This research project was initiated primarily to examine the dynamics of cultural memory in connection with multiethnic literary narratives by American authors from different ethnic backgrounds, namely Gloria Naylor, N. Scott Momaday and Jhumpa Lahiri. The case studies utilised for the particular purpose of this study were three narratives carefully selected from among each of these three authors’ representative body of works. While this was the primary thrust area of the study, an integral area of research in this project was also the investigation of the prevalent models and theories of cultural memory studies, and to interrogate those in order to be able to formulate a new way of looking at the dynamics of cultural memory as represented in the selected multiethnic American literary narratives mentioned already.

Chapter 1, titled Introduction, presents an introduction to the multifarious discourses of memory and about the changing dimensions of theories of memory beginning from the classical ages down to later, more modern eras in Europe when memory’s medieval avatar as an ‘art of memory’ metamorphosed into memory as a storing of the past, and its restoring, or ‘re-storying’, and down, still later, to the post-modern epoch when memory was no longer seen as an ambiguous psychological formulation only but viewed more in its physical, tangible aspect as ‘the embodied past’, as cultural memory, and as memoryscape, or as
This chapter also presents a genealogy of the concept of 'cultural memory' beginning from Max Weber down to Maurice Halbwachs and still later, with Astrid Erll and others besides incorporating, within its area of interrogation, contemporary theories of ethnicity and identity especially relevant in case of ethnic American literary production.

Chapter 2, titled **The African American Multiethnic Narrative - Gloria Naylor’s Fictional Spaces**, presents a close reading of the aspects of cultural memory identifiable in the selected novels, and one cycle of short fiction of Gloria Naylor's through analyses of the ethnic history, ethnic rituals, ethnic symbols and figurations she presents in her narratives. Chapter 3, titled **The Native American Multiethnic Narrative - N. Scott Momaday’s Narratives of Remembrances**, presents a reading of Momaday’s fictional and nonfictional narratives which are examples of the oral tradition of the Native Americans recorded into written texts. In this chapter as well, the many strategies of cultural memory in the literary narrative, and among them the primary incorporation of the oral, the mythic and the historic elements into the body of the texts in question by the author have been identified and discussed. Chapter 4, titled **One’s Own Memories: Jhumpa Lahiri’s Narratives of Home**, incorporates theoretical models of diasporic identity and its engagement with cultural memory systems to present a reading of how cultural memory may also work in case of migrated ethnies in the multicultural nation space of the
United States. The author’s identity as a Bengali American, brought to the fore of the memory work in her narratives through her use of obvious Bengali cultural mnemonic elements has been taken as a point of reference from where I draw my thesis of migrant remembrance as cultural rememoration and narrative commemoration.

Chapter 5, titled Conclusion, presents a brief overview of the areas and topics investigated and analysed in the preceding chapters besides determining the viability of the strategies of reading employed in those preceding chapters, and commenting upon them conclusively. This chapter also summarises very broadly the model of narrative analysis in connection with cultural memory studies that was projected and proposed in the Introduction to this study.

The present dissertation has aimed to establish a firm ground for the envisioning and contextualisation of literary texts through an examination of the dynamics of cultural memory, and especially so in the context of ethnic identity and formation. It would indeed be a reward to see future projects in this area evoked by this humble attempt, which will help, as this dissertation also has in its own small way, to further the fertility of cultural memory studies as an area of academic research and study.