

Fine Line: Remembering History Through Space

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Abstract—Contemporary understanding of space often gets confined to the qualities of innovation, physical changes, and tangible constructs. However, the idea of space even beyond these is the ultimate factor of human memory, literature, and experiencing through one's feelings, and it also finds an expression in the culture. This research uses ideas from a variety of philosophical scholars to understand how spaces come alive that are characterized by interconnections, compositions, and negotiations. Furthermore, it explores the impression of the hidden past and identities through writing methods and at the same time, intends how the concepts of mobility, travel, and city life lead to the emergence of in-between, experiential spaces of hybridity. Post-Independence and contemporary India offer us an example to explain how the historical memory gets intertwined with the digital, cultural, and urban manifestations, thus, revealing postcolonial spaces as those which are not only lived but also dynamic and constantly being reimagined. In the end, this article argues that cultural changes, have in many cases, been carried out without having a thorough understanding of their reasons. It makes clear that the coming togetherness of the past and present is contributory in determining the postcolonial experience in the near future.

Index Terms—Archival Absence, Colonial Imperialism, Cultural Narrative, Diaspora, Fragmented Identity, Historiography, Literature, Reparative Memory, Subjectivity, Urban Space

I. INTRODUCTION

Due to the lack of a clear, cut way of defining space, the idea, most of the time, is taken for granted and scarcely understood as a physical or architectural event, for example, rooms, streets, buildings, or areas. Nonetheless, from a postcolonial point of view, not only impacts spaces but also involves the aspects of memory, story, creativity, and human experience. It is a relative entity that took place, is influenced and is even fought over through cultural, identity, based, and historical processes.

Therefore, spaces have both substantial and non-substantial sides: the mental and creative worlds affected by colonization, the poetic and literary realms created by the postcolonial subjects, and the physical spaces that one can encounter through travel, migration, and everyday life. A thorough knowledge of space, in this broad sense, is the first step in figuring out the co-existence and the interconnection of memory, identity, and culture in the postcolonial state.

The connection between history and memory is essential for creating a space. E. H. Carr in his landmark book “What is History?” very eloquently states that, ‘history is like a living vehicle which, by giving rise to new developments, links the present with the future.’ Colonial domination was not only about the occupation of a territory; it was the total overhaul of knowledge, culture, and shared consciousness and therefore, a way individuals and communities perceive their identities and surroundings. Edward Said’s “Theory of Orientalism” is a good example of how colonial powers fabricate mental maps which helped them to categorize and have control over the knowledge of the colonized societies. These maps also helped in authorizing certain narratives and simultaneously marginalize the others. This rewriting of memory was thoroughly planned and was a vigorous process which helped shape people’s perception of space, thus, laid down the cognitive and authentic frameworks which persisted long after the formal end of colonial rule. In those constructed spaces, the past was given more value. Some were hidden, some cultural identities were limited, which, in turn, had the effect of leaving complex legacies that still influence the present circumstances.

Postcolonial subjects have tried to recover their power through literary and artistic expressions after the frameworks were imposed on them. Literature became the creative world where memory, identity, and history mingle, thus, giving a platform for negotiating colonial legacies and expressing the alternative narratives.

Frantz Fanon points to the colonization's impact on the human mind and calls for the colonized individual to deal with the oppression that he has internalized and yet, at the same time, to affirm his own selfhood.

Here, writing and poetry are seen as the last bastions where one can safely resist the imposed histories, regain memory, and create the new identities that are a mixture of different cultures. The idea of the Third Space by Homi K. Bhabha helps to understand these interactions more by specifying the mediatory zones where cultural exchange, hybridity, and negotiation happen. In these places, which they reach through interaction, postcolonial people live in, they also change, thereby getting power and identity in a way that puts colonial paradigms into question.

Space beyond literary production is also qualified and changed through movements and daily practices. Michel de Certeaus study of practice of everyday life illustrates the way people by their routine actions move in, occupy, and even slightly oppose the power structures that rule them. A variety of processes like travel, migration, urban mobility can cause the emergence of the liminal spaces these are transitional zones featuring fluid identities, existing memory, and cultural intersections. Such liminal spaces emphasize the unfolding nature of the postcolonial experience which, being the result of action, perception, and interaction, is not passively inherited but is constantly created and recreated. India after the independence is a fine example of the continuous negotiation of space, memory, and identity. The urban environments, digital platforms, and cultural practices are the places where the colonial legacies come face to face with the contemporary hybridity. Being sites of both convergence and migration, cities create experiences which are continually redefined. The digital and cultural spaces present new ways of communicating and spreading memory thus, giving postcolonial subjects a means to relate to the past, the identity, and the creative work in an unheard-of manner. However, these places also represent the struggles where highly selective awareness is practiced alongside the silence of the past and globalized interactions coexists with localized traditions. As a result, postcolonial space is not a fixed but a complex, relational, ever-changing and is continuously negotiated.

This research explores postcolonial spaces in various

ways that can be understood; as sites of memory, literature, poetry, movement, and contemporary cultural expression. It examines how colonial regimes alter collective memory and how postcolonial subjects through their creative and embodied practices indigenize it. Besides that, it looks at the significance of hybrid, liminal, and digital spaces for the formation of identity and memory, in the present, day India. By including non-physical and non- architectural aspects, this research argues that postcolonial spaces are the ones that people experience, imagine, and actively build. Such areas become the meeting points where past, culture, and identity interweave, where memory is both disputed and regained; where creativity and critical awareness among other things, are means of continuous negotiation of the postcolonial condition. Thus, the article locates postcolonial space not as a mere backdrop but as an efficient instrument through which the intricacies of history, memory, and identity are made explicit.

II. RETHINKING SPACE: BEYOND PHYSICAL TERRITORIES

Traditionally, space has been considered in terms of physical or geographical aspects, such as land, divisions of territory, or architectural constructs like the rooms we live in, the streets we walk along, and the buildings we raise. However, the definition does not hold when speaking of space in the context of cultural and postcolonial studies. Space is more than just geography; it is relational, experiential, and is formed through memory and action. It holds both material and non-material, historical and imaginative, inherited and created aspects. To fully comprehend postcolonial spaces, one has to go beyond the physical limits of walls, maps, borders and delve into the mental, narrative, and cultural aspects that express human experience. The idea of space in postcolonial situations is very complicated. Colonization not only took over the lands physically but also brought in their own systems of representation that changed the ways people could

think about spaces. Language, education, and cultural practices, as mechanisms, were used as a means of strengthening colonial power, thus turning space into a tool of control and classification. Therefore, space is a physical reality that exists in the world, and is a

symbolic structure full of historical significances. To understand these complex factors, it is necessary to think of spaces as not just a physical area but something that arises from human relationships and stories. Human activities such as storytelling, traveling, and memories create platforms which are separate from their physical reality. These platforms enable individuals and communities to connect with history and culture.

The concept of '*Third Space*' offered by Homi K. Bhabha, is an important theoretical framework for ideas involving spaces. The '*Third Space*' is not a real place but rather a site of negotiation where new meanings are created, cultural identities meet and hybridity arises. It is a transitional area which is marked by the presence and struggle of both the dominant and the subaltern narratives which leads to the new forms of understanding.

For instance, in postcolonial discourse, this space is a means of dealing with the past, cultural heritage, and present, day creativity. This allows people to take on different viewpoints without being restricted to any one narrative.

This conceptualization unsettles the customary delimited opposites and hierarchical binaries. Space is not a "colonizer" or "colonized"; "physical" or "mental"; "past" or "present" theory exclusively. Rather, it is a state of struggle and compromise, being influenced by historical forces, cultural practices, and individual agency. Just like memory has both personal and collective aspects, space is created through interaction, imagination, and expression. To a poet, space might be a universe of language and metaphor where intellect, feeling, and historical reflection coalesce. To a traveler, it might be the journey in itself, the movement through cities, nature, and cultures where identity is staged, challenged, and changed.

By extending the conceptual scope of space, this study provides the basis for a subtle understanding of postcolonial dynamics. Space becomes a vital viewpoint through which the colonial past, the literary and cultural reclaiming works. It is an indeterminacy of identity which can be questioned. It changes the perception of memory, creativity, and everyday life as the producers and inhabitants of space that are at the same time historically grounded and freely expansive in imagination.

Such a broadened conceptualization, illuminates the agency of those living in the postcolonial world. They are not just the passive ones who inherit the colonial past and get the cultural impositions.

People and localities take on them to be creators of spaces which are distinguished by negotiation, adaptation, and resistance. In these places, people utilize poetry, travel, and city life to the fullest, not only to become witnesses of their existence but also keep memories alive and rebuild identities.

Therefore, postcolonial spaces become a vibrant and continuously developing platform, which is deeply connected to human invention and critical thinking. This part through the lens of relational and cultural space sets up a basic conceptual background for the next analysis of colonial memory, literary reclamation, mobility, and contemporary hybrid spaces.

The focus here is on the postcolonial spaces as non-inert grounds for past events or art to take place, but it is lived and imagined through locations where different temporal layers past, present, and future coincide. Through this angle, the work on colonial India, literary and poetic practices, patterns of movement and travel, along with contemporary cultural manifestations become an integrated investigation of the dynamic, hybrid spaces that constitute to the postcolonial conditions.

III. COLONIAL INDIA & THE REORGANIZATION OF MEMORY

Colonialism in India was a system that operated not as a political or economic venture but as a deliberate overhaul of cultural memory and epistemological frameworks. Its impact was not limited to the seizure of land and resources but included the restructuring of knowledge systems, cultural practices, and collective remembrance.

As a result of British colonial rule, new paradigms of education, governance, and historiography were introduced, changing fundamentally the ways Indian past was documented, interpreted, and valued. Native histories, oral traditions, and localized epistemologies were very often marginalized or dismissed as backward and unreliable. These were then replaced by colonial narratives that adapted European modernity as an ultimate measure of progress. Local narratives and community histories were pushed to different margins while colonial structures claimed European

knowledge to be universal and authoritative. Hence, notion of space went beyond its physical aspect to become cognitive and representational, organized by power relations.

Edward Said's theory of 'Orientalism' exemplifies how colonial powers used constructive measures on the colonized peoples to dominate and control. In effect, they created 'mental spaces' that sustained their hierarchical authority. These perceptual spaces were dominant ones that dictated not only what could be spoken of, written, or remembered but also, they were the basis of individual and collective identities. The cultural memory of India was recalibrated within these imposed frameworks, which most of the time led to the loss of voices and the simplification of local histories that were rich in detail. Like space, memory became curated and selective, showing the priorities of the colonial administration rather than the lives of the communities. The remodeling of memory had, therefore, long-lasting effects even after the colonial era, which shaped today's cultural identity of India after it had gained independence.

The narratives that were left behind after the formal colonial rule continued to determine what was remembered, kept, or left out. National histories frequently, through textbooks and public discourse, highlight themes of harmony and development, whereas the silences and omissions that were part of the colonial frameworks are still there in the textbooks, archives, and public discourse. So, cultural memory is caught in a dialectic of remembrance and systematic erasure. By privileging certain languages and modes of expression mainly English and Western literary conventions the colonial authority changed the ways in which Indians could express their experiences. Memory, which used to be very much a part of communal practices, oral storytelling, and living traditions, became more and more dependent on institutional structures like textbooks, archives, and administrative records. History, therefore became a curated domain, shaped by power relations instead of collective remembrance. This process had effects that reached far beyond the colonial times and were still felt in the postcolonial period.

The political independence was a major change, but the structures that govern historical memory have often remained largely the same. National narratives

aimed at fostering unity and continuity; thus, they often simplified or overlooked the complexities of colonial experiences. This selective remembrance created a cultural discord where traditions were maintained as symbols of identity, but the historical aspects behind them were not always critically examined. Postcolonial memory, in this atmosphere, is hence a fragmented and negotiated terrain. Cultural memory in India is the result of this intersection that was defined between colonial structures that have been passed down, and ongoing reclamation efforts. It is hence, an intermediary realm of historical consciousness. Using postcolonial theoretical ideas of negotiated meaning, memory is seen as a dynamic space where the past and the present continually interact rather than a fixed or complete record.

The altering of how memory worked had a deep effect on how people understood and valued space. The colonial methods of mapping, categorizing, and documenting changed the living environments that people had into territories that could be controlled, often these places were left out of cultural or symbolic aspects. This process established a separation between the physical space and the cultural meaning, a separation that still affects people's understanding of history and identity nowadays. Eventually, history of colonial India is not only about the changes that were made to the physical things but also about the continuous change of memory. The postcolonial subject is given a past which is not only remembered and distorted; but also remains preserved and erased. Thinking of colonial India as a memory reshuffling center helps to understand in a more detailed way how postcolonial spaces, be they literary, cultural, or experiential, become the result of the work done to recover the sense of histories that had been forcibly removed.

IV. WRITING, POETRY, & NARRATIVE AS SAFE SPACES

Colonial control by way of domination did not stop at simply taking over lands and exploiting resources, it also involved the imposing of the linguistic systems, representational frameworks, and cultural hierarchies, which in fundamental ways changed the manners of colonized subjects' articulation of their experiences and getting recognition.

In India, the rule of colonial administration favored certain languages, literary forms, and epistemologies, thus local narratives and oral traditions were pushed into the background. As a result, cultural expression became a battleground where voice, memory, and identity were continually negotiated.

In such a historical setting, the significance of literary works was vital in the postcolonial realms as it signified both conceptual yet deep inhabitations among the citizens. For a great number of writers and poets, literary expression is a saved area where the repressed pasts and broken identities can be spoken of beyond the limitations set by the ruling discourses. In fact, poetry provides a way for writers to deal with the colonial trauma and the loss of culture without being restricted to the straightforward or official historiographies. It uses ambiguity, metaphor, and silence.

Homi K. Bhabha's idea of the '*Third Space*' is a new and useful concept that can be used to understand how writing is involved. The '*Third Space*' means the in-between world of negotiation where meaning is not fixed or fully inherited but is always being made through processes of negotiation. Writing is a platform that fills this gap by bridging the past and present; memory and imagination; resistance, and reconciliation.

In poetries of the postcolonial times, language is a place where hybridity lives. It's a place that bears the colonial imprints but at the same time it changes them into new ways of expression.

In the case of Indian postcolonial situation, literature has been like a counter, archive most of the time, saving cultural memory in the places where histories of institutions are silent or very selective. Through storytelling, poetry, and personal narrative, writers reconstruct lived experiences that were either erased or oversimplified under colonial and nationalist paradigms. These literary spaces do not simply remember the past; instead, they reinterpret it, providing writers with an opportunity to face their trauma that has been passed down and to take control over the ways in which they are represented.

Colonial control did not only involve the occupation of land and the exploitation of resources. It also included the imposition of linguistic systems, representational frameworks, and cultural hierarchies that changed the ways of the colonized

people to express themselves and be recognized. In the Indian case, colonial rule made languages, literary genres, and epistemologies more important, thus indigenous narratives and oral traditions were marginalized. As a result, cultural expression became a contested territory where voice, memory, and identity were continuously negotiated.

In such a historical context, writing and poetry can be seen as a crucial postcolonial territory material which remains untraceable but deeply inhabited.

For many writers and poets, literary expression is a safe haven where suppressed pasts and fragmented identities can be spoken out of the limitations of the prevailing discourses. Poetry allows for the employment of ambiguity, metaphor, and silence, giving writers the possibility to deal with colonial trauma and cultural loss without being restricted to linear or official historiographies.

Homi K. Bhabha's concept of the '*Third Space*' is a useful tool to comprehend the role of the literary expression in such a case. The '*Third Space*' refers to a linguistic realm which is neither fully predetermined nor completely inherited but is always freshly created through negotiations. Writing is the main agent which dwells in this interspace and is caught in between dialectics.

Language in postcolonial poetry is a theatre of hybridity. On one hand, it is a carrier of colonial influence, and on the other hand; it is a means of transformation of this influence into the new expressive forms.

In the Indian postcolonial scenario, literature has been the most frequent and powerful weapon to operate as a counter, archive, thus conserving cultural memory in the situations where institutional histories are completely or partially silent. By means of storytelling, poetry, and personal narrative, writers reconstruct the lived experiences that have been erased or simplified in the colonial and nationalist paradigms. These literary spaces are not only the memory of the past; in fact, they reimagine it and thus give the possibility to the authors to come to terms with the trauma they inherit and at the same time to exercise their right to decide the modes of representation.

V. OTHER LIVED EXPERIENCES AS SAFE SPACES

Writing and poetry are seen as territories for reflection and resistance, while movement and travel are the bodily extensions of the postcolonial space. In postcolonial settings, travels are hardly impartial; they are, in fact, very much determined by the past of displacement, migration, and colonial inheritances. As a result, movement turns out to be a different spatial issue through which the subject of identity, memory, and belonging gets constantly re-negotiated.

The postcolonial subject often finds itself in a condition of in-betweenness, where even physical mobility is a metaphor for the internal processes of negotiation. Adventures across regions, cities, or countries bear the marks of historical breaks these may be shown through the faces of the forcibly displaced, those who have economically advanced, or are simply in search of an opportunity. Such travels, being full of memory, change movement into a living archive and not simply a transit act. In the same way as writing, journey is a place where the past and the present meet.

Indispensable the postcolonial Indian milieu has been moving same culture has been shaping through the movement. Postcolonial period has seen in India the extensive migration, urbanization, and social space reconfiguration. Urban centers have evolved into loci of convergence wherein the diverse cultural histories meet and the hybrid identities are the outcome of that. Such mobility is a reflection, on the one hand, of the colonial disruptions which have been continued and, on the other hand, of the self, definition that has emerged in new forms.

They can also be thought of as transitional or liminal spaces that stand somewhere between the departure and the arrival, the known and the unfamiliar. These mobile spaces are not mere vessels but within this liminality, identity is to be understood as fluid and it is continuously produced through encounters and adaptation. This idea of the present holds up with the earlier discussions based on the concept of in-between spaces, in which meaning emerges from negotiation rather than from a fixed stability. So, it could be said that movement has much in common with literary expression in the sense that it

provides a space or place from which one can look again at the past which is not only engaged with but also inherited.

On top of that, traveling allows people to interact with areas that have been historically segregated by colonial borders and classifications. One can think of roads, railways, and trade routes as infrastructure, most of which were established during the colonial period, and they still have a significant influence on the mobility of people today. However, people who live in these inherited frameworks still have the power to change the meaning through the lived experience. Consequently, what were once the means through which the control over the territories was exercised have become the spaces of individual and cultural freedom through people's movement.

In the end, the issues of movement and travel are those of postcolonial spaces which are not fixed but rather fluid and are capable of change and growth as well as in the future they serve as the means through which cultural memory can be carried on in a way that is not only beyond the static forms but also across different localities and time periods. If one acknowledges traveling as a spatial practice, he or she comes to the realization that postcolonial space is beyond the scope of the places or the texts that are fixed and it is rather to be found in the very movement itself where identity is always redefined through experience.

While writing and poetry may be considered as reflective and identity, forming spaces, movement and travel on the other hand offer real, lived postcolonial subject's contexts where they actively engage with history, memory, and selfhood. Journeys of any kind be it migration, urban navigation, or transnational travel create threshold spaces where colonial pasts meet present realities. These places are not just physical; they are relational, temporal, and deeply transformative.

Michel de Certeau's idea of the practice of everyday life can be used as a theoretical perspective to understand the creation of space through movement. De Certeau argues that space is not just a passive container that is filled; on the contrary, it is a space which is newly formed by human actions, behaviors, and everyday practices. The acts of, for instance, walking down the street, making a train journey, or moving through city life are the very deeds which

make space no longer a static background but a dynamic, lived, and negotiated reality. In the postcolonial India scenario, such movements also embody and therefore tell the story of colonial infrastructures that have been the base for India's development, like roads, railways, and trade routes. They also personify the ways by which individuals and communities reappropriate and reinterpret these spatial frameworks which they have got as heritage. Moreover, movement can be understood as a liminal experience, resonating with Homi Bhabha's concept of the Third Space, characterized by its in-betweenness. The traveler occupies an interstitial position between departure and arrival, familiarity, and unfamiliarity, past and present. Phenomena such as migration, urbanization, and diasporic journeys engender hybrid spaces wherein identity is not static but continuously reshaped through encounters, adaptation, and memory. Within these mobile spaces, individuals carry with them histories, cultural practices, and personal narratives, thereby producing what may be termed "memory in motion."

In addition, travel functions as a postcolonial strategy of resistance. By navigating and inhabiting spaces originally designed to enforce colonial domination, postcolonial subjects assert agency over both their environments and their lived experiences. In this process, infrastructures such as roads, railways, and urban landscapes—initially instruments of colonial control—are transformed into sites of personal and cultural exploration, facilitating the emergence of new forms of connection and expression.

Ultimately, movement and travel underscore the dynamic and embodied nature of postcolonial space. Analogous to how writing and poetry generate intellectual and emotional realms, mobility engenders physical and experiential spaces where history, memory, and identity converge. These spaces are not passively inherited but are actively constructed, negotiated, and inhabited, thereby illustrating that postcolonial space exists as much through action and experience as through memory or imagination.

VI. POST INDEPENDENCE & BEYOND

The time after India's independence is marked by both change and continuation in the development of spatial, mnemonic, and identity constructs. Even

though formal colonial governance ended in 1947, the social hierarchies that were imposed, selective historiographies, and infrastructural frameworks that were all a part of the colonial legacy continued to shape the ways in which postcolonial subjects dealt with the physical, cultural, and imaginative realms. As a result, contemporary Indian spaces are the products of colonial and postcolonial processes, hybrid, negotiated, and stratified, they not only inherit the colonial structures but also reflect the changing demands of modernity.

The nation-building project initially focused on the themes of unity, progress, and cultural revival, aiming to rescue the symbols, traditions, and practices that had been marginalized during the colonial period. Nevertheless, the reclamation was frequently marked by the selective memory: some historical narratives were glorified, while others were simplified, excluded, or suppressed. This situation created a cultural memory that was very sensitive to the conflicts between the acts of remembering and the processes of forgetting. The cities, schools, literary works, and public ceremonies became the places where the history and identity being contested and negotiated were not only talked about but also visibly enacted.

The rise of contemporary urban and digital milieus only adds layers of complexity to this terrain. As the centers of migration, mobility, and cultural mix, cities are turning into living and changing "laboratories of hybridity", where the past and present meet and the identities and the histories are intermixed and reinterpreted in a continuous flow. Likewise, digital platforms, social media, and online archives are new fields for memory to be created and shared. These modern spaces enable the involvement of those historically silenced in the historical and cultural discourse, thus becoming places which are at once personal, communal, and global. However, on the other hand, these platforms might also be shallow in terms of the promotion of the engagements that they offer, and more fragmented rather than being of sustained nature may also be the memory encounters happening via these platforms.

In this context, theoretical ideas such as Homi Bhabha's notion of the Third Space and Michel de Certeau's study of the everyday practices are still very much relevant and have considerable power in terms of their ability to explain phenomena. The hybrid

identities which are the result of the interaction between the past and the present and which are found in these urban, digital, and cultural environments are individuals who are historical and at the same time contemporary at the same time. Among these, writing, performance, travel, and everyday interactions not only exemplify but also actively create and change the spheres wherein memory and identity are intertwined, hence these practices lead to breaking down the monolithic and static structures of history and culture. These are not spaces left behind as inert vestiges, but rather vibrant, temporal, and developing locales where postcolonial subjects are engaged in meaning, making.

To recap, the spatial and mnemonic layouts of post, Independence and present, day India exemplify the continuous existence of the postcolonial condition. Memory, inventiveness, and hybridity continue to be the main tools by which the past structures are dealt with, reimagined, and lived. People walking in these ever, changing spheres can exercise their own power over their pasts, selves, and cultural manifestations, thus showing that postcolonial space is not only a reality of life but also a realm of creative potential.

VII. CONCLUSION

This study investigates the concept of postcolonial spaces extending beyond physical or architectural dimensions. To include memories, literary expressions, travel experiences, and contemporary practices.

Concluding on Edward Said's analysis of '*Orientalism*' it helps us understand how colonization selectively constructs memories while considering Frantz Fanon's perspective on the psychological outcomes of colonization that interprets the reclamation of identity and creativity within literary domains. In this framework, spaces are described as relational and dynamic. Homi K. Bhabha's notion of the '*Third Space*' defines space as a mediator between nature of these realms and identity. Additionally, Michel de Certeau's theories on every day practices, concludes that space is actively produced through Human movement and lived experiences highlighting the relationship between Human agency and inherited spaces.

The Indian scenario, both post, Independence and contemporary, is an apt example of how memory,

identity, and space still interact and evolve. On one hand, cities, internet platforms, and cultural activities are venues where the old become new, past comes alive, and people get involved in thinking, and creatively expressing their histories. But on the other hand, these places also show that there are still struggles in them since the memory that is selectively done is alongside the one that is ignored and the globalization that is interacted with is along with the traditions that are localized. So, the postcolonial space is one that is both inherited and deliberately created, reflecting the dual potentials of both continuity and change.

This work, by redefining space as one that is lived, thought of, and negotiated, brings out the point that postcolonial people are not only historical narrative victims, but they are also the historical narrative heroes who produce and occupy spaces that carry memory, identity, and significance whether these spaces are literary, mobile, digital, or cultural. The postcolonial spaces, therefore, are still present, and they are the places where the past informs the present and where creativity, reflection, and hybridity help in shaping the future. In the end, taking up this broad and fluid concept of space makes it possible to understand better the memory, culture, and identity that keep being performed and reimagined in the postcolonial world.

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