based memory theory must therefore enter conversation with digital humanities (Candia; Graus et al.; Madva et al.).

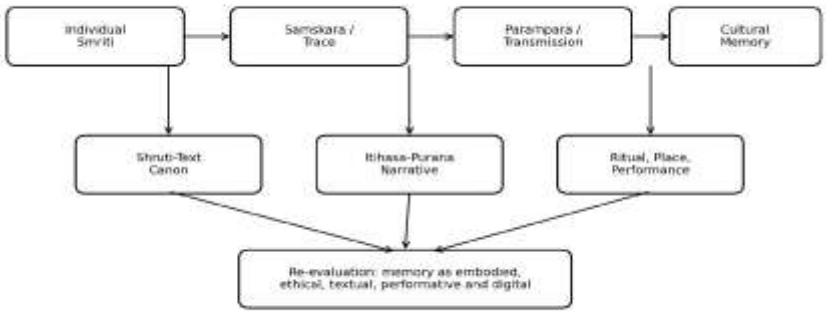


Figure 1: Conceptual movement from individual Smriti to cultural memory

Anusandhanvallari
Vol 2023, No.1
December 2023
ISSN 2229-3388

Smriti in the Indian Knowledge System

The Sanskrit word smriti comes from the verbal root smri, to remember. In ordinary usage, it indicates memory or recollection. In classical contexts, however, its range is broader. Smriti may mean an individual's power of remembering, the retained impression of experience, remembered tradition, and a class of texts that derive authority from remembered and transmitted knowledge. This semantic richness is important. It suggests that memory is not only a psychological faculty; it is also a cultural mode of continuity (Matilal; Bryant).

In Indian epistemological discussions, memory is often distinguished from direct perception, inference and testimony, but it remains necessary for all learning. Without memory, perception would not build knowledge across time, inference would not retain premises, and testimony would not be preserved. Even when memory is not treated as an independent pramana in many systems, it functions as a background condition for knowledge. A student learns by hearing, repeating, understanding and recalling. A commentator interprets a text by remembering prior interpretations. A ritual specialist acts by remembering sequence, sound, gesture and rule. Memory is therefore epistemically supportive even when it is not always epistemically autonomous (Matilal).

The relation between smriti and samskara is particularly important. Samskara can mean refinement, formation, impression or latent trace. In psychological and philosophical contexts, it refers to impressions left by experience that shape future cognition, emotion and action. Memory is not a neutral archive of data; it is shaped by impressions. This idea resonates with modern notions of trace, habit and embodied memory, but it also extends them. Samskara has ethical, pedagogic and existential significance. It can bind the self to patterns, but it can also be refined through practice. Thus memory becomes a field of cultivation (Bryant).

In Yoga, memory is named among the modifications of the mind. The famous classification of mental processes includes valid cognition, error, imagination, sleep and memory. The discipline of yoga aims at regulating mental modifications rather than abolishing the capacity to remember; memory is classified as a mental modification in Yoga Sūtra 1.6 and described in relation to retained experience in 1.11. This gives memory a double role. It is necessary for practice and learning, but it can also trap the mind in habitual patterns. Modern memory studies has often emphasised social identity, but Yoga reminds us that memory also shapes subjectivity. Cultural memory affects not only what a community says about the past but how persons are formed through repeated impressions (Bryant).

Ayurvedic discussions add another dimension. Recent reviews of Smriti in Ayurveda describe memory as part of Prajna along with Dhi and Dhriti. Dhi refers to understanding or intellect, Dhriti to retention, steadiness or control, and Smriti to recollection. This triad is valuable for memory studies because it refuses to isolate memory from judgement and self-regulation. To remember well is not simply to recall information; it is to connect memory with comprehension and disciplined conduct. In this sense, Smriti becomes a component of wisdom rather than a mechanical storehouse (Aggarwal and Gaur; Anusree et al.).

The Ayurvedic literature also treats memory as embodied. Memory is influenced by age, constitution, diet, lifestyle, sensory function, mental qualities and physiological balance. Contemporary review articles compare such classical descriptions with aspects of modern neuroscience. These comparisons are interpretative and should not be mistaken for experimentally verified equivalence between the two explanatory systems. The broader conceptual insight is that memory is not disembodied. It depends on the whole person. This holistic view can enrich cultural memory studies, which sometimes treats memory primarily as discourse, symbol or representation (Aggarwal and Gaur; Anusree et al.; Wujastyk).

The category Smriti as textual tradition further enlarges the discussion. Smriti texts, including Dharmashastra and other remembered traditions, are distinct from Shruti but still authoritative within particular frameworks. Their authority is mediated through memory, interpretation and social acceptance. This means that memory can become normativity. A remembered rule is not merely preserved; it instructs action. This has both constructive and

problematic implications. It can sustain ethical continuity, but it can also preserve social hierarchy. Therefore, a critical IKS-based memory studies must examine how remembered norms are authorised, contested, reformed and reinterpreted (Matilal; Pollock).

The relationship between Shruti and Smriti also shows that Indian traditions recognised multiple levels of transmission. Shruti is linked with hearing and precise oral preservation. Smriti is linked with recollection, interpretation and remembered tradition. Together, they destabilise the simple opposition between orality and textuality. Vedic transmission was oral but highly formalised; Smriti texts were written but grounded in remembered authority. Modern memory studies often moves from oral memory to written archive as if writing is always the higher form of stabilisation. Indian traditions show a more complex pattern: disciplined orality can be more exacting than casual writing, and written texts may remain dependent on oral explanation and teacherly interpretation (Pollock; Connerton).

Pedagogy is central to smriti. The guru-shishya relationship, repetition, memorisation, commentary, debate, recitation and practice all show that memory is cultivated through method. Abhyasa, or repeated practice, turns memory into embodied competence. A musician remembers a raga not only by naming notes but by singing, listening, improvising and receiving correction. A Vedic student remembers not merely semantic meaning but pitch, accent and sequence. A craftsperson remembers through hand, eye and material. These examples show that memory is distributed across body, teacher, object, environment and community (Connerton; Taylor).

From this perspective, smriti provides a bridge between individual cognition and cultural memory. Individual memory is trained through collective practices, and collective memory survives through trained individuals. The person becomes a site of culture, while culture becomes a discipline of the person. This circular relation is one of the most important contributions of IKS to memory studies. It suggests that memory should be studied as a living ecology rather than as a possession of either mind or institution alone (Connerton; Taylor; Matilal).

Table 2: Functions of Smriti in Indian knowledge traditions

Function	Description	Research Significance
Cognitive	Retention and recall of prior perception, learning and experience.	Bridges psychology and epistemology.
Pedagogic	Training through repetition, recitation, correction and practice.	Shows memory as cultivated skill.
Normative	Remembered tradition becomes guidance for conduct.	Links memory with ethics and social order.
Embodied	Memory retained in voice, gesture, craft, posture and ritual sequence.	Expands archive to the trained body.
Interpretive	Commentary remembers earlier meanings while producing new readings.	Explains continuity through reinterpretation.

Anusandhanvallari
Vol 2023, No.1
December 2023
ISSN 2229-3388

Indian Cultural Memory: Text, Performance, Place and Practice

Indian cultural memory is difficult to reduce to a single medium. It is textual, but not only textual. It is oral, but not merely oral. It is ritual, but not separated from narrative. It is local, yet often connected to pan-Indian frameworks. The epics provide the clearest example. The Ramayana and the Mahabharata are texts, but they are also performance traditions, ethical debates, ritual references, political symbols, regional memories, children's stories, television serials, temple sculptures, pilgrimage routes and digital corpora. Their cultural power lies precisely in their ability to move across media while retaining recognisable narrative cores (Ramanujan; Blackburn).

Itihasa and Purana are central categories in this process. Itihasa literally suggests 'so indeed it was' and has often been associated with remembered narrative history. Purana means ancient or old, but Puranic literature is not simply old information; it is a dynamic narrative system that connects cosmology, genealogy, sacred geography, ethics, ritual and local identity. These traditions do not separate memory from meaning. The past is remembered in order to orient present conduct, social imagination and cosmic belonging (Narayana Rao et al.; Ramanujan).

A. K. Ramanujan's famous discussion of multiple Ramayanas remains crucial for understanding Indian cultural memory. The Ramayana is not one fixed object but a network of tellings. Each telling remembers, transforms and relocates the narrative. A Tamil, Jain, Thai, folk or modern feminist Ramayana may differ significantly from Valmiki, yet it belongs to a broader memory-field. This shows that continuity does not require uniformity. Indian cultural memory often works through plurality, variation and debate. The memory of Rama, Sita, Ravana, Hanuman and dharma survives not because every retelling is identical, but because retelling is itself a mode of remembrance (Ramanujan 22–49).

The Mahabharata offers another model. It presents itself as a vast archive of dharma, kingship, kinship, violence, ethics, fate, grief and philosophical questioning. The narrative repeatedly stages memory: characters recall vows, genealogies, insults, duties, curses and teachings. The Bhagavad Gita itself appears as remembered instruction within the larger epic frame. Cultural memory here is not merely preservation of heroic past; it is a continuous debate about action, responsibility and moral ambiguity. This is why the epic remains alive in public discourse, theatre, television, politics and philosophy (Narayana Rao et al.).

Oral epics and regional performance traditions show that memory can be held outside elite textual canons. Performers, singers, storytellers, puppeteers and ritual specialists preserve community histories through song, gesture and occasion. Their memory is often adaptive. It changes according to audience, festival, patronage, crisis and local need. This challenges a narrow archival view in which authenticity is measured only by textual stability. In living performance, authenticity may lie in faithful participation in a tradition of variation. A performance remembers by renewing, not by freezing (Blackburn; Taylor).

Ritual is another powerful memory technology. Ritual repetition connects present participants with an inherited order. The meaning of ritual does not depend only on discursive explanation; it is carried by sequence, gesture, sound, material and timing. A festival remembers a divine event, seasonal rhythm, community relation and place-based identity. A domestic rite remembers family continuity. A temple ceremony remembers mythic time through daily practice. Such rituals are not merely commemorations; they make the remembered world present (Connerton; Taylor).

Place also stores memory. Rivers, mountains, temples, tirthas, cities, caves, battlefields and pilgrimage routes organise cultural remembrance spatially. A place may connect mythology, history, ecology and community practice. Varanasi, Kurukshetra, Ayodhya, Rameswaram, Bodh Gaya, Sanchi, Amritsar, Ajmer and countless local shrines function as memory-spaces, but not in exactly the same way as modern monuments. They are lived, visited, narrated, contested and renewed. The devotee, pilgrim, tourist, scholar and local resident may remember the same place differently (Nora; Huyssen).

Commentary is another Indian memory form. A commentary preserves a root text by explaining it, but it also changes the tradition by introducing interpretation. Philosophical schools remember earlier authorities through citation, refutation and reinterpretation. This creates layered cultural memory. The root text is not simply stored; it is made available to new generations through intellectual labour. A tradition such as Vedanta, Mimamsa, Nyaya, Buddhist logic or Jain philosophy survives because teachers continue to remember through argument. The commentarial mode therefore bridges canon and innovation (Narayana Rao et al.; Matilal).

Language is essential in this process. Sanskrit has often functioned as a transregional language of learned memory, but Indian cultural memory is not limited to Sanskrit. Prakrit, Pali, Tamil, Kannada, Telugu, Bengali, Marathi, Hindi, Persian, Urdu, Punjabi, Malayalam, Assamese and many other languages have carried memory traditions. Vernacularisation did not simply translate Sanskritic memory; it transformed it. Bhakti poetry, Sufi literature and regional chronicles created new publics of remembrance. Therefore, a plural IKS approach must understand cultural memory as multilingual (Pollock; Ramanujan).

The Indian case also shows that memory is contested. Different communities remember the same figure, place or event differently. A temple may be sacred memory to one community and political dispute to another. An epic character may be villain in one telling and hero in another. A caste genealogy may preserve dignity for one group and hierarchy for another. This contestation is not a weakness of memory studies; it is its subject matter. Re-evaluating memory through IKS must include plurality, dissent and ethical critique (Kansteiner; Ramanujan).

This comparative argument also demands attention to unequal access to the means of remembrance. A lineage or canon can sustain knowledge while excluding particular voices; digital cataloguing may reproduce the same imbalance if provenance and community participation are neglected. The question is therefore not only which traditions endure, but who has the authority to interpret them and whose experiences remain outside the record (Kansteiner; Youngman et al.; Madva et al.).

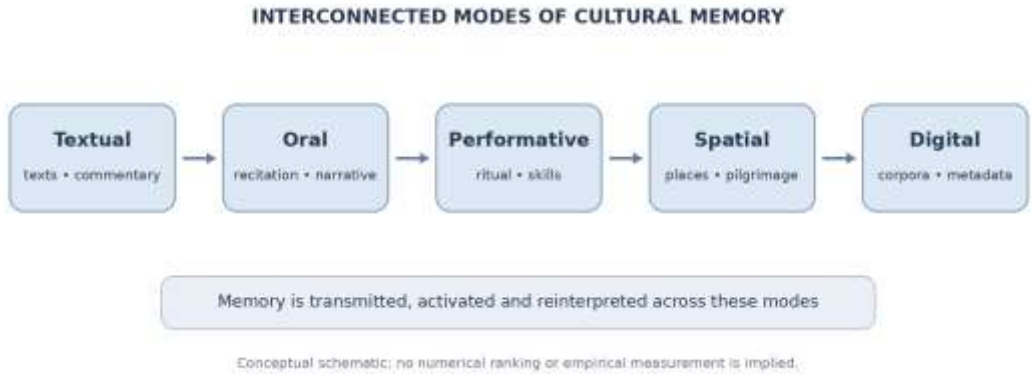


Figure 2: Qualitative modes of cultural-memory transmission in the IKS framework (author's conceptual synthesis; not empirical data).

Re-evaluating Memory Studies through IKS

The first re-evaluation concerns the relation between memory and knowledge. In much modern theory, memory is studied as representation of the past, identity formation or social construction. IKS pushes us to ask how memory becomes knowledge. Smriti preserves learned material; abhyasa stabilises it through repetition; pramana frameworks ask how knowledge is justified; commentary tests inherited meanings; and practice applies remembered knowledge to life. Memory is therefore not only about what a community remembers; it is about how remembering supports knowing (Matilal; Erll).

The second re-evaluation concerns embodiment. Memory studies has increasingly acknowledged embodied memory, but IKS places embodiment at the centre. Recitation, yoga, ritual, music, craft, dance, medicine and apprenticeship all depend on body-based retention. The body is not a secondary vehicle for memory; it is one of memory's primary media. A Vedic accent, a mudra, a raga phrase, a weaving technique, a medicine preparation or a ritual sequence may survive through trained bodily practice. This challenges archive-centred models that privilege documents over disciplined persons (Connerton; Taylor).

The third re-evaluation concerns ethics. Cultural memory can support identity, but IKS asks whether memory forms conduct. Smriti is linked with prajna, dharma, self-control, right action and continuity of values. The remembered past is not merely displayed; it instructs. This ethical orientation can enrich memory studies, especially in an age when public memory is often reduced to symbolic competition. However, ethical memory must be critical. Not every inherited norm is just. An IKS-based memory studies must distinguish between ethical continuity and uncritical preservation of hierarchy (Aggarwal and Gaur; Matilal).

The fourth re-evaluation concerns plurality. The Indian memory-field shows continuity through multiple tellings. This is theoretically important because accounts that overemphasise canonical stability can underplay the role of variation in cultural transmission. Indian traditions show another model: a shared narrative or conceptual field may survive through controlled variation. This does not mean that anything can count as anything. Traditions have boundaries, authorities and methods. But they also have internal plurality. Memory studies can learn from this model by studying how cultures remain coherent without being uniform (Ramanujan).

The fifth re-evaluation concerns the canon-archive relation. Aleida Assmann's distinction remains powerful, but Indian materials add intermediate zones: recited canon, performed archive, embodied reserve, ritual sequence and commentarial activation. A manuscript lying unused in a library may be archival; a text memorised by a student may be canonical; a folk song performed once a year may be both archival and active; a commentary may reactivate an old debate. Therefore, the canon/archive binary should be expanded into a spectrum of activation (Aleida Assmann, “Canon and Archive”; Youngman et al.).

The sixth re-evaluation concerns time. A prominent strand of memory studies examines historical ruptures such as war, trauma, modernity, loss, nationalism and memorialisation. Indian traditions certainly include rupture, conquest, migration and loss, but they also foreground cyclical time, ritual recurrence, yuga imagination, genealogical continuity and seasonal repetition. This does not mean Indian time is simply cyclical while Western time is linear. Such binaries are too crude. But it does mean memory studies must account for traditions in which repetition is not mere return but renewal (Nora; Connerton; Narayana Rao et al.).

The seventh re-evaluation concerns mediation. Erll's theory of mediation is highly compatible with Indian materials, but IKS widens the range of media. Media are not only print, film, television and digital platforms. They include metre, melody, gesture, teacherly correction, pilgrimage route, sacred object, food, medicine, festival calendar and bodily discipline. Each medium shapes what is remembered and how. A story recited in a village festival is not the same cultural memory as a story read in a textbook or processed by an AI model (Erll; Taylor).

The eighth re-evaluation concerns authority. Memory studies often asks who controls public memory. IKS adds the question: what makes memory valid? Is it lineage, text, teacher, community acceptance, practice, experience, reason or evidence? Different Indian traditions answer differently. This is where concepts such as pramana and sampradaya become important. A mature theory of cultural memory should distinguish between memory as claim, memory as evidence, memory as identity and memory as disciplined knowledge (Matilal).

The ninth re-evaluation concerns forgetting. Indian traditions are sometimes described as civilisational continuity, but forgetting is equally present. Texts are lost, languages decline, communities are marginalised, women performers are erased, local knowledge is displaced, and caste-based exclusions shape what is preserved. A plural

IKS-memory framework must include apasmara, loss, distortion and silencing. Memory studies becomes stronger when it examines not only the glory of continuity but also the politics of selection (Kansteiner; Pollock).

Finally, IKS re-evaluates the purpose of memory studies. The goal is not only to analyse representations of the past. It is to understand how societies transmit knowledge responsibly. In a time of ecological crisis, technological acceleration and cultural polarisation, memory must be studied as a resource for ethical orientation, not merely as heritage. The Indian concepts of anubhava, dharma, loka-samgraha, parampara and prajna can help formulate such an orientation, provided they are interpreted inclusively and critically (Chakrabarty; Madva et al.).

Digital Memory, Archives and Contemporary IKS Research

Digital technology is transforming the conditions of cultural memory. Manuscripts can be scanned, metadata can be created, oral performances can be recorded, inscriptions can be photographed, texts can be encoded, and corpora can be searched across languages. For IKS research, this is a major opportunity. Many Indian knowledge traditions are dispersed across manuscripts, printed editions, oral lineages, regional archives and community memory. Digital tools can connect materials that were previously difficult to compare (Candia; Graus et al.; Madva et al.).

Recent computational projects show this shift. The IWLV-Ramayana project provides a sarga-aligned corpus of Valmiki's Ramayana, with complete English and Malayalam layers reported in its 2026 preprint and other language layers described as works in progress. Darshana Graph aligns philosophical and religious texts and commentaries across traditions, allowing stylometric and graph-based analysis of interpretive patterns. SANSKRITI proposes a benchmark for evaluating language models' knowledge of Indian culture across states, languages and cultural attributes. Together, these research projects illustrate emerging ways to represent selected cultural materials in machine-readable, searchable and computationally analysable forms; they do not amount to comprehensive digital preservation of Indian cultural memory (Sumesh; Bose; Maji et al.).

However, digitisation is not neutral. When a living tradition is converted into a dataset, decisions must be made about selection, metadata, translation, segmentation, versioning and access. These decisions shape memory. A corpus may privilege available printed texts over oral variants. A benchmark may reduce culture to question-answer pairs. A knowledge graph may capture relations while losing mood, performance, ambiguity or sacred context. Digital memory therefore requires hermeneutic caution. The question is not only what can be digitised, but what should be preserved, how it should be represented and who should participate in deciding (Madva et al.; Youngman et al.).

The archive also changes under AI. Large language models can summarise texts, answer questions and generate explanations, but they may also hallucinate, flatten differences or present contested traditions as settled facts. For IKS, where linguistic nuance and cultural context are crucial, this risk is serious. AI systems trained on uneven data may reproduce dominant narratives while ignoring regional, oral, minority or subaltern memories. Cultural memory preservation must therefore include transparency, source citation, community review and multilingual representation (Madva et al.; Maji et al.).

At the same time, digital tools can support decolonial and plural memory work when used responsibly. They can recover neglected manuscripts, map regional tellings, document endangered oral traditions, support Indian languages and create access for students. The digital archive can become a bridge between classical learning and contemporary research. It can also help compare how concepts travel across commentaries, languages and periods. For example, a researcher can study how smriti, dharma or prajna are interpreted across Sanskrit, Pali, Prakrit and vernacular sources (Sumesh; Bose).

An IKS-based digital memory framework must therefore combine technical design with ethical principles. It should value provenance, plurality, contextual metadata, version history, community participation, linguistic

diversity, and clear distinction between symbolic, historical and scientific claims. It should preserve not only texts but also performances, pedagogic methods, ritual contexts and local knowledge practices. It should avoid the illusion that digitisation alone equals preservation. A tradition is preserved when communities can continue to understand, teach, practise, debate and renew it (Madva et al.; Taylor).

This digital turn also redefines the researcher. The scholar of memory can no longer rely only on close reading, nor can the digital humanist rely only on computation. A combined method is needed: philology, ethnography, theory, metadata studies, AI ethics, translation studies and community collaboration. The future of IKS-memory studies lies in this interdisciplinary space. It can produce new archives, but it must also protect the living conditions that make memory meaningful (Madva et al.; Erll).

Table 3: Contemporary digital-memory directions for IKS

Digital Direction	Example Use	Key Caution
Manuscript digitisation	Access to dispersed textual heritage.	Needs provenance, cataloguing and context.
Parallel corpora	Comparative study of epic and philosophical traditions.	May privilege available editions over oral variants.
Knowledge graphs	Mapping concepts, commentaries and relationships.	Risks oversimplifying ambiguity and debate.
AI-assisted retrieval	Supports students and researchers in large archives.	Requires citation, validation and expert review.
Community archives	Preserves local stories, songs and practices.	Must avoid extractive documentation and rights violations.

Proposed Framework: Ethical-Cultural Memory Ecology

On the basis of the preceding discussion, this paper proposes the framework of ethical-cultural memory ecology. The term ecology is used because memory is not located in one site. It is distributed across persons, texts, bodies, places, institutions, media, technologies, languages and practices. A change in one part of the ecology affects the others. If a language declines, songs become fragile. If a ritual loses practitioners, texts lose context. If manuscripts are digitised without pedagogy, access increases but understanding may decline. If AI summarises without citation, cultural memory becomes fast but unreliable.

The first component of the framework is cognitive memory. This includes individual smriti, retention, recall, recognition, attention and the psychological conditions of learning. It is the level at which persons remember. IKS enriches this component by connecting memory with Dhi, Dhriti, Prajna, abhyasa and samskara. Cultural memory begins with trained persons, but it does not end there (Aggarwal and Gaur; Bryant).

The second component is textual memory. This includes Shruti, Smriti texts, Itihasa, Purana, commentaries, manuscripts, inscriptions, printed editions and digital texts. Textual memory stabilises knowledge across time. Yet the framework insists that text is not self-sufficient. It requires oral explanation, interpretive tradition and social use. A text unread and unexplained is an archive in dormancy (Pollock; Narayana Rao et al.).

The third component is performative memory. This includes recitation, music, dance, theatre, ritual, storytelling, pilgrimage, craft and embodied practice. Performative memory is crucial for Indian traditions because many forms of knowledge are retained in action. It also resists the idea that memory must be fixed to be authentic. Performance remembers by renewing (Taylor; Connerton).

The fourth component is spatial memory. Places organise memory by concentrating narrative, emotion, practice and identity. Sacred geography, pilgrimage routes, temples, rivers, monasteries, universities, battlefields, samadhis, shrines and local landscapes create spatial anchors for remembrance. Spatial memory must be studied critically because places can be shared, contested or reinterpreted by different communities (Nora; Huyssen).

The fifth component is ethical memory. This is the distinctive contribution of the proposed framework. Memory is evaluated not only by accuracy or continuity but by its effect on conduct, justice, wisdom and community life. Ethical memory asks whether remembrance deepens understanding, supports dignity, encourages responsibility and allows critical reform. This is where IKS concepts such as dharma, prajna and loka-samgraha can be productively reinterpreted (Matilal; Aggarwal and Gaur).

The sixth component is digital memory. This includes databases, corpora, metadata, scans, recordings, knowledge graphs, AI models and online platforms. Digital memory can preserve, democratise and connect, but it can also distort, commodify and homogenise. It must therefore be governed by provenance, transparency, plurality and community participation (Madva et al.; Maji et al.).

The framework works through four processes: encoding, transmission, activation and critique. Encoding places memory into a medium, such as sound, text, image, gesture or data. Transmission moves memory across generations and communities. Activation brings memory into present use through teaching, ritual, reading, performance or research. Critique evaluates memory, asking what it includes, excludes, authorises or distorts. Without critique, memory becomes ideology. Without activation, memory becomes dead storage. Without transmission, memory disappears. Without encoding, memory lacks durable form (Aleida Assmann, “Canon and Archive”; Taylor).

This framework can be applied to many case studies. A Ramayana performance can be studied through narrative text, performer training, audience memory, ritual occasion, regional language, place and digital recording. An Ayurveda lineage can be studied through textual sources, teacherly memory, embodied diagnosis, medicinal practice and modern research. A temple festival can be studied through myth, calendar, performance, economy, gender roles, caste relations, spatial memory and media circulation. A digital Sanskrit corpus can be studied through source selection, metadata, commentarial layering, search design and user interpretation.

The value of the framework is that it prevents reduction. It does not reduce IKS to ancient texts, memory to psychology, culture to heritage, or archive to data. It holds together continuity and change, reverence and critique, tradition and technology. It allows memory studies to become more globally comparative while remaining attentive to local forms (Chakrabarty; Taylor).

Anusandhanvallari
Vol 2023, No.1
December 2023
ISSN 2229-3388

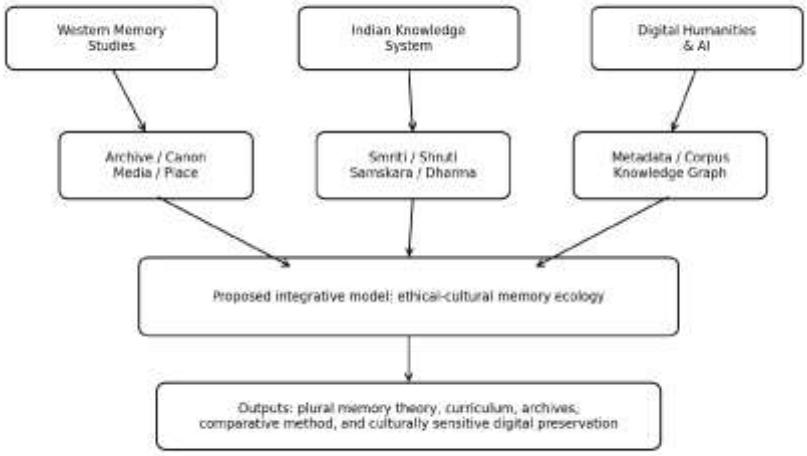


Figure 3: Ethical-cultural memory ecology: an integrative model

Findings, Implications and Future Research

The first finding is that smriti offers a conceptual bridge between individual memory and cultural memory. It connects recall with retention, discipline, tradition and ethical formation. This makes it more expansive than a simple psychological definition of memory. When studied carefully, smriti can help memory studies understand how persons become carriers of cultural knowledge (Matilal; Bryant).

The second finding is that Indian cultural memory is multimodal. It moves through text, sound, body, place, ritual, image, commentary, festival and digital media. This requires memory studies to move beyond document-centred models. The archive is important, but the archive must be expanded to include embodied, oral and performative forms of storage (Taylor; Connerton).

The third finding is that continuity in Indian traditions often works through plurality. Multiple Ramayanas, regional Puranic memories, commentarial disagreements and varied ritual practices show that cultural memory need not be uniform to be continuous. This insight can help global memory studies develop a more flexible theory of tradition (Ramanujan).

The fourth finding is that IKS introduces a strong ethical dimension into memory theory. Memory is related to wisdom, conduct and self-cultivation. This does not mean all inherited memories are morally good. Rather, it means that memory must be evaluated ethically. A responsible memory studies must examine both preservation and reform (Aggarwal and Gaur; Kansteiner).

The fifth analytical finding is that digital technologies are creating additional conditions for representing and studying Indian cultural memory. Corpus building, knowledge graphs and AI can support access and comparison, but they must be designed with cultural sensitivity. The future of IKS preservation depends not only on digitising texts but on preserving contexts, languages, lineages and interpretive communities (Sumesh; Bose; Madva et al.).

The implications for curriculum are significant. IKS should not be taught as a list of ancient achievements. It should be taught as a living intellectual tradition with methods, debates, texts, practices, regional variations and critical questions. Students should learn how knowledge is remembered, transmitted, tested and reinterpreted. Memory studies can provide the theoretical language for this curriculum, while IKS can provide examples and alternative concepts (University Grants Commission).

The implications for research are equally important. Future scholars can conduct case studies on specific memory traditions: Vedic recitation, oral epics, Bhakti poetry, Buddhist monastic memory, Jain manuscript culture, Sufi shrine memory, tribal ecological knowledge, temple festivals, Ayurveda lineages or digital Ramayana corpora. Each case can test the proposed ethical-cultural memory ecology.

The implications for archives are practical. Cultural institutions should document not only objects but also practices. A manuscript archive should record performance contexts, oral explanations and commentarial histories where possible. A digital archive should include metadata about language, region, source, performer, community, date, version and rights. Preservation should be collaborative rather than extractive (Taylor; Madva et al.).

The implications for theory are broader. Memory studies must become more multilingual and comparative. Concepts such as smriti, samskara, parampara, abhyasa, anubhava and dharma should not be treated as untranslatable curiosities; they should be placed in dialogue with collective memory, cultural memory, canon, archive, habit, performance and mediation. Such dialogue will not produce perfect equivalence, but it will produce better theory (Chakrabarty; Matilal).

Future research should also address limitations. The present paper is conceptual and does not include fieldwork. It must be supplemented by philological research, ethnography, archival study and digital analysis. It must also include voices beyond dominant Sanskritic traditions, including women, marginalised castes, tribal communities, vernacular performers and minority traditions. Only then can IKS-memory studies avoid becoming another selective canon (Kansteiner; Taylor).

Conclusion

This paper has argued that memory studies can be re-evaluated through the Indian Knowledge System by moving from smriti to cultural memory. The movement is not a simple translation of one term into another. It is a conceptual expansion. Smriti shows that memory is recall, but also retention, discipline, tradition, impression, ethical orientation and cultural transmission. IKS shows that memory lives in texts, but also in sound, body, ritual, place, language, pedagogy, commentary and practice.

Western memory studies gives indispensable tools: collective memory, cultural memory, communicative memory, canon, archive, mediation and sites of memory. Yet these tools require expansion when applied to Indian materials. Indian traditions show that cultural memory may be simultaneously ancient and adaptive, canonical and plural, textual and performative, local and transregional, embodied and digital. They also show that memory is not only about identity; it is about knowledge, conduct and the formation of persons (Halbwachs; Nora; Jan Assmann, “Collective Memory”; Aleida Assmann, “Canon and Archive”).

The proposed framework of ethical-cultural memory ecology brings these insights together. It treats memory as distributed across cognitive, textual, performative, spatial, ethical and digital components. It emphasises encoding, transmission, activation and critique. It calls for preservation that is not merely archival but living, plural and responsible. It also warns against romanticising tradition or reducing IKS to a single narrative. A critical IKS approach must include plurality, evidence, contextual interpretation and ethical reflection.

In the twenty-first century, the study of memory cannot remain confined to European examples or modern national archives. It must learn from civilisations where memory has been cultivated through oral precision, ritual repetition, teacherly lineage, philosophical commentary, multilingual retelling and embodied practice. The Indian Knowledge System offers such resources. Re-evaluating memory studies through IKS does not close the field; it opens it toward a more comparative, decolonial and humane humanities (Chakrabarty; Taylor; Pollock).

Works Cited

[1] Aggarwal, Varnika, and M. B. Gaur. "Conceptual Understanding of Smriti (Memory): A Literary Review from Ayurvedic Classics and Contemporary Neuroscience." AYUSHDHARA, vol. 13, no. 1, 2026, pp. 495–500. https://doi.org/10.47070/ayushdhara.v13i1.2546.

[2] Anusree, V. V., et al. "Smriti (Memory) in Ayurveda: A Conceptual Review of Classical Perspectives and Contemporary Correlations." International Journal of AYUSH, vol. 15, no. 7, 2026. https://doi.org/10.5281/zenodo.21266283.

[3] Assmann, Aleida. "Canon and Archive." Cultural Memory Studies: An International and Interdisciplinary Handbook, edited by Astrid Erll and Ansgar Nünning, De Gruyter, 2010, pp. 97–108. https://doi.org/10.1515/9783110207262.2.97.

[4] ---. Cultural Memory and Western Civilization: Functions, Media, Archives. Cambridge UP, 2011.

[5] Assmann, Jan. "Collective Memory and Cultural Identity." Translated by John Czaplicka, New German Critique, no. 65, 1995, pp. 125–33. https://doi.org/10.2307/488538.

[6] ---. Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination. Cambridge UP, 2011.

[7] Blackburn, Stuart H. "Patterns of Development for Indian Oral Epics." Oral Epics in India, edited by Stuart H. Blackburn et al., U of California P, 1989, pp. 15–32.

[8] Bose, Joy. "Darshana Graph: A Parallel Commentary Corpus for Comparative Indian Philosophy, with Stylometric and Exploratory Graph Analyses." arXiv, 2026, arxiv.org/abs/2606.18222.

[9] Bryant, Edwin F. The Yoga Sūtras of Patañjali: A New Edition, Translation, and Commentary with Insights from the Traditional Commentators. North Point Press, 2009.

[10] Candia, Cristian. "Quantifying Collective Memories." arXiv, 2022, arxiv.org/abs/2203.05627.

[11] Chakrabarty, Dipesh. Provincializing Europe: Postcolonial Thought and Historical Difference. Princeton UP, 2000.

[12] Connerton, Paul. How Societies Remember. Cambridge UP, 1989.

[13] Erll, Astrid. Memory in Culture. Palgrave Macmillan, 2011.

[14] Graus, David, et al. "The Birth of Collective Memories: Analyzing Emerging Entities in Text Streams." arXiv, 2017, arxiv.org/abs/1701.04039.

[15] Halbwachs, Maurice. On Collective Memory. Edited and translated by Lewis A. Coser, U of Chicago P, 1992.

[16] Huyssen, Andreas. Present Pasts: Urban Palimpsests and the Politics of Memory. Stanford UP, 2003.

[17] Kansteiner, Wulf. "Finding Meaning in Memory: A Methodological Critique of Collective Memory Studies." History and Theory, vol. 41, no. 2, 2002, pp. 179–97.

[18] Madva, Aparna, et al. "Rethinking Indic AI from a Lens of Cultural Heritage Preservation." arXiv, 2026, arxiv.org/abs/2607.06544.

[19] Matilal, Bimal Krishna. Perception: An Essay on Classical Indian Theories of Knowledge. Oxford UP, 1986.

[20] Narayana Rao, Velcheru, et al. Textures of Time: Writing History in South India, 1600–1800. Permanent Black, 2001.

[21] Nora, Pierre. "Between Memory and History: Les Lieux de Mémoire." Translated by Marc Roudebush, Representations, no. 26, 1989, pp. 7–24.

[22] Pollock, Sheldon. The Language of the Gods in the World of Men: Sanskrit, Culture, and Power in Premodern India. U of California P, 2006.

[23] Ramanujan, A. K. "Three Hundred Rāmāyaṇas: Five Examples and Three Thoughts on Translation." Many Rāmāyaṇas: The Diversity of a Narrative Tradition in South Asia, edited by Paula Richman, U of California P, 1991, pp. 22–49.

[24] Rigney, Ann. "Plenitude, Scarcity and the Circulation of Cultural Memory." Journal of European Studies, vol. 35, no. 1, 2005, pp. 11–28.
[25] Rothberg, Michael. Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization. Stanford UP, 2009.
[26] Taylor, Diana. The Archive and the Repertoire: Performing Cultural Memory in the Americas. Duke UP, 2003.
[27] University Grants Commission. Guidelines for Incorporating Indian Knowledge in Higher Education Curricula. Government of India, 2023. www.ugc.gov.in/Guideline.
[28] Wujastyk, Dominik. The Roots of Ayurveda: Selections from Sanskrit Medical Writings. Penguin Classics, 2003.