SCIENTIFIC CULTURE

www.sci-cult.com

SCIENTIFIC CULTURE, Vol. 12, No. 4, (2026), pp. 7166-7175
Open Access. Online & Print

DOI: 10.5281/zenodo.21221363

MYTH AND MEMORY: AN ANTHROPOLOGICAL APPROACH TO THE TRANSMISSION OF CULTURAL KNOWLEDGE THROUGH GENERATIONS

Dr. Prasanta Kumar Das[1*], Dr. Sampada Bais Kashyap[2], Dr. Shweta Singh[3], Dr Yogesh Malshette[4], Dr. Krishna Gajendra Panda[5], Jayantakumar Panda[6]

[1]Assistant Professor, Department of Assamese, Kampur College, Nagaon, Assam – 782426 Gauhati University E-mail: prasantakumardasg@gmail.com, ORCID ID: 0000-0001-6291-4826*
[2]Assistant Professor, Govt. J.Y. Chhattisgarh College, Raipur (C.G.) Email ID: baissampada29@gmail.com
[3]Assistant Professor, Delhi University, Janki Devi Memorial College, Sir Ganga Ram Hospital Marg, Old Rajinder Nagar, Rajinder Nagar, Delhi 110060, Email id: ssingh.ccs@gmail.com
[4]Assistant Professor, Department of Basic Science and Humanities, Bharati Vidyapeeth (Deemed to be University) College of Engineering Pune ORCID ID: 0009-0000-8476-6377 Email ID: dryogeshmalshette@gmail.com
[5]Assistant Professor, IKSMHA Specialization: Indian philosophy University / Institution Name: IIT Mandi Email ID: krishnapanda53@gmail.com
[6]Acharya Final Year Student Darshan Specialization: Navya Nyaya University / Institution Name: SLBSNSU, New Delhi Email ID: jmppanda@gmail.com

Received: 07/11/2025
Accepted: 08/02/2026

Corresponding Author: Dr. Prasanta Kumar Das (prasantakumardasg@gmail.com)

ABSTRACT

The article explores the dynamic relationship between myth, memory, and cultural resilience in the intergenerational transmission of cultural knowledge. Through a comparative ethnographic study of three distinct communities' rural agrarian, indigenous, and semi-urban it examines how myths are transmitted, adapted, and reinterpreted across generations. The study demonstrates that myths are not static relics of the past but living systems of knowledge that evolve in response to changing social, cultural, and technological contexts. Memory plays a crucial role in this process, acting as an active and communal force that shapes the transmission of myths through rituals, storytelling, and embodied practices. By framing myth as an epistemological tool rather than folklore, the article advances theoretical discussions on cultural continuity and change. It highlights the adaptability of myths, particularly in urban contexts where digital media and modern art forms have become integral to mythic transmission. The findings underscore the resilience of cultural memory and its role in maintaining collective identity, moral guidance, and social cohesion. The article contributes to broader discussions in memory studies and cultural anthropology, emphasizing the ongoing relevance of traditional narratives in a rapidly changing world. The study also calls for further research into the evolving role of myth and memory in globalized, technologically mediated societies.

KEYWORDS: Myth, Memory, Cultural Resilience, Intergenerational Transmission, Epistemological Framework.

Copyright: © 2026. This is an open-access article distributed under the terms of the Creative Commons Attribution License. (https://cre-ativecommons.org/licenses/by/4.0/).

1. Introduction

Myth and memory are two most stable foundations of cultural continuity. They comprise, in their entirety, a living document, wherein societies build up a perception of their beginnings, strengthen values and pass on wisdom across generations. Myths are not archaic tales, they are symbolic models, which adopt the social, ethical and cosmological arrangement of a specific community of individuals. Memory in its turn is the vessel, where these myths are still present and can be modulated to new circumstances with saving the main meanings. According to Kovlraa (2015), collective identity is a product of interplay between past and future imaginaries whereby the memory and myth are balanced to retain a sense of self of a community across time continuity. Through this myth and memory does not constitute a dead mirror image of the past but a living tool of cultural survival, which shapes how the societies will remember, understand and reenact their customs.

Myth has always been regarded as a decoder of the symbolic logic of cultures in the study of anthropology. Myths have been the center of interest in traditional structuralist accounts as meaning structures but in more recent days modern anthropologists have accorded them more significance in terms of their performance and adaptation properties. Ponizovkina (2018) argues that such a space as the cultural-mythological exists and myths are mobilised and reinterpreted every time based on shifting social realities with assistance of the memory, ritual, and language. According to this school of thought myths are not fixed texts but dynamic cultural processes, narrative forms that recreate themselves through the process of remembering and telling. As Wang (2017) puts it, collective memory can be viewed as a social process that connects people to large historical narratives, which promotes a sense of belonging and identity by connecting people through collective memory. Bachleitner (2022) also argues that collective memory enables societies to incorporate the past into the present and that the experience of the past can be converted into identity-defining discourses that can be used to form future orientations.

The relationship between myth and memory is therefore recursive: myth gives a form to memory and memory reinvigorates myth. The process of continuity and change negotiation between communities is mediated through their interaction. According to Argenti and Schramm (2010), intergenerational transmission is not only done through formal instruction, but also through embodied practices rituals, storytelling and commemorative acts making memory visible and collective. In these practises, the cultural knowledge is not merely taught but lived, remembered and done. The intergenerational relationships are central to such processes that maintain mythic consciousness. According to Gibbon and Lamoreaux (2021), the intergenerational ethnographic lens is suggested to be used to understand how kinship, cohort experiences, and environmental contexts determine the transfer of ideas and values across time. In this view, transmission is a dialogic process- a negotiation between remembering and reinventing between the voice of the ancestors and the present realities.

A large gap in the knowledge of how myths are working systems of knowledge and not the remnants of the past still exists despite the significant theoretical developments. Although authors like Bloch (2020) and Tam (2015) have added to the definition of cultural transmission, much of the literature continues to view myth as a representational artefact as opposed to an active and adaptive epistemology. The willingness to distinguish mythic storytelling and mnemonic performance blurs the mechanisms by which cultural knowledge is reproduced in the context of intercourse, performance and collective memory. In addition, these traditional systems of transmission have been faced with new challenges brought about by modernity. The oral traditions are shattered by globalisation, urbanisation and the spread of digital media and the continuation of communal storytelling is at risk. However, according to the example of indigenous intergenerational teachings provided by Ross (2016), communities still find new ways of maintaining language, ritual, and cultural values using embodied pedagogy and intergenerational interaction. Similar arguments are made by Mahuika (2019), who believes that oral history is not a written account of the past but a relational practise of recalling one that reinforces identity and belonging through intergenerational conversation.

The interpretation of myth as a living epistemology involves a study of how cultural memory is reactivated in the processes of its continued existence. As Ouma (2022) unveils, traditional systems of knowledge do not maintain their systems by means of strict preservation but rather by means of adaptive learning systems that are incorporated into daily practises. Likewise, in their study of the Dayak Kenyah community, Ibrahim and Yuningsih (2025) demonstrate that intergenerational passing of agricultural knowledge is an indicator of resilience

and change, which incorporates the old methods with new ones. The implications of the findings of such kind are towards the anthropological applicability of myth and memory in general as a continuity and innovational source. They demonstrate that knowledge transmission in culture is not a unidirection process but a negotiation process, which is dynamic between stability and change, heritage and creativity.

The present research, therefore, intends to observe how myth and memory helps in the preservation of the intergenerational knowledge of culture. It aims to spread anthropological awareness of cultural continuity as an active and interactive process and not a hereditary one through the interdependence of anecdotal and memory. The current paper has contextualized myth according to theoretical frameworks as developed by Krievvraa (2015), Wang (2017), and Bachleitner (2022) and based on the ethnographic observations by Argenti and Schramm (2010), Ross (2016), and Mahuika (2019). It asserts that the myths are not just maintained through being remembered, but also through re-enactment in ritual, speech and symbolic practise which re-asserts its applicability, again and again.

By so doing, this study adds to an increasing pool of literature that challenges the nature of the linkage between cultural heritage and contemporary change. It highlights the strength of oral traditions and the adaptation abilities of communities to conserve their epistemic systems to the changes. Finally, combining the anthropological theory with the results of memory studies and the research of cultural transmission, this work sheds light on how the myth and memory represent two inseparable forces that shape the human perception of the past, the social action in the present, and the projections of the cultural identity into the future.

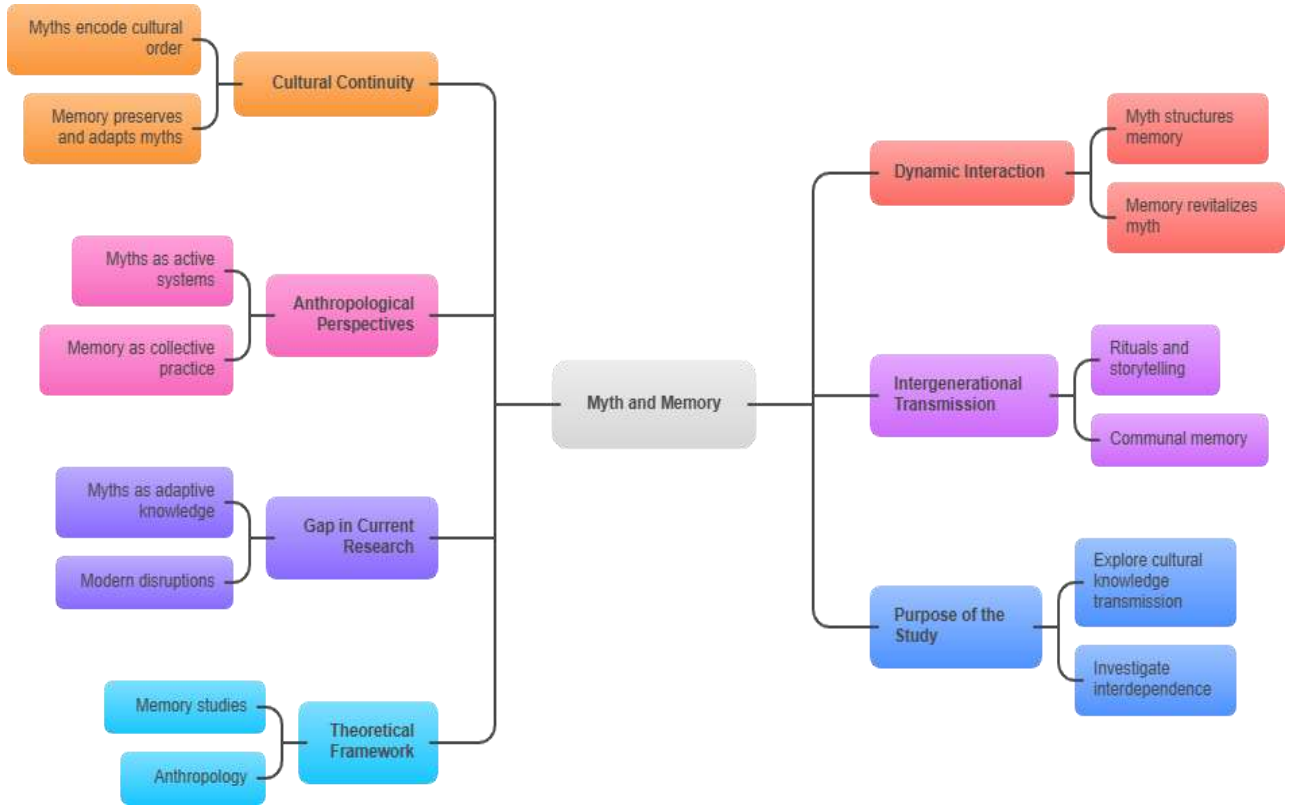


Figure 1: Conceptual Framework of Myth and Memory in Cultural Continuity

This figure illustrates the interdependent relationship between myth and memory, highlighting their roles in cultural continuity. It visualizes how myths evolve through memory, how they transmit cultural knowledge across generations, and the gaps in current research regarding their adaptive functions.

Research Objectives

1. To explore how myth and memory interact in the transmission of cultural knowledge across generations
2. To analyze how myths evolve and adapt within changing social and cultural contexts

3. To examine the role of oral traditions and rituals in preserving collective memory and identity

2. Methodology

2.1 Research Design

The research design is qualitative and interpretive ethnography that attempts to investigate the role of myth and memory as systems of cultural transmission in their interdependence. The study is analytical in nature and oriented towards learning lived experiences and symbolic meanings instead of quantifying variables or verifying hypotheses. The use of ethnography as the main framework was made due to its ability to facilitate the immersion into the cultural situations where myths and memories are constantly played out, constructed, and recreated. The design adheres to an interpretive paradigm, which takes culture as a framework of collective symbols, storeys, and practises.

The paper is multi-sited to track the development of mythic storeys in various social and generational contexts. This design helps to perceive myth not as a fixed cultural object but as a process that is constantly recreated in the form of performance, memory, and dialogue. The interpretive kind of research focuses on depth, context and co-creation of meaning between the researcher and the participants.

2.2 Research Setting and Participant Selection

Three culturally diverse communities were chosen based on their good oral storytelling and intergenerational knowledge transmission traditions, thus the fieldwork was carried out. These were a rural agrarian society in which myths of the ancestors form the core of the ceremonies of agriculture, an indigenous people that use myth as a part of their ceremony and by oral recitation, and a semi-urban community where myth has been transformed into modern educational and artistic expressions.

The purposive sampling of the participants was based on the idea that the participants needed to be those who were directly involved in creating, preserving, or reinterpreting cultural narratives. The sample consisted of the elders, storytellers, cultural leaders, educators and youth participants. About forty-five participants were involved, and they were spread out in generational lines to get variations in the perception, retention, and transformation of mythical content. The sample was selected according to the duties of the participants as guardians or students of cultural knowledge and their readiness to participate in a long conversation.

2.3 Data Collection Methods

2.3.1 Participant Observation

The mode of inquiry employed was participant observation. The researcher spent long enough time in both communities and witnessed story telling events, rituals and community events. Through using the aid of the long-term observation and participation, one was able to document the tiny gestures, rhythms, and emotional dynamics that come along with the delivery of myths. This immersion was possible to observe how not only the myths are narrated, but also pictured in real life. The field notes were detailed so that nothing was missed, observations, conversations, and situations where memory and myth were played.

2.3.2 Semi-Structured Interviews

The semi-structured interviews were conducted with the participants of different generations so that both personal and communal attitudes towards the meaning of myths and the way of their transfer could be recorded. Interviews also focused on how individuals recollect, redefine and reminisce classic stories and how this interpretation of the stories shapes how they see themselves and who they are. The questions were open-ended and this implied that the participants could take over the discussion bearing in mind the key themes of continuity and transformation as well as cultural learning. The interviews were taped, transcribed and where the need arose English translated, without the linguistic and cultural nuance.

2.3.3 Oral Narrative Documentation

The study also entailed the gathering and recording of oral narratives, songs and ritual conversations besides observation and interviews. Both narratives were documented with the consent and marked in order to add some contextual details like the place of performance, the people who performed and some symbols or gestures. The researcher also analysed several versions of the same myth among the age groups in order to determine the changes in the content, form, and focus. The process made it possible to study the development of mythic storeys using repetition, adaptation, and reinterpretation by different generations.

2.4 Analytical Framework

The multi-stage interpretive approach that involved thematic, narrative, and comparative methods was used to analyse data. The initial phase was descriptive coding of all the transcribed materials and field notes to determine the recurring themes

that included origins, identity, continuity, adaptation, and moral symbolism. The second phase was applied in the area of narrative interpretation, which concerned the construction, remembering, and adapting of myths through the process of storytelling and ritual performance. This phase examined the relation between individual memory and collective identity and narrative as a form of expression and mnemonic.

The third phase involved comparative analysis of field sites and generations to find out the trends in the development of myths and their methods of transmission. The issue of differences and continuity of narrative forms were studied to find out how collective memory can adjust to the new social environment preserving its cultural integrity. These layers of analysis were synthesised in the last synthesis to give a holistic perspective of myth and memory as mutually sustaining processes in knowledge transmission in culture.

2.5 Ethical and Reflexive Considerations

The integrity of the ethics was given priority in each stage of the research. All the participants gave informed consent before being recorded or observed, and the cultural protocols of each community were adhered to. Confidentiality was given to sensitive or sacred material which was not published upon request. The participants had a chance of revising and confirming the interpretations made out of their storeys to make sure that their views were well represented.

Throughout the fieldwork process, the researcher took a reflexive position and was aware of the impact of personal background, positionality and interpretation in the process of data collection and analysis. Reflections, challenges, and changing insights in immersion in every community were recorded in a field journal. This self-congratulatory process ensured transparency and reduced the interpretive bias and reinforced the validity of the results.

2.6 Validity, Reliability, and Limitations

Triangulation of data sources through observation of data, interviews, and narrative analysis were used as methodological means of validating the triangulation of data sources to ensure that the emerging patterns were consistent. Here, reliability was ensured through systematic procedures in recording, transcription and coding. Frequent evaluation of the interpretations by the members of the community also contributed to the validity of the interpretations. Nonetheless, some restrictions were admitted. The interpretive aspect of the study and emphasis on certain communities imply that the results cannot be generalised. Interpretations might have been affected by language, translation and context sensitivity. Irrespective of this limitation, the study has analytical transferability and provides information that can be used to inform more general anthropological debates on cultural continuity, intergenerational learning, and changing role of myth in collective identity formation.



Figure 2: Research Design and Methodology Framework

This flowchart visually represents the structure of the research design and methodology used in the study. It outlines the key components, including the qualitative and ethnographic approach, research settings, data collection methods, analytical framework, and ethical considerations, highlighting how they interconnect to explore the transmission of myth and memory.

3. Results

3.1 Patterns of Mythic Transmission

The researchers discovered that transmission of myths was typified by a collective involvement, intergenerational communication as well as the combination of multiple storytelling techniques. These modes of transmission differed in the three field sites, but had some common themes that were concerned with the social role of myths in preserving collective identity. The means of transmission in the rural agrarian and indigenous communities as indicated in Table 1 were based on the use of oral narrative and ritual whereas the semi-urban community incorporated the use of modern means of communication, such as digital art and multimedia in the culture transmission process.

Table 1: Transmission Modes Across Field Sites

Field Site	Primary Transmission Mode	Key Characteristics	Example Narratives
Rural Agrarian Community	Oral Storytelling and Rituals	Direct participation in seasonal rituals, oral recitations	Creation myths, seasonal rites
Indigenous Community	Storytelling and Ceremonial Acts	Embedded in spiritual and social ceremonies	Ancestral stories, hero journeys
Semi-Urban Community	Digital and Traditional Media	Hybrid forms: oral + visual + digital forms of transmission	Contemporary adaptations of myths, visual arts

3.2 The Role of Memory in Cultural Continuity

The continuity of the mythic knowledge depended on memory. The respondents explained that memory was not a personal act but a group practise that strengthened the social structure of the community. The effectiveness of memory as a method of cultural continuity was associated with the use of the mnemonic device and active participation of younger generations in recollecting and retelling narratives. According to Table 2, mnemonic devices including repetition of phrases, chanting, and symbolic gestures played a significant role in making people memorise, and internalise myths.

Table 2: Mnemonic Devices Used in Mythic Transmission

Mnemonic Device	Description	Role in Transmission	Example Usage
Repeated Phrasing	Key phrases or refrains repeated during storytelling	Facilitates recall and reinforces key themes	"In the beginning..."
Rhythmic Chanting	Use of rhythm to anchor memory	Embodies memory in physical and emotional expression	Ritual chants during agricultural events
Gestures and Symbolic Actions	Physical movements accompanying mythic speech	Ties memory to bodily movement, reinforcing cultural meaning	Gestures accompanying hero stories

3.3 Intergenerational Dynamics and Learning Processes

The passing of myths was a dialogic activity and the older generation had to mentor the younger generations. This was a participatory process that engaged the youth, but did not passively receive the mythic narratives but also contributed to their creation. Younger members of the community were involved in retelling storeys in both communities, where they usually edited them to suit the modern reality. These intergenerational discussions made sure that myths were relevant and their fundamental moral and cultural values were not lost. Table 3 shows the functions of various age groups in passing myths.

Table 3: Intergenerational Learning and Participation

Age Group	Role in Transmission	Method of Learning	Examples of Participation
Elders	Custodians and Teachers	Oral recitation, ritual instruction	Storytelling, guiding rituals
Younger Participants	Active Learners and Adapters	Observation, imitation, active engagement	Participating in retellings, adapting stories
Community Youth	Contemporary Innovators	Digital and artistic reinterpretation	Visual arts, digital storytelling

3.4 Adaptation and Transformation of Mythic Narratives

The myths that were recorded in the study showed continuity and change. The adaptation of myths in every community was to meet the modern issues and still retain the same themes. The shifts in the environment, the appearance of new technologies and urban migration affected

the way myths were narrated and interpreted, however, the basic moral and symbolic patterns were preserved. These changes point to the adaptability of myths as living systems of knowledge. As was revealed in Table 4, the myths did not get adapted similarly in all communities. Rural and indigenous societies were interested in the incorporation of environmental change into the traditional narratives, whereas the semi-urban population transformed myths into the new form of expression including digital art, visual narratives, and contemporary social problems.

Table 4: Changes in Mythic Content Across Generations

Community Type	Type of Change in Myths	Adaptation Examples	Retained Themes
Rural Agrarian Community	Environmental & Contextual Changes	Incorporation of new agricultural practices	Moral lessons on cooperation and respect for nature
Indigenous Community	Expansion of Mythic Contexts	Myths incorporating ecological and spiritual dimensions	Ancestral wisdom, respect for the sacred
Semi-Urban Community	Contemporary Reinterpretation	Myths adapted into modern art forms and media	Heroic journeys, social justice themes

3.5 Ritual, Performance, and Collective Reinforcement

Activation of memory and myth was obligatory to the ritual practises. These performances were a form of organisation where myths could be acted out and have their embodiment through them. Rituals did not only offer a physical environment in which the memory could be placed, but also an emotional and communal environment where mythic material could be enacted and experienced in a shared manner. Table 5 describes the position of the ritual practises in mythic reinforcement. Myths could be enacted in seasonal ceremonies, initiation rites, community gatherings and so on, which offered physical and emotional spaces.

Table 5: Ritual Practices and Their Role in Mythic Reinforcement

Ritual Practice	Function in Mythic Transmission	Examples of Performance	Role of Participants
Seasonal Ceremonies	Reinforces cyclical myths tied to nature	Harvest festivals, planting rituals	Elders narrate; youth reenact stories
Initiation Rites	Preserves rites of passage and identity	Coming-of-age rituals, initiation into adult roles	Active participation of youth, guided by elders
Community Gatherings	Facilitates communal mythic remembrance	Storytelling circles, feasts	Collective memory through shared participation

3.6 Challenges to Transmission and Cultural Resilience

The paper also emphasised a number of issues that endangered the perpetuation of myths. These were the urban migration, the emergence of digital media and the transformation in the social structures. Despite such difficulties, communities were resilient because they adjusted their methods of transmitting knowledge, they used modern technologies, and created educational programs to preserve cultural information. Table 6 identifies the key problems of mythic transmission and the strategies of adaptation that communities are using to maintain their culture.

Table 6: Challenges and Adaptive Strategies in Mythic Transmission

Challenge	Description	Adaptive Strategy	Examples of Adaptation
Urban Migration	Loss of communal spaces for oral exchange	Digital archives, online storytelling	Community workshops, educational platforms
Digital Media	Distraction from traditional forms of transmission	Integration of digital media into storytelling	Use of social media, podcasts, virtual storytelling
Formal Education Systems	Reduced emphasis on oral knowledge	Cultural education programs, workshops	Intergenerational storytelling camps, local cultural centers

4. Discussion

The findings with respect to this study indicate that memory, myth, and cultural resilience are interrelated in a deep and dynamic manner. The results have shown that myths are not static and immutable relics of the past but versatile and adaptive knowledge systems that fulfil both functions of retaining the cultural belonging and mediating the present and future complexities. Myths are systems giving meaning, moral guidance and social glue and memory is not simply a passive source of recollection but it is actually an active and creative process that keeps these systems alive. The point that is highlighted in this paper is that memory and in particular the memory entrenched in ritual and shared narration is not a lonely phenomenon. It is quite more of a group activity which involves conscious and

unconscious participation of the community. It is in the process of collectivism of recalling that one would aid in the re-creation and re-interpretations of myths which is ensured to be preserved as well as allowing the incorporation of new elements to show the reality that is constantly changing.

The study findings are very useful in the theoretical understanding of cultural continuity and change. They disagree with the traditional understanding of myth as the folklore or archaic manner of knowledge. Instead, they create myth as one of epistemology as the way of knowing and explaining the world as a system that varies with the needs of the society that do change. The fact that the myth is constantly reiterated as is evident at the different field sites also indicates that myths are not just maintained through rote learning or through lapsed inheritance. Rather, they are actively performed and transformed into forms that render them still pertinent to the contemporary spectators in a creative process of cultural sturdiness. This perspective does not regard myths as fixed structures, but rather as dynamic bodies of knowledge, and constantly being recreated by the people who engage with them.

In addition, the paper also highlights the performative quality of cultural transmission of memory. The research supports the concept of the close connection between memory and myth and the lived experiences of people and communities through the use of rituals, storytelling, and physical involvement in the transmission process. The results of this study are consistent with the available literature that states that embodied practices, in which the mind, body, and environment are entangled into the memory process, play an important part in maintaining cultural traditions. In this regard, myths do not simply exist within the personal memory, they exist through performance, repetition, and social activities that take place within the group. The affective and bodily incarnation of memory especially through ritualized story-telling means that myths are not only being passed but also being re-lived to a degree with each repetition.

The comparative study of the three field sites showed some similarities and differences in the transmission and transformation of the myths. The spread of myth in rural agrarian societies was very much related to the cycle of agriculture and through the seasonal rites and ceremonies, the mythic narration was given a framework. In these settings, the myths were closely associated with nature and rhythms of the land which depicts a close association of the community, the environment, and identity. On the contrary, the native population attached a lot of importance to the spiritual and ecological motives, and myths were usually presented as divine knowledge that determines how humans interact with nature and the spiritual world. Myth transmission in these areas had a close relationship to ritual practices which were firmly rooted in community life, in which the sacredness of memory and the need to preserve cultural continuity was significant.

Nevertheless, the semi-urban population was taking a different way exploring, myths were more conveyed in digital media, in visual art and in multimedia performances. In this case, old myths were re-expressed by the new ways of expression, and the gap between the past and the present was closed. The fact that this trend has moved towards digital storytelling and visual representation of myths point to the increased power of modern technologies in the transmission of culture, especially in young generations. Even after such changes, the fundamental themes of the myths like the heroism, moral quandaries, and cultural belonging stayed the same, indicating that the essence of myth was not transnationalized, but instead, it was re-conjugated to fit into the cultural and technological realities of the epoch. That is how flexible myth can be as a cultural instrument because it can transform in order not to lose its key context.

It is also relevant in regards to the implications of the findings to our understanding of cultural resilience. As people are faced with difficulties such as; globalization, urbanization of the tradition, and erosion of practices, the research has pointed out that the power of myth is its adaptability power. This has been made possible by the fact that myths have been adapted to different media forms and the fact that they are now being reinterpreted in the modern times, that is indicative that myths are still relevant in the society today. The capacity of myths to adapt either online or to other forms of culture like the visual arts or performance is indicative of the dynamic and adaptive character of cultural memory. In this context, myths can be understood as a living resource, which provides communities with a way to get in touch with the past while struggling with current problems.

Nevertheless, the limitations of the study are to be admitted. The scope of the research is one of the major constraints as it considered three specific communities with different cultural settings. Although the knowledge I have obtained in these communities can be useful, it might not be fully applicable to other cultural contexts. Hence, this is where additional studies are required to determine the transmission and adaptation of myths in new areas, particularly those communities,

which do not have all the access to modern technologies. Also, the study was restricted by the time of the fieldwork, which, although broad, could not provide the long-term observation of the effect of digital media on the transformation of mythical transmission. Future studies may include a more longitudinal study to evaluate the changing trends in myths over time especially with regard to the use of technology in culture continuity.

The other drawback is the methodological weaknesses of oral traditions documenting oral traditions into written documents. Although it was done with the highest level of care to keep the original flavor and taste of oral narratives, there was always a certain loss of meaning during the translation process. The performative features of telling the story, which are of primary importance in the spreading of the myths, could not be entirely reduced to the text. This weakness brings out the difficulties which are involved in the study of oral traditions and the significance of future studies that will involve both the ethnographic field-work and multimodal analysis to fully understand the extent of the mythic transmission.

To sum up, this paper has established that myths and memory are not mere instruments of preserving a culture but part and parcel of the current cultural adaptation and survival process. The study alters the common perception of myth as a dead body of folklore and considers myths as vibrant epistemological processes in its attempt to understand their contribution to the present identities and futures of the people. The myths are carried through the intermediation of oral tradition and modern technology through which the cultural knowledge gets passed down through generations as a means of being applicable and surviving social and technological transformation. The study conducted in the future will most certainly explore the further development of communities and their change at any rate to be in the position to ensure that myth and memory are not erased in the ever-changing world.

5. Conclusion

The paper presents an in-depth examination of how myth and memory are dynamic together in the intergenerational transfer of cultural knowledge. Through investigating the ways in which myths are changing and adapting to different cultures and groups, the study demonstrates that myths are not inert objects, but dynamic and dynamic systems of knowledge that perpetuate a culture and are responsive to modern demands. Rather than a passive process of remembering, memory is an active and communal process through which mythic stories are created and reformed through performance, ritual and active generation. The work also contributes to the theoretical knowledge on myth in that it presents it as an instrument of epistemology, as opposed to folklore only, and how it helps to develop cultural identity and serve moral purpose. Due to the comparative analysis of the rural, indigenous, and semi-urban communities, the research mentions the continuity of mythic concepts, including the themes of creation, morality, and social identity, as well as the variety of practices related to the transmission in particular cases, including the incorporation of digital media and modern art into urban environments. These findings have a contribution in the study of memory and myth in that it shows that collective memory is not a fixed repository or storage but a performance or socially negotiated process that makes myths not obsolete. Although the study used a small set of communities, its findings highlight the tenacity of mythic traditions in keeping up with modernity and give an opportunity to conduct more studies on how technological and societal shifts affect the transmission of cultures. Finally, the study represents the key purpose of myth and memory to perpetuate cultural resilience, identity, and meaning, which is of great relevance to finding out how communities manage the conflict between tradition and modernity without losing their cultural background.

References

1. Argenti, N., & Schramm, K. (Eds.). (2010). *Remembering violence: Anthropological perspectives on intergenerational transmission*. Berghahn Books.
2. Bachleitner, K. (2022). Collective memory and the social creation of identities: linking the past with the present and future. *Progress in brain research*, *274*(1), 167-176.
3. Bloch, M. (Ed.). (2020). *Essays on cultural transmission*. Routledge.
4. Brunel, P. (2015). *Companion to literary myths, heroes and archetypes*. Routledge.
5. Fivush, R., & Kellas, J. K. (2025). Parental and family storytelling across the generations: An interdisciplinary review. *Parenting*, *25*(2), 103-126.
6. Gibbon, S., & Lamoreaux, J. (2021). Toward intergenerational ethnography: kinship, cohorts, and environments in and beyond the biosocial sciences. *Medical anthropology quarterly*, *35*(4), 423-440.

7. Halbwachs, M. (2024). *On collective memory*. University of Chicago press.
8. Haraldsson, K. G., & McLean, K. C. (2022). "My story is not my own": A qualitative analysis of personal and collective continuity. *Qualitative Psychology*, *9*(1), 97.
9. Harris, K. I. (2016). Let's play at the park! Family pathways promoting spiritual resources to inspire nature, pretend play, storytelling, intergenerational play and celebrations. *International journal of children's spirituality*, *21*(2), 90-103.
10. Ibrahim, R., & Yuningsih, S. H. (2025). Dynamics of Intergenerational Transmission of Traditional Agricultural Knowledge in the Dayak Kenyah Community: Challenges and Opportunities for Strengthening Ethno-Sciences in the Modern Era. *International Journal of Ethno-Sciences and Education Research*, *5*(3), 101-106.
11. Juma, F. A. (2022). Recapturing the oral tradition of storytelling in spiritual conversations with older adults: An afro-indigenous approach. *Religions*, *13*(6), 563.
12. Kølvraa, C. (2015). Past and Future in the construction of Communal identity: Collective Memory and Mythical Narratives. *Scandinavian Studies in Language*, *6*(3).
13. La Porte, A. M., Speirs, P., & McComb, C. (2023). Intergenerational Implications of Ritual in Art Education. *International Journal of Lifelong Learning in Art Education*, *6*(1), 6.
14. Mahuika, N. (2019). *Rethinking oral history and tradition: An Indigenous perspective*. Oxford University Press, USA.
15. Marinău, A. (2024). Myth, Memory, and Modernity: the Role of Cultural Heritage in shaping Contemporary Spiritual Narratives. *Dialogo*, *11*(1), 31-44.
16. Martin, G. (2024). *Drumming Our Way Home: Intergenerational Learning, Teaching, and Indigenous Ways of Knowing*. UBC Press.
17. McCoppin, R. S. (2016). *The Hero's Quest and the Cycles of Nature: An Ecological Interpretation of World Mythology*. McFarland.
18. McKee, M. J. (2025). *Cycles of Renewal: Navigating Trauma and Resilience Through Ecological and Mythological Narratives* (Master's thesis, Pacifica Graduate Institute).
19. Mutoni Uwase, N. (2025). The Role of Memory in Shaping National Identity.
20. Ouma, A. (2022). Intergenerational learning processes of traditional medicinal knowledge and socio-spatial transformation dynamics. *Frontiers in Sociology*, *7*, 661992.
21. Pierotti, R. (2016). The role of myth in understanding nature. *Ethnobiology Letters*, *7*(2), 6-13.
22. Ponizovkina, I. (2016, December). Social myth in modern society. In *2016 3rd International Conference on Education, Language, Art and Inter-cultural Communication (ICELAIC 2016)* (pp. 648-653). Atlantis Press.
23. Ponizovkina, I. (2018, January). Collective Memory and Cultural-mythological Space. In Proceedings of the 5th International Conference on Education, Language, Art and Inter-cultural Communication (ICELAIC 2018).
24. Ross, J. B. (2016). Indigenous intergenerational teachings: The transfer of culture, language, and knowledge in an intergenerational summer camp. *American Indian Quarterly*, *40*(3), 216-250.
25. Tahara, T., Al Isra, A. B., & Tiro, S. (2023). Cultural Resilience and Syncretism. *Journal of Ethnic and Cultural Studies*, *10*(4), 233-246.
26. Tam, K. P. (2015). Understanding intergenerational cultural transmission through the role of perceived norms. *Journal of Cross-Cultural Psychology*, *46*(10), 1260-1266.
27. Thompson, P. (2017). *The voice of the past: Oral history*. Oxford university press.
28. Walker, S. (2007, January). Sustainability-the evolution of a contemporary myth. In *Proceedings of the 5th European Academy of Design conference, Barcelona, Spain*.
29. Wang, Z. (2017). Collective memory and national identity. In *Memory politics, identity and conflict: historical memory as a variable* (pp. 11-25). Cham: Springer International Publishing.