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**MIMICKING THE DEVIL: AN EXPLORATION OF NATIVES' COMPLEX
ENGENDERING WAR AND VIOLENCE IN THE COLONIZED COUNTRIES**

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Abstract

The researcher, in this research, tries to explore natives' complex in postcolonial perspective. The researcher has adapted Frantz Fanon's postcolonial theory. It explores the works of natives' countries from the perspective of the re-creation of a colonial atmosphere. Fanon argues that after political independence from their 'white' masters, natives are unable to assert themselves. They never cease to dream of putting themselves in place of their 'white' masters. They copy them by discarding their own past and culture. They try to grab others' power and seek to take the supreme authority previously enjoyed by their 'white' masters. The researcher takes the works of different colonized countries. The research explores the natives' complex, which engendered war and violence after their independence. This research will help to understand the reasons for wars, violence, and aggression in natives' lands after their independence.

Keywords: *Postcolonialism, Native Identity Crisis, Frantz Fanon, Colonial Mimicry, Violence and Conflict*

Introduction

From ancient times to the present age, powerful countries invaded weak countries to get influence through colonialism. Many countries of the world have been subjugated to invaders. It has been the history of human civilization to have master/slave relationship. Whenever a country gets power and prosperity, she must try to invade another country and sends people "settlers" to live in that land. The invaders exploit the natives' culture, language and, religion etc. They snatch natives' identity. After their independence from Colonizers, they strive to get back their engraved culture back. Frantz Fanon in his book "Black skin, White Mask" asserts "All colonized people__ whose local culture has been committed to the grave. . ." (Fanon, 1967) Their failure of getting their culture and identity back results in violence and war. It makes them violent and aggressive. As Fanon is of the view that sense of Inadequacy and Inferiority in the colonize d's psyche results in violence, which according to the Native is a form of Self-Assertion. (Fanon, 1967) This violence even erupts against his own natives, when



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the native comes to realize that he cannot become truly “white”. Thus, tribal wars, for Fanon, are an example of this violence, generated through the colonial system.

Colonized works are the reflection of that aggression and violent self-assertion. They depict the violence and civil wars after the political independence from the colonizers. Apparently they are free from the supremacy and suppression of the colonizers but inwardly they are striving the same battle. The researcher is taking the aggression and civil wars of colonized works in postcolonial perspective. In order to get a better understanding, it is necessary to go through Frantz Fanon’s concept of mimicry in postcolonial theory.

Frantz Fanon, an early postcolonial theorist, has evaluated the psychological influence of colonialism on colonized. He is of the view that native develop a sense of ‘self’ as defined by the ‘colonial masters’. In an attempt to deal with the psychological inadequacy, the natives try to be as white as possible. Fanon names this phenomenon donning white over black skin resulting in duality, and facing a schizophrenic situation. The native, under the influence of the coloniser’s culture, seeks to emulate and assimilate it by discarding his own culture what Homi K Bhaba later calls mimicry. (Bhaba, 1994)

After the political independence, the power struggle between the colonizer and the native would reemerge in the form of that between the native elite and the rest of the postcolonial society, and that the oppression, exploitation and corruption continues, as reflected in *In the City by the Sea* (1998) by Kamila Shamsie, *One Hundred years of Solitude* (1967) by Gabriel Garcia Marquez and *The War of the End of the World* (1984) by Mario Vargas Llosa. They try to grab other’s power and seek to take supreme authority previously enjoyed by the colonizers. Instead of discarding such power, and position, they re-create colonial atmosphere.

In the City by the Sea (Shamsie, 1998) is a work of Pakistani and British writer, Kamila Shamsie. This novel revolves around Pakistani politics and oppressive military regime. This novel is set in the land ruled by the oppressors. *One Hundred years of Solitude* (Marquez, 1967) is a novel by Colombian author Gabriel Garcia Marquez. This novel depicts the conflict within the community. He examines the postcolonial legacy of Colombia through the lens of one fictional town, Macondo. *The War of the End of the World* (Llosa, 1984) is a novel written by Peruvian novelist Mario Vargas Llosa. It depicts the war of Canada’s conflict in late 19th century Brazil in fictionalized form.

The researcher has taken the colonized works from different colonized countries. Although they have set in different areas and countries, the on going story of colonized countries is the same. All have been facing the same situation and conflicts regarding their identity and cultural restoration. After their political independence from the colonizers, they are facing same oppression and exploitation.



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Significance of the study

This research will be significant in various ways. This research is a contribution to the practical criticism of post-colonial theory. It may pave the way for the new researchers to explore their research in this dimension. Secondly, the research may highlight this pattern across the entire former colonized world so that they may be involved in rational discussion about the future of these countries. Thirdly, These works have been analyzed in different perspectives. But they have not been discussed in the perspective of mimicry and re-creational of colonial atmosphere.

Research Questions

The research study is directed by the following questions.

1. How did the self-assertion of the colonized engender war and violence?
2. How do the characters of these novels demonstrate mimicry of colonizers?
3. What are the techniques that reveal mimicry in the works?

Theoretical framework

Theatrical framework are the lenses through which researcher, in a systematic way analyzes a text in a best possible and conceivable way. the researcher has adopted Frantz Fanon postcolonial theory to explore the colonized works. Frantz Fanon presents the notion that even after the political independence from the colonized master, they are not free. They lost their identity and faced psychological trauma. In his book, *Black skin, White Mask* (1967) assert, “All colonized people __ whose local culture has been committed to the grave. . .” (Fanon, 1967)

Instead of getting their past and identity back , they start discarding them due to deep rooted complex. They consider white men better than them. Their failure of getting their past back results in violence and aggression for their own community. Fanon highlights the situation of a nation after the independence from the colonizers. After freedom , it consists of three groups, urban elite, urban worker and rural fighters. These three groups get together to shape a society . but ironically, they can not work properly and peacefully. they try to grab other’s power and authority to take supreme authority previously enjoyed by the colonizers. They discard their own past and try to be more like ‘white’. Instead of discarding the power and suppressed authority, they recreate colonial atmosphere.

In his book *The Wretched of the Earth* (1969), he asserts,

“the colonized man will first manifest this aggression which has been deposited in his bones against his own people. . . The settler’s world is a hostile world, which spurns the native, but at the same time , it is the world of which he is envious. We have seen that natives never ceases to dream putting himself in the place of settler__ not of becoming settler but of substituting settler. “ (FANON, 1963) . fanon highlights the psychological complex of the natives which



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brought destruction even after their so called independence. The writers of various former colonized countries depicts the chaotic and violent condition of their countries. There is still conflict among the social groups. They have desire to rule blindly. They yearn for absolute power and authority.

Literature review

Post-colonial theory has become the point of focus as many research papers and thesis have been written in this perspective. Samet Guven in his paper *Post-colonial Analysis of Joseph Conrad's Heart of Darkness*(2013), proposes that through his novel Conrad has highlighted the exploitation and suppression of natives. The novel is an attack on the mal treatment of white rulers. The journey of Marlowe is a revelation of the cruelties of the centre. (Guyen, 2013)

Julie Mullaney in her work *postcolonial literature in context*(2010), highlights the postcolonial literature and its effects. This research focuses on the issues of postcolonial as old and new Diaspora, postcolonial nationalism, identities and globalization.

Many articles and thesis have been written on the novel *In the City by the Sea*(1998) by a Pakistani author Kamila Shamsie. Researchers have explored various theme in different perspectives. R.Remlata and Sumathy K. Swamy in their joint work *Psychosocial Analysis on Kamila Shamsie's In the City by the Sea*(2018) have worked and observed the influence of psychology and society. They are of the view that psychological and social factors play a vital role on the mental and physical functions of an individuals. Through out her novel, Shamsie has focused on the psychological and social environment of the characters. She has dealt these aspects in a detail. Through her novel, she proposed the notion that it is necessary for the to society to comprehend the psychology of the child, and society must be cooperative and supportive. As a child in a society Faces many psychological hurdles. The researchers focus on the psychological and social influence on the life of protagonist, Hassan. (R.Remlatha, 2018)

Sadia Saleem in her research paper *Metahistorical study of Kamila Shamsie's in the city by the Sea* (2021) proposed the idea that historical fiction is very effective in relating the history and past. In this article, she has compared the historical fiction and history regarding learning the past. She has analyzed the work of Shamsie *in the city by the sea* in this perspective. This novel has presented the certain historical period of Pakistan. Historical fiction servers both purposes. It not only highlights the history of the period but also makes reading pleasant. Through the imaginative work, it engages the reader's attention.

Dr. Sheetal Kapoor in his work *One Hundred years of Solitude. The story of Mankind Revisited* has analyzed the evolution of an entire civilization. The civilization of Macondo is analyzed in a span of one hundred years. One hundred years are the symbolic representation of human civilization from the early ages to the present time. Futher, the writer has highlighted the notion of Solitude. Solitude has been interpreted in two ways by the researcher. First, it reveals the



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common understood solitude. In the of state of being alone physically. On the other hand, it is also symbol of one's unique feelings, sadness, and happiness. Every one is completely alone in his sorrows, happiness etc. (Kapoor, 2021)

Postcolonial theory has become one of the most significant critical frameworks for analyzing the cultural, political, and psychological consequences of colonialism. Scholars across disciplines have explored how colonial rule reshaped identities, disrupted indigenous cultures, and created long-lasting structural inequalities. Even after political independence, the legacy of colonialism continues to influence social institutions, individual psychology, and patterns of power in formerly colonized nations. Within this broad field, the works of Frantz Fanon remain foundational, particularly in understanding the psychological dimensions of colonization and the emergence of violence in postcolonial societies.

Frantz Fanon's major works, *Black Skin, White Masks* (1967) and *The Wretched of the Earth* (1963), provide the theoretical backbone for this research. Fanon argues that colonialism does not merely dominate territories but also invades the psyche of the colonized. According to him, colonized individuals internalize a sense of inferiority, which leads them to admire and imitate the colonizer. This internalization produces a fractured identity, where the colonized subject is caught between their native culture and the imposed culture of the colonizer. Fanon emphasizes that this psychological conflict often results in violence, which emerges as a means of self-assertion. However, this violence is not always directed toward the former colonizer; instead, it frequently turns inward, manifesting in conflicts within the postcolonial society itself. His concept of the "national bourgeoisie" further explains how local elites, after independence, replicate colonial systems of power rather than dismantling them.

Building on Fanon's insights, Homi K. Bhabha introduces the concept of mimicry in *The Location of Culture* (1994). Bhabha defines mimicry as the process by which the colonized subject imitates the colonizer, becoming "almost the same but not quite." This incomplete imitation produces a sense of ambivalence and instability. The colonized subject can never fully become the colonizer, which creates a persistent sense of inadequacy. Mimicry thus becomes both a strategy of survival and a source of psychological tension. Bhabha's theory is particularly relevant to literary analysis, as it helps explain how characters in postcolonial texts reproduce colonial attitudes, behaviors, and systems of authority. The present study draws on this concept to analyze how mimicry contributes to conflict and instability in postcolonial narratives.

Another major contribution to postcolonial studies comes from Edward Said, whose work *Orientalism* (1978) examines how Western discourse constructed the East as inferior, exotic, and backward. Said argues that this representation was not neutral but served as a tool of domination, justifying colonial control. His analysis highlights the power of language and representation in shaping identities. Even after the end of formal colonial rule, these



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representations continue to influence how postcolonial societies view themselves and others. The internalization of such discourses reinforces the inferiority complex described by Fanon and contributes to the desire to emulate the colonizer.

Gayatri Chakravorty Spivak further expands postcolonial theory by focusing on issues of voice and marginalization. In her essay “Can the Subaltern Speak?”, Spivak argues that marginalized groups in postcolonial societies are often silenced within dominant power structures. She emphasizes that even after independence, elite groups may continue to suppress the voices of the subaltern. This perspective is relevant to the present research, as it highlights how power operates within postcolonial societies, often reproducing colonial hierarchies in new forms. The exclusion of marginalized voices contributes to social fragmentation and conflict, reinforcing the cycle of domination and resistance.

In addition to theoretical works, several scholars have analyzed literary texts that reflect postcolonial realities. Samet Guven, in his study of Joseph Conrad’s *Heart of Darkness* (2013), argues that the novel exposes the brutality and hypocrisy of colonial rule. Although Conrad’s work predates postcolonial theory, it provides a critical portrayal of colonial exploitation. Guven’s analysis demonstrates how literature can reveal the psychological and moral contradictions of colonialism, offering insights that remain relevant to postcolonial studies.

Julie Mullaney, in *Postcolonial Literature in Context* (2010), explores key themes such as identity, diaspora, nationalism, and globalization. She argues that postcolonial literature often reflects the complexities of cultural hybridity, where individuals navigate between traditional and modern identities. Mullaney’s work provides a broader framework for understanding how postcolonial texts engage with issues of identity and power, which are central to the present study.

Critical studies on individual literary works also provide valuable insights. Research on *In the City by the Sea* (1998) by Kamila Shamsie has primarily focused on its psychological and social dimensions. Scholars such as R. Remlatha and S. K. Swamy analyze how political instability and social pressures affect the characters, particularly the protagonist. Their study highlights the importance of understanding the relationship between individual psychology and social environment. Similarly, Sadia Saleem examines the novel from a metahistorical perspective, arguing that historical fiction serves as an effective medium for representing the past while engaging contemporary readers. These studies contribute to the understanding of the novel but do not fully explore the role of mimicry and the recreation of colonial power structures.

Gabriel García Márquez’s *One Hundred Years of Solitude* (1967) has been widely studied for its use of magical realism and its portrayal of Latin American history. Scholars have interpreted the novel as a representation of cyclical history, where patterns of conflict and decline are repeated across generations. Dr. Sheetal Kapoor, for instance, analyzes the novel as a reflection



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of human civilization, emphasizing themes of isolation and repetition. While these interpretations focus on broader philosophical themes, they also provide a basis for examining how colonial legacies contribute to social instability and violence.

Mario Vargas Llosa's *The War of the End of the World* (1984) has been examined for its depiction of political conflict and ideological struggle. The novel portrays a historical rebellion in Brazil, highlighting tensions between the state and marginalized communities. Critics have noted how Llosa critiques authoritarianism and the misuse of power. From a postcolonial perspective, the novel illustrates how power struggles in post-independence societies often replicate colonial patterns of domination.

Despite the extensive scholarship on postcolonial theory and literature, there remains a gap in the analysis of how mimicry directly contributes to violence and conflict in postcolonial societies. While Fanon and Bhabha provide theoretical insights into the psychological effects of colonialism, and literary critics have explored individual texts, few studies have integrated these perspectives to examine the connection between mimicry, identity crisis, and violence.

This research addresses that gap by bringing together theoretical and literary analysis to explore how the natives' complex, as described by Fanon, leads to the recreation of colonial power structures and the emergence of violence. By examining selected texts from different postcolonial contexts, the study highlights the استمرار of colonial influence and its impact on contemporary societies.

In conclusion, the existing literature provides a strong foundation for understanding the psychological and cultural effects of colonialism. However, the relationship between mimicry, internalized inferiority, and violence requires further exploration. This study contributes to the field by offering a focused analysis of this relationship, demonstrating how postcolonial societies continue to grapple with the legacy of colonial domination.

Data Analysis

This section presents a comprehensive qualitative content analysis of selected postcolonial texts—*In the City by the Sea* (1998) by Kamila Shamsie, *One Hundred Years of Solitude* (1967) by Gabriel García Márquez, and *The War of the End of the World* (1984) by Mario Vargas Llosa—through the theoretical framework of Frantz Fanon. Drawing upon Fanon's major works, *Black Skin, White Masks* and *The Wretched of the Earth*, this analysis identifies recurring thematic patterns such as mimicry, internalized inferiority, identity fragmentation, and systemic violence. These patterns are interpreted as manifestations of the psychological and structural consequences of colonialism that persist even after political independence.

A dominant theme that emerges across the selected texts is mimicry as a form of psychological entrapment. Characters and social groups attempt to imitate the structures, behaviors, and



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authority of their former colonizers, not merely as a practical strategy but as a means of gaining legitimacy and self-worth. This phenomenon aligns closely with the concept of mimicry developed by Homi K. Bhabha, who describes it as a process in which the colonized subject becomes “almost the same but not quite.” This incomplete imitation produces a persistent sense of inadequacy because the colonized subject can never fully attain the position of the colonizer. In *In the City by the Sea*, this dynamic is visible in the behavior of political and military elites who replicate authoritarian systems of governance. Although the country has achieved formal independence, these elites reproduce structures of control, surveillance, and coercion that closely resemble colonial administration. Power is not transformed; rather, it is transferred and re-enacted in new forms. This imitation reveals the psychological dependency of the ruling class on colonial models of authority.

Similarly, in *One Hundred Years of Solitude*, the town of Macondo undergoes repeated cycles of external influence, particularly through the introduction of foreign economic enterprises and administrative practices. These external forces disrupt the cultural and social fabric of the community, creating divisions and instability. The inhabitants of Macondo often adopt foreign practices without fully integrating them into their local context, resulting in a fragmented and unstable social order. The repetition of such cycles suggests that mimicry is not a temporary phase but an ongoing condition that shapes the trajectory of postcolonial societies. The desire to imitate external models of progress and authority ultimately leads to cultural dislocation and loss of identity.

Closely linked to mimicry is the theme of internalized inferiority and identity crisis, which functions as a psychological foundation for conflict. Fanon argues that colonialism instills a deep sense of inferiority within the colonized subject, leading individuals to devalue their own culture and aspire toward an unattainable ideal represented by the colonizer. This internal conflict is evident in all three texts, where characters struggle to reconcile their sense of self with the expectations imposed by inherited systems of power. In *The War of the End of the World*, competing factions attempt to assert authority by aligning themselves with ideological frameworks that reflect colonial hierarchies. These groups do not seek to establish alternative systems rooted in indigenous values; instead, they replicate existing models of dominance in an attempt to legitimize their position. This struggle results in fragmentation rather than unity, as multiple groups compete to occupy the symbolic role of the former colonizer.

This identity crisis leads directly to the redirection of aggression within the postcolonial المجتمع. Fanon emphasizes that the violence of the colonized subject, originally directed toward the colonizer, is often redirected toward members of their own society once independence is achieved. This pattern is clearly reflected in the selected texts, where internal conflicts, civil unrest, and social divisions become dominant features of the narrative. The inability to achieve a coherent identity creates frustration and resentment, which manifest in various forms of



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violence. The psychological tension between aspiration and exclusion becomes a driving force behind conflict, reinforcing cycles of instability.

Another significant pattern identified in this analysis is the transformation of self-assertion into violence. While the desire for self-assertion is a natural response to oppression, it often takes destructive forms in postcolonial contexts. In *In the City by the Sea*, political instability and state violence highlight the failure of post-independence leadership to establish inclusive and equitable systems of governance. Instead of dismantling the mechanisms of domination inherited from colonial rule, the ruling elite employ similar strategies to maintain control. Violence becomes a tool for asserting authority and suppressing opposition, reflecting the استمرار of oppressive structures.

In *One Hundred Years of Solitude*, cycles of civil war and political conflict illustrate how the pursuit of power leads to repeated episodes of violence within the community. These conflicts are not isolated events but part of a broader pattern of repetition that characterizes the history of Macondo. The characters' attempts to assert authority often mirror the oppressive practices associated with colonial rule, suggesting that independence has not eliminated the logic of domination but has internalized it. Fanon describes this phenomenon as the "return of violence," where suppressed aggression resurfaces within the postcolonial society itself. This violence is both a symptom and a consequence of unresolved psychological and structural tensions.

The analysis also reveals the systematic recreation of colonial structures within postcolonial societies, particularly through political and social institutions. In each of the selected texts, power is concentrated in the hands of elites who emulate the behaviors and attitudes of former colonizers. These elites establish hierarchical systems that prioritize control, authority, and exclusion. In *The War of the End of the World*, the conflict between the state and marginalized communities demonstrates how postcolonial power structures replicate colonial patterns of domination. The state functions as an instrument of control, enforcing authority through coercion and violence rather than through consensus or justice. This reflects Fanon's critique of the national bourgeoisie, which he describes as a class that replaces the colonizer without fundamentally transforming the system of exploitation.

The استمرار of these structures indicates that political independence alone is insufficient to achieve genuine liberation. While formal colonial rule may have ended, the underlying logic of domination continues to shape social and political relations. The adoption of colonial models of governance perpetuates inequality and prevents the development of alternative systems that could address the needs of postcolonial societies. This dynamic reinforces cycles of conflict, as marginalized groups resist exclusion and seek to challenge the existing power structure.



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In addition to structural and psychological patterns, the analysis highlights the theme of collective chaos and social disintegration as a consequence of mimicry and internalized oppression. The societies depicted in these texts are characterized by instability, fragmentation, and a lack of cohesive identity. In *One Hundred Years of Solitude*, the cyclical rise and fall of Macondo symbolizes the inability of the community to establish a stable and sustainable social order. External influences and internal divisions combine to produce a state of постоян instability, ultimately leading to the collapse of the community.

Similarly, in *In the City by the Sea*, the oppressive political environment creates a climate of fear and uncertainty, limiting individual agency and undermining social cohesion. Characters are unable to form stable relationships or pursue meaningful goals, as their lives are shaped by forces beyond their control. This environment reflects the broader consequences of colonial legacy, where unresolved tensions and inherited structures of power create conditions of постоян conflict.

Furthermore, the selected texts demonstrate that violence in postcolonial societies is not merely reactive but deeply embedded within internal systems of power and identity. The desire to achieve authority and legitimacy drives individuals and groups to adopt oppressive practices, perpetuating cycles of domination and resistance. In *The War of the End of the World*, ideological conflict escalates into large-scale violence, illustrating the destructive consequences of competing claims to power. The absence of a unifying framework for governance or identity exacerbates these conflicts, leading to prolonged instability.

In synthesizing these findings, it becomes evident that mimicry, internalized inferiority, and the desire for power are interconnected forces that shape the realities of postcolonial societies. The colonized subject, unable to fully escape the psychological legacy of colonialism, becomes both a victim and an agent of oppression. The imitation of colonial authority does not lead to empowerment but instead reproduces systems of domination in new forms. As a result, postcolonial societies remain trapped in cycles of conflict, where the struggle for identity and authority leads to fragmentation rather than unity.

Thus, the data analysis strongly supports the central argument of this research: that the natives' complex, as conceptualized by Fanon, plays a crucial role in generating war, violence, and instability in postcolonial societies. The selected literary works serve as powerful representations of this phenomenon, illustrating how deeply embedded colonial ideologies continue to shape social, political, and psychological realities even after the end of formal colonial rule. By exposing these patterns, the analysis underscores the need for a deeper transformation of both institutional structures and psychological frameworks in order to break the cycle of domination and conflict.



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Conclusion

This research proposal highlights the significance of the study and discusses the objectives and research questions. The introduction of the study sheds the light on the theoretical framework. The theory has been used to explore post-colonial effects and the works have been discussed in different perspectives. But the researcher has taken the strand of postcolonial theory to explore the ongoing issues of natives. Their complexity and consequently violence and aggression.

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