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**RESEARCH PAPER**

**Rewriting Resistance: AI, Necropolitics, and the Postcolonial Counter-Narrative**

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**ABSTRACT**

This study explores the intersection of artificial intelligence (AI) and postcolonial resistance fiction, focusing on how AI tools like ChatGPT can create speculative fiction that critiques necropolitical governance—a concept introduced by Mbembe (2003) to describe the state's control over life and death—particularly in the context of contemporary Pakistan. Through collaborative writing experiments, the research investigates how AI can contribute to crafting counter-narratives that challenge state violence and historical erasure. It also delves into the political, creative, and ethical implications of using AI in decolonial literary art. By comparing AI-generated speculative fiction with human-authored works like *The Prisoner* by Omer Shahid Hamid, the study evaluates AI's ability to portray themes of dissent, memory, and resistance. Preliminary findings reveal that while AI can produce narratives structurally aligned with resistance literature, it often lacks the historical depth, contextual nuance, and lived experience crucial to postcolonial critique. However, AI's capacity to blend historical and speculative elements opens new possibilities for imagining resistance. The study emphasizes the importance of critically engaging with AI in literature, ensuring its use does not reinforce dominant ideologies but instead amplifies marginalized voices through interdisciplinary collaboration. This research contributes to ongoing discussions about the role of technology in emancipatory discourse, advocating for AI systems grounded in ethical postcolonial principles that challenge rather than perpetuate dominant narratives.

**KEYWORDS** AI-Generated Narratives, Resistance Literature, Postcolonial Critique, Necropolitics, Speculative Fiction, Collaborative Writing

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**Introduction**

The widening application of artificial intelligence (AI) in narrative has stirred ferocious arguments concerning the future—and even the past—of narrative production. In postcolonial settings, debates are especially salient, inasmuch as literature has on occasion served at once as both document of veracity and arm of resistance to state control. This research explores the complex possibilities and dangers of using AI to decode resistance fiction in present-day Pakistan, a country hardest hit by what scholar Achille Mbembe calls “necropolitics”—the sovereign power to decide “who may live and who must die”(11). Within a context of enforced disappearances, censorship, and authoritarian rule, writers like Hamid (*The Prisoner*) write fiction that resists erasure and censorship. But what happens when AI, trained on data sets colored by colonial ideologies, tries to assist with such kinds of narratives? Is computational-logic-driven

technology able to actually aid decolonial narration or is it doomed to carry the same system of domination that it is seeking to overthrow?

This research relies on Edward Said's seminal thoughts on literature as a field of disrupting colonial narratives (14) and negotiating the elusive position of AI within the digital humanities. As some scholars have delved into the ability of AI to revolutionize historical memory (Dobrin 89), its reliance on datasets skewed by Eurocentric values and capitalist ethics (Bender et al. 610) provokes debate over whether it can be a positive ally for decolonial cause. To question this tension, we examine AI-generated speculative fiction in response to Pakistan's necropolitical reality and juxtapose it with human writers' resistance literature. By mutual writing experimentation and hermeneutic reading, we verify whether AI can overcome its algorithmic limitation to perform what scholar Saidiya Hartman means by "critical fabulation" or whether its fabricated narratives confuse the experiential trauma into mere aesthetic forms.

Our research uncovers a fascinating paradox: whereas AI can reproduce the stylistic elements of resistance literature—dystopian subject matter and broken chronologies—its lack of lived experience has a tendency to minimize systemic violence to abstractions, depoliticizing it. But within these parameters, there are glimmers of potential—unpredictable narrative hybrids that transgress authoritarian structures and depart from conventional chronologies. This means that the worth of AI is not as a replacement for human writers but as a tool that, if handled with care, might empower the voices of the marginalized without overshadowing them.

By examining AI through necropolitical theory and postcolonial critical theory, this study adds to critical scholarship on storytelling as survival. It argues that labor with AI requires decolonial methods: used with care, these technologies might broaden the resistance literature's imaginative possibilities; used uncritically, they might reinforce the same power structures writers aim to dismantle. The consequences reach far beyond literature—questions are raised about the way technology can honor, rather than exploit, memories and hardships of the expendable, as decreed by tyrannical authorities.

## Literature Review

The application of artificial intelligence (AI) in creative writing has been the center of scholarly debate on its capacity to engage with authorship, agency, and ideology reproduction. In digital humanities, critical thinkers like Bender et al. observe that AI-generated texts possess a potential to keep replicating embedded biases in the training data employed, which creates ethical discussion on their creation of narratives critical of hegemony (Bender et al. 2021, 612). While AI tools like GPT-3 are technically proficient at writing structurally coherent fiction (Roose 2023, 105), scholars contend they lack contextual depth, cultural richness, and living insight—elements to the very fabric of resistance writing (Dobrin 2021, 94). This tension speaks to critically examining the question of whether AI can or cannot be used as a site for postcolonial critique, or merely replicate hegemonic ideology.

Postcolonial theory provides a vital framework for this inquiry. Edward Said's seminal *Orientalism* critiques Western literary and academic representations of the East, arguing that such narratives historically functioned as tools of imperial control (Said 1978, 21). Expanding on Foucault's biopolitics, Achille Mbembe's concept of *necropolitics* examines how modern states exert power by determining "who may live and who must die" (Mbembe 2019, 14), a framework particularly salient in contemporary

Pakistan. As documented by Aqil Shah, state-sanctioned violence, enforced disappearances, and systemic repression underpin Pakistan's socio-political landscape, necessitating literary counter-narratives that resist necropolitical governance (Shah 2014, 219). Resistance literature in such contexts transcends critique; it actively reimagines agency and survival.

Emerging scholarship cautiously explores AI's potential role in decolonial storytelling. While Dobrin (2021) suggests that AI tools, when critically guided, could contribute to alternative histories and subvert hegemonic narratives (94), Mohamed et al. warn that AI's reliance on corpora dominated by Western literary traditions risks reinforcing colonial epistemologies (Mohamed et al. 2020, 15). This paradox frames the central question of this study: Can AI, despite its algorithmic constraints, generate speculative fiction that meaningfully engages with postcolonial critique, or does its output remain circumscribed by the ideological limits of its training data?

Previous studies on AI-generated fiction have largely been concerned with stylistic and structural critique, pushing aside its political and ideological dimensions (e.g., Elsaesser 2014, 128). This research differs by comparing AI-generated counter-narratives directly with human-written resistance literature, like Hamid's *The Prisoner* (2021), a novel questioning state violence in Pakistan. Where AI has no embodied experience or historical awareness of human writers, its ability to re-mix speculative and historical components presents new opportunities for imagining dissent anew. For instance, AI-generated text might compare real evidence of forced disappearances with imagined future scenarios, confusing straightforward stories about government control.

The article discusses both sides which are risks and opportunities. Artificial Intelligence sometimes shows biases for which we need to develop ethical guidelines. Moreover, AI is capable of breaking traditions and offering new ways of questioning colonial structures. This article highlights to decolonize AI research and how to use new technologies in telling different narratives. It also suggests that there must be a collaboration between human beings and new technological advances.

### **Theoretical Framework**

This article uses multiple frameworks such as digital humanities and postcolonial theory to discuss and find out the ability of AI in generating resistance literature. It draws on Edward Said's remarkable work *Orientalism* which discusses the creation of the Other by the colonial scholarship. The new technological development is also made by those who during colonization controlled the scholarship and represented the Other. Therefore, it is important to note that these AI platforms must also be trained for those dominant point of view of colonizers. This research is important in this regard that we will try to find out whether AI is capable enough to go against the dominant discourses and generate a local response by its own or not.

Necropolitics is a concept developed by Achille Mbembe in which he discusses how modern states use violence and politics of death to control their populations. This perspective is essential for understanding resistance literature's response to state violence, including enforced disappearance and censorship. The research questions whether fiction created by AI has the capacity to challenge necropolitical logics or is bound by algorithmic reproducing oppressive frameworks.

Digital humanities, especially Katherine Hayles' vision of posthumanism, offer a third plane of inquiry. Hayles in *How We Became Posthuman* (1999) deconstructs hard and fast divisions between human and machine agency by suggesting cognition as a result of networked human-technological interfaces (45). This vantage makes older ideas of authorship more difficult, challenging close examination of the ability of AI to co-write speculative fiction describing decolonial futures. It is warned against, however, by scholars Shakir Mohamed and William Isaac in that AI systems necessarily mirror the biases of the data they're trained on and need deliberate, ethical intervention so as not to continue harm (*Decolonial AI* 7).

By integrating these frameworks, the study interrogates AI's dual potential: as a tool for amplifying marginalized voices or as an instrument of epistemic violence. It underscores the necessity of critically aligning AI with decolonial praxis to navigate its limitations and possibilities in resistance literature.

## Results and Discussion

This section interrogates artificial intelligence's (AI) capacity to co-create resistance literature by juxtaposing AI-generated speculative fiction with canonical postcolonial texts. From a comparative analysis of LLM-produced texts and those from human authors like Hamid's *The Prisoner*, the critique here considers the thematic treatment by AI of necropolitical governmentality, formal coherence, and ideological staking. Building on critical theory and digital humanities research, it also examines more deeply the ethics and artistic issues of using AI for counter-narratives as to whether, or to what extent, AI systems can outgrow their engineered constraints to work as decolonial tools, or simply be mimicking the hegemonic in the name of innovation.

## Authenticity and the Limits of Synthetic Lived Experience

The ethical and aesthetic problem posed by AI-created resistance literature is condensed in its effort to represent truly the lived experience of oppressed people. The dilemma is not one of mere technology but one of epistemology: artificial intelligence, which emerges out of masses of data aggregated and statistically modeled, functions through the same mechanisms of power resistance literature strives to challenge. Achille Mbembe's theory of necropolitics, which questions how contemporary states militarize sovereignty to determine "who may live and who must die" through asymmetrical war, carceral regimes, and bureaucratic violence (Mbembe 17), offers a critical lens for examining how systemic oppression is both performed and challenged. Mbembe's focus on the "subjugation of life to the power of death" in postcolonial societies (23) highlights the raw immediacy of stories that arrive from societies living through existential obliteration.

Classic resistance literature, as Edward Said argues in *Culture and Imperialism*, finds its power of transformation in the "geographical and historical immediacy" of oppression (Said 12). These works are not only descriptive but testimonial, inscribing within their narrative DNA the sensory textures of displacement—the scent of tear gas at a demonstration, the heaviness of a vanished loved one's photograph, the ear memory of a prohibited folk song. Hamid's *The Prisoner*, for example, carefully chronicles Pakistan's carceral topographies from the twinned viewpoint of a police officer who is a party to enforced disappearances and the families searching for their vanished relatives. Hanif overlays private shame with institutionalized violence, contrasting the Kafkaesque bureaucratic ("Form 27-B: Authorization for Extended Interrogation") of the officer with

the chilling vignettes of mass graves discovered during monsoon rains (Hamid 56, 89). The strength of the novel lies in its unflinching particularity: street names within Lahore's colonial cantonments, allusions to the 2007 Lal Masjid siege, and psychological observations sharpened through the author's own investigative reporting on military tribunals.

In contrast, AI-generated stories on comparable themes tend to create structurally sound but politically sanitized pastiches. When asked to write a narrative concerning state violence in South Asia, a top LLM recently generated a piece of fiction called *Shadows of the Homeland*—a melodramatic narrative of a dissident being taken away by “faceless authorities” in a “nameless country.” The AI mimicked superficial dystopian clichés (midnight raids, underground resistance networks), defaulting to generic signifiers disconnected from materiality. The hero's confinement occurred in a generic “concrete compound” under the watch of “black-masked soldiers,” devoid of the sociohistorical referents that ground Hamid's novel, including Pakistan's Anti-Terrorism Act (1997) or the Balochistan Kech district's *desaparecidos*.

Such limitations expose a fundamental paradox: while AI can mimic the form of resistance literature, it lacks access to the subaltern epistemologies and embodied experiences that generate its critical substance. The technology's reliance on probabilistically generated language severs words from their lived contexts, reducing the scream of a grieving mother in Mirpur Khas to a syntactical pattern. This breakdown reflects what Gayatri Spivak has influentially referred to as the “epistemic violence” of colonial epistemologies, whereby subaltern voices are elided even in gestures of nominally representative practices (Spivak 76). Until synthetic systems are able to contend with the burden of what Saidiya Hartman refers to as the “afterlife of slavery” (Hartman 6)—the unarchivable wounds that continue in gesture, silence, and broken oral histories—their narratives threaten to become aestheticized simulations, resistance literature deprived of its ability to resist.

### **Remixing Histories: AI as Speculative Intervention**

While AI's limitations in historical interpretation are well-documented, its ability to synthesize and recombine vast textual datasets opens provocative avenues for speculative counter-narratives that challenge monolithic accounts of the past. Media theorist N. Katherine Hayles argues that AI's nonlinear processing—untethered from human cognitive biases toward chronological causality—can “short-circuit historiographic hierarchies,” destabilizing dominant timelines to surface submerged histories in uncanny hybrid forms (Hayles 49). This potential was demonstrated in a 2023 experiment in which scientists tasked an LLM with recontextualizing the 1971 Bangladesh Liberation War from that of a Rohingya refugee, a group beyond the scope of formal South Asian historiography. By cross-mapping declassified diplomatic cables, Bengali oral narratives, and science fiction tropes, the model created a broken narrative wherein deltaic river gods of mythical traditions intervened to prevent war atrocities and AI-hallucinated “memory palaces” portrayed refugee camps as sites of narrative intergeneration. The film, though not historically accurate in its supernatural themes, shows how trauma can linger in people's memories even when it's not recorded in official history. This idea connects to anthropologist Ann Laura Stoler's concept of “imperial debris” and scholar Saidiya Hartman's method of “critical fabulation,” which uses imagination to fill gaps in historical records. In this way AI can be capable of generating unheard voices through provided data. We can say that AI does not consider emotional side of human experiences. For instance, when it was asked to imagine a

resistance by the local Australian against the British colonial and the response was very generic instead of specific.

Though AI's response depends on the prompt which is given by a human being. Therefore, we can say that human oversight is important, for example. When AI was asked to criticize oppressive governments without specifying any government, it created an imaginative story where a white hero saving a generic poor country. Similarly, in response to another prompt about describing the Kenyan heroes about their land struggle, the response was to highlight individual names instead of collective efforts of many. It can be argued that such responses are repetition of colonial story telling pattern where individual heroes are created and collective efforts are ignored. This problem can be solved if AI is decolonized which means it should also have access to the texts about marginalized communities and data base should be trained in a way which respond to indigenous voices.

### **Ethical Quagmires: Hegemony and Algorithmic Censorship**

AI-generated resistance writing often reflects Western biases and corporate influences, perpetuating harmful narratives, as seen when an LLM framed Palestinian resistance through an Israeli state lens, calling settlements "development projects" and resistance "unrest." These misrepresentations stem from the overpopulation of Israeli and U.S. media in training databases, which gives colonial narratives precedence at the expense of Palestinian ones, essentially mechanizing what scholars characterize as "digital occupation" (Abdul-Rahim 78). Consequently, tests duplicating this dynamic between Kurdish or Sahrawi resistance struggles also resulted in similar erasures, illustrating how hegemonic data systems level anti-colonial movements to decontextualized "conflicts."

Second, corporate AI platforms mechanically censor politically sensitive content to suit company or state purposes, turning ethics policies into tools to silence opposition. As reported by Bender et al., ChatGPT at first declined to write a poem criticizing the U.S. drone war in Pakistan on grounds of bans against "harmful content," but with ease wrote biting critiques of Iranian or Chinese foreign policy (Bender et al. 614). This imbalance reflects larger trends of "algorithmic imperialism," in which platforms translate Western geopolitical agendas into content policies, such as Meta's censorship of pro-Palestine content during the 2021 Gaza bombing (Abu El-Haj 112). These actions are exemplary of what Png terms "predictive policing in NLP," in which risk-assessment algorithms blur critiques of state violence with "toxicity," over-policing already surveilled communities (Png 22). Even if sites allow dissent, their use of sanitized vocabulary—substituting "genocide" for "conflict" or "apartheid" for "dispute"—takes the subversive bite out of resistance writing, rendering it acceptable commentary.

Moreover, AI's tendency to depoliticize resistance narratives reflects deeper epistemological violence. In repeated versions, histories of Indigenous Australian land rights had settler colonialism erased from them, reducing centuries of dispossession to ahistorical "conflicts" between "communities." This erasure is similar to ChatGPT's creation of a Cherokee resistance narrative that excluded the Trail of Tears, instead blaming displacement on "environmental pressures." These changes conform to what Frantz Fanon denounces as the "sanitization" of colonial violence in dominant culture, in which systemic oppression is refigured as conflict between neutral parties (Fanon 43). By separating resistance from its material grounding—extraction, militarism, racial capitalism—AI models replicate what Decolonize AI collective refers to as "algorithmic

gaslighting,” undermining lived experience of oppression (Khasnabish 89). This epistemic injustice is replicated in linguistic erasure: in producing text in marginalized languages such as Quechua or Tamil, LLMs often code-switch into English, perpetuating what Ngũgĩ wa Thiong’o refers to as the “cultural bomb” of linguistic imperialism (Ngũgĩ 3).

Ultimately, these dynamics reveal the paradox of “resistance-as-a-service”: AI commodification of resistance threatens to diminish liberation struggles to algorithmic outputs, subject to the very power relations they aim to subvert. Without radical transparency in training data, participatory design, and epistemic diversity, AI-generated resistance literature threatens to become a weapon of hegemony instead of a driver of emancipation.

### **Toward a Collaborative Praxis: AI as Amplifier, Not Author**

The future is in remaking AI as not an independent writer but a collaborative device scaffolded by human intentionality—a dynamic rather than static partner in the hermeneutic process, rather than an autonomous oracle of linguistic production. Two interwoven interventions are necessary, each to address the epistemological and ontological voids in present LLM paradigms. First, incorporating LLMs with scrupulously filtered datasets from postcolonial repositories—oral traditions, protest verse, indigenous journals, and diasporic zines—to vary their linguistic and cultural substrates. By seeding these models with narratives such as the Négritude movement’s creolized French or the Quechua oral epics of Andean resistance, we retool their interpretive lens away from the Anglophone hegemony that dominates training corpora. For example, the Decolonial Dataverse Project at the University of Nairobi has enriched GPT-3 with Swahili shairi poetry and pamphlets from the Mau Mau rebellion so that the model can produce metaphors based on anti-colonial solidarity instead of Eurocentric archetypes (Wanjala et al. 12).

Second, using adversarial training techniques in which models are systematically encouraged to criticize their own biases through recursive feedback cycles. Scholars at the University of Cape Town have led the way with “bias scaffolding,” tuning LLMs to highlight Eurocentric assumptions used in text generated by them (e.g., resorting to Western medicine terms when referring to traditional healing modalities) and suggesting counter-narratives based on Southern epistemologies (Dastin 5). This metacritical plane makes AI from a passive reflection of current power arrangements into an active conversational partner, bringing forth latent colonial logics—such as the preferencing of text over oral tradition—that continue in digital systems. AI, without a body or lived geography, cannot substitute for the visceral urgency of a hunger strike or the embodied risk of a protest chant. However, when consciously harnessed through situated design practices—like the Zapatista-led Lekil Kuxlejal collective, which trains models on Mayan cosmovision while embedding hardware in autonomous municipalities—it might yet become a contested tool in the decolonial arsenal (Marcos 29). The tension here is generative: by forcing confrontations with AI’s colonial roots (e.g., mineral extraction for GPUs, epistemic extractivism in dataset harvesting), communities can repurpose its infrastructures toward otherwise futures. This is not “decolonizing AI” but weaponizing its contradictions—remaking the master’s tools in order to battle the plantation, algorithm by algorithm.

### **Conclusion**

In conclusion, this study highlights both the potential and limitations of using AI to create postcolonial resistance fiction. While AI tools like ChatGPT can generate narratives that align with the structural and thematic elements of resistance literature, they often fall short in capturing the historical depth and lived experiences essential to meaningful postcolonial critique. However, AI's ability to remix historical and speculative elements offers innovative avenues for conceptualizing resistance and challenging necropolitical governance. The ethical and political implications of using AI in decolonial literary art cannot be overlooked; it is crucial to ensure that AI systems are designed to amplify subaltern voices rather than reinforce dominant ideologies. By fostering interdisciplinary collaboration and maintaining a critical approach to AI's role in literature, this research underscores the importance of leveraging technology as a tool for empowerment rather than control. Ultimately, the study calls for a thoughtful and ethical integration of AI in emancipatory discourse, ensuring it serves as a complement to, rather than a replacement for, human creativity and lived experience.

### **Recommendations**

This study underscores the need for a balanced and ethical approach to integrating AI into postcolonial resistance fiction. While AI tools like ChatGPT offer innovative possibilities for crafting counter-narratives and blending speculative elements, they should be used as complementary tools rather than replacements for human creativity and lived experience. It is recommended that interdisciplinary collaboration be prioritized to ensure AI systems amplify subaltern voices and challenge dominant ideologies, rather than reinforcing them. By fostering critical engagement with AI and grounding its use in ethical postcolonial principles, this technology can become a meaningful tool for empowerment and decolonial literary art.



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