THE IMPACTS OF CULTURAL COLONIALISM IN NGUGI WA THIONG'O'S WEEP NOT, CHILD

THESIS



BY: MIZAN GHULAM SAJJAD REG. NUMBER: A93219101

ENGLISH LITERATURE DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL
SURABAYA
2023

DECLARATION

The writer is the undersigned below:

Name: Mizan Ghulam Sajjad

NIM: A93219101

Department: English Literature Faculty: Adab and Humanities

University: UIN Sunan Ampel Surabaya

Declared that the Thesis entitled:

THE IMPACTS OF CULTURAL COLONIALISM IN NGUGI WA THIONG'O'S WEEP NOT, CHILD

It is my own work, not plagiarism/fabrication in part or whole.

If, in the future, it is proven that this Thesis results from plagiarism/ fabrication, either in part or whole, then I am willing to accept sanctions for such actions following applicable provisions.

Surabaya, 15 February 2023

Mizan Ghulam Sajjad

Reg. Number A93219101

APPROVAL SHEET

THE IMPACTS OF CULTURAL COLONIALISM IN NGUGI WA THIONG'O'S WEEP NOT, CHILD

By Mizan Ghulam Sajjad Reg. Number: A93219101

Approved to be examined by the Board of Examiners of the English Literature Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya

Surabaya, 08-03-2023

Advisor 1

Dr. Abu Farani, S.S., M.Pd. NIP. 196906 52007011051 Advisor 2

Sufi Ikrima Saadah, M. Hum NIP. 201603318

Acknowledged by The Head of the English Literature Department

Endratno Pilih Swasono, M.Pd.

NIP. 197106072003121001

EXAMINER SHEET

This is to certify that the Sarjana thesis of Mizan Ghulam Sajjad (Reg. Number A93219101) entitled The Impact of Cultural Colonialism in Ngugi Wa Thiong'o's Weep Not, Child has been approved and accepted by the board of examiners for the degree of Sarjana Sastra (S.S.), English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya.

Surabaya, 05-04-2023

Board of Examiners:

Examiner 1

S. C. II.

Sufi Ikrima Saadah, M. Hum. NIP. 201603318 Examiner 2

Dr. Abu Fanani, S.S., M.Pd. NIP. 196906152007011051

Examiner 3

Dr. Wahju Kusumajanti, M.Hum. NIP. 197002051999032002 Examiner 4

Istna Syahadatud Dinurriyah, M.A NIP. 197604122011012003

Acknowledged by:

n of Faculty of Adab and Humanities

IN Sunan Ampel Surabaya

H. Mohammad Kurjum, M.Ag NIP. 196909251994031002



KEMENTERIAN AGAMA UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA PERPUSTAKAAN

Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300 E-Mail: perpus@uinsby.ac.id

LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Nama	: MIZAN GHULAM SQUAD
NIM	: A93219101
Fakultas/Jurusan	: A DAB DAN HUMANIORA / SAUTIA INGGIS
E-mail address	
UIN Sunan Ampe ☑ Sekripsi yang berjudul: ☐ HE IMPE	gan ilmu pengetahuan, menyetujui untuk memberikan kepada Perpustakaar I Surabaya, Hak Bebas Royalti Non-Eksklusif atas karya ilmiah: Tesis Desertasi Lain-lain () ACHS OF CULTURAL COWNIALISM IN Ngugi Wa Thiong'o's
wee P, Not, <	n) (a
	yang diperlukan (bila ada). Dengan Hak Bebas Royalti Non-Ekslusif in J Sunan Ampel Surabaya berhak menyimpan, mengalih-media/format-kan

menampilkan/mempublikasikannya di Internet atau media lain secara fulltext untuk kepentingan akademis tanpa perlu meminta ijin dari saya selama tetap mencantumkan nama saya sebagai penulis/pencipta dan atau penerbit yang bersangkutan.

Saya bersedia untuk menanggung secara pribadi, tanpa melibatkan pihak Perpustakaan UIN Sunan Ampel Surabaya, segala bentuk tuntutan hukum yang timbul atas pelanggaran Hak Cipta dalam karya ilmiah saya ini.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Surabaya, 4 Mel 2023

Penulis

Mizan Ghulam Sallad) nama terang dan tanda tangan

ABSTRACT

Sajjad, Mizan, G. (2023). *The Impacts of Cultural Colonialism in Ngugi Wa Thiong'o Weep Not, Child.* English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisors: (I) Dr. Abu Fanani, S.S., M.Pd. (II) Sufi Ikrima Saadah, M. Hum.

The research investigates the impact of cultural colonialism in *Weep Not*, *Child* novel, which significantly impacts the main character. There are three problems to be solved in this research, namely: (1) how does cultural colonialism influence the main character through mimicry and hybridity; (2) how does cultural colonialism give positive impacts on the main character; (3) how does cultural colonialism give negative impacts towards the main character.

This research uses a qualitative approach by applying systematic and clear descriptions of the events under research. The researcher uses postcolonialism theory, which can examine the impacts of cultural colonialism, including mimicry and hybridity on the main character, and the positive and negative impacts of cultural colonialism.

The result of this research indicates (1) the impacts of cultural colonialism mimicry and hybridity; the main character mimicry in his cloth, education, religion, and value like a colonialist, and hybridity in the story; the main character mimics cloth when Njoroge imitated the context of clothing because he felt he wanted to be equal or even considered as a balance to western cultural values, so he imitated what the colonialists wore, one of which was their clothes. Njoroge also mimics education when he likes school and how he experiences the system and culture created by the colonialists through education and it appears when Njoroge experiences learning arithmetic, speaking English, and writing. The main character's mimicry in religion, he had hopes, prayers, and the ways in which Njoroge worshiped his god, although on the other hand what Njoroge did was the same as what his colonizers did in his belief. The last, mimicry of value appears when Njoroge sees school as the most important thing for a man because, as he sees, Mr. Howland (a white person) also sees education as very important, so Njoroge also does well. He even wants to study in England, where the country is colonizers to his country. Hybridity appears when Njoroge mixes the value of Christianity with traditional Kenyan belief when he looks at the holy place. (2) the positive impacts of cultural colonialism are fashion and clothing and being more educated; (3) meanwhile, the negative impact of cultural colonialism on the main character is he is ashamed of his original culture.

Keywords: Postcolonial, Mimicry, Hybridity, Culture, Colonialism

ABSTRAK

Sajjad, Mizan, G. 2023. Dampak Kolonialisme Budaya di Nguwi Wa Thiongo *Weep Not*, Child. Program Studi Sastra Inggris, Fakultas Adab dan Humanioura, Uin Sunan Ampel Surabaya. Pembimbing: (I) Dr. Abu Fanani, S.S., M.Pd. (II) Sufi Ikrima Saadah, M.Hum.

Penelitian ini bertujuan untuk menyelidiki dampak kolonialisme budaya dalam novel *Weep Not, Child* yang berdampak besar bagi Kenya dan tokoh utamanya. Ada tiga permasalahan yang ingin dipecahkan dalam penelitian ini, yaitu: (1) bagaimana dampak kolonialisme budaya dalam hal mimikri dan hibriditas yang digambarkan dalam novel *Weep Not, Child* melalui karakter utamanya; (2) apa dampak positif dari kolonialisme budaya dalam novel *Weep Not, Child*; (3) apa dampak negatif dari kolonialisme budaya dalam *Weep Not, Child* karya Ngugi Wa Thiong'o

Penelitian ini menggunakan pendekatan kualitatif mengenai penerapan deskripsi yang sistematis dan jelas dari peristiwa yang diteliti. Peneliti menggunakan pendekatan melalui teori sastra postkolonialisme. Yang dapat mengkaji dampak kolonialisme budaya termasuk mimikri dan hibriditas pada tokoh utama, dampak positif dan negatif dari kolonialisme budaya.

Hasil penelitian ini menunjukkan (1) dampak kolonialisme budaya dalam mimikri dan hibriditas; tokoh utama mengalami mimikri di dalam pakaian, pendidikan, agama, dan nilai, serta hibriditas dalam cerita; tokoh utama meniru pakaian penjajah ketika Njoroge meniru konteks pakaian karena merasa ingin disamakan atau bahkan dianggap sebagai penyeimbang nilai-nilai budaya barat, maka ia meniru apa yang dikenakan para penjajah, salah satunya adalah pakaian mereka. Njoroge juga meniru pendidikan ketika dia menyukai sekolah dan bagaimana dia mengalami sistem dan budaya yang dibuat oleh penjajah melalui pendidikan dan itu terlihat ketika Njoroge mengalami belajar berhitung, berbicara bahasa Inggris, dan menulis. Peniruan tokoh utama dalam agama, ia memiliki harapan, doa, dan cara Njoroge menyembah tuhannya, meskipun di sisi lain apa yang dilakukan Njoroge sama dengan apa yang dilakukan penjajahnya dalam keyakinannya. Terakhir, mimikri nilai muncul ketika Njoroge melihat sekolah sebagai hal yang paling penting bagi seorang laki-laki karena menurut pandangannya, Mr. Howland (orang kulit putih) juga memandang pendidikan sebagai hal yang sangat penting, sehingga Njoroge juga melakukannya dengan baik. Dia bahkan ingin belajar di Inggris, di mana negara itu adalah penjajah negaranya. Hibriditas muncul ketika Njoroge memadukan nilai Kristen dengan kepercayaan tradisional Kenya ketika ia melihat tempat suci tersebut. (2) dampak positif dari kolonialisme budaya adalah mode dan pakaian serta lebih berpendidikan; (3) Sedangkan dampak negatif dari kolonialisme budaya terhadap tokoh utama adalah ia malu dengan budaya aslinya

Kata Kunci: Pascakolonialisme, Mimikri, Hibriditas, Budaya, Kolonialisme

TABLE OF CONTENTS

Approval Sheet	ii	
Examiner Sheet	iii	
Declaration	iv	
Acknowledgement	v	
Abstract		
Abstrak	vii	
Table of Contents	viii	
CHAPTER I INTRODUCTION	1	
1.1 Background of the study	1	
1.2 Problems of the Study	10	
1.3 Significances of the study	10	
1.4 Scope and Delimitations		
1.5 Definition of Key Term		
CHAPTER II THEORETICAL FRAMEWORK	12	
2.1 Cultural Colonialism	15	
2.1.1.1 Ambivalence	15	
2.1.1.1 Ambivalence	16	
2.1.3.1 Hybridity		
2.2 Previous study		
CHAPTER III RESEARCH METHOD	23	
3.1 Research Design	23	
3.2 Data collection		
CHAPTER IV ANALYSIS	23	
4.1 The Main Character's Mimicry		

4.2 The Main Character Hybridity	56
4.3 Positive Impacts of Cultural Colonialism Towards the Main Character	r60
4.4 The negative impacts of cultural colonialism	62
CHAPTER V CONCLUSION	65
5.1 Conclusion	65
5.2 Suggestion	66
REFERENCES	67
UIN SUNAN AMPE	L
SURARAY	A

CHAPTER I

INTRODUCTION

1.1 Background of the study

Culture entails believing in the same things and acting in the same way as a tribe; Culture refers to human behaviors that have been embraced and passed down through generations (Birukou et al., 2009). Therefore, culture is an agreement from society or social groups in a belief that might impact their verbal activities. In addition, culture is a "general belief" that emerges in settings where all direction is influenced by how others see the situation (Baecker, 1997). Moreover, culture is a "common belief" that emerges in a setting where all directions are influenced by how others see the situation. Thus, culture is an arrangement that the people themselves believe, and they make that arrangement with the agreements they make with what they experience or see. One of the 'problems that can damage the culture of a society in which there are norms, rules, beliefs, and language is the colonialism factor. Colonialism can significantly affect other cultures because colonists deliberately want to change or damage the culture of a group of people because they consider their own culture to be superior.

On the other hand, colonialism affects individuals or groups so much that they have to experience living without freedom. Hovart (1972, p. 46) states that, "It shows that colonialism is domination and control by persons or groups over the territory or conduct of other individuals or groups". It happens because the

colonizers' control can make them become rulers and the people or groups with authority over the colonized individuals or groups. As a result, the colonizers are considered superior individuals or groups, while the colonizer is regarded as inferior groups or individuals. Colonialism is the total and absolute dominance of one nation over another based on the possession of state authority by a foreign nation of a foreign power (Ocheni & Nwankwo, 2012). This statement is demonstrated that a foreign country that colonizes another country has a colonized country that cannot accomplish everything with its territory.

The colonialism push is motivated by European selfishness, greed, and a superiority complex. It was a conviction in the greatness of God, as well as several scientific breakthroughs. There was a broad spread perception that their culture and religion were superior (Mukaria, 2021). One of the reasons why colonists desired to conquer other countries was because of culture and religion. It is a source of pride for each country, and they believe their religion or culture is the most significant product of their civilization, which they wish to share with colonial countries. One of the worst colonialism in the world carried out by western countries is on the African continent. When we talk of colonialism in Africa, we refer to the period between 1800 and 1960. It is a phenomenon that is a byproduct of another phenomenon known as imperialism. Indeed, colonialism is a kind of imperialism (Mcconnell & John, 2005). As a result, while all colonialism is imperialist, it is not like all imperialism is colonial. These influences can be seen vividly in the form of duplication of life of western people that the peoples and nations copy in many parts of the world.

Colonialism has significantly impacted Africa, with African societies, particularly hard-struck. Europe attempted to make Africa and Asia into economic satellites by gaining control of the seas. This has left a scar that has not healed (Rodney, 1973). The concept of satellites shows that the European countries colonized the African people to exploit Africa's natural resources by whatever means. European countries colonized Africa by exploiting natural resources, leading to increased production and a slower industrial revolution, while agriculture became more challenging to provide raw materials for industry (Ocheni & Nwankwo, 2012). Therefore, the industrial revolution also became a factor of colonialism. Europeans have the power to exploit Africa's natural resources, as they have stronger industrial and agricultural economies. Their lack of resources has enabled them to generate more than the rest of the world. Africa cannot develop new roads, bridges, and hydropower facilities independently due to a shortage of engineers (Rodney, 1973). Europeans have advanced due to the industrial revolution, allowing them to exploit and control underdeveloped countries, such as the African continent.

The impact of colonialism in Africa by the west has significant impacts.

European colonialism did provide some immediate benefits in terms of technology, peace, and access to and implementation of modern institutions.

However, more effort was needed to ensure that such advantages, such as tranquility, lasted, and many of them, like peace, were limited to the colonial period. Racism, discrimination, and inequality were also brought by Europeans, who severely harmed many African political and economic institutions (Heldring

& Robinson, 2012). The study stated that Europe had two impacts on Africa, with positive and negative impacts on them. It was explained that Africa obtained many harmful influences from colonialism by Europeans, such as racism, exploitation, violence, and discrimination that could make them feel as if they were not living in freedom.

On the other hand, European colonialism in Africa has a positive impact in the following ways: Religious institutions may be utilized as a spiritual foundation for African society; Schools can be built to educate African children; Hospitals can be built to improve the health of Africans; Europeans can construct marketplaces. However, the mechanics and methods used by Europeans have a detrimental effect, such as language, where Europeans employ English in colonialism, which might impact African languages (Piola A & Usman, 2019). The researcher can conclude from the study that the colonizers influenced African education and health. They also brought a new thing to the colonized, one of which was their English language. The researcher can relate this to this research because the novel Weep Not, Child also describes how Africa's education world is minimal, and only a few Africans can attend education. It describes how English is also used in school lessons because of the colonialists from British. The last impact of Western colonialism in Africa, dimensional analysis is used to provide a thorough assessment of the highly diverse phenomenon, which includes the length of dominance, violence, partition, proselytization, the instrumentalization of ethnolinguistic and religious cleavages, trade, direct investment, settlements, plantations, and migration (political, social, and economic impacts) (Ziltener &

Kunzler, 2013). The domination of colonizers carried out by western countries can affect many things, especially in social, economic, and political aspects. The domination of the colonizers can have a very significant impact on a country, especially on its culture. This definition can be called cultural colonialism.

Cultural colonialism is the systematic subjugation of one conceptual framework or cultural identity over others or the extension of colonial state control through cultural knowledge, activities, and institutions (especially education and media) (Amsler, 2016). Cultural colonialism influences the colonized people because the colonizers control them through cultural knowledge, community activities, and, most importantly, institutions. If colonialism and Neocolonialism highlight the political and economic ties between the metropolitan state and the colonized nations, postcolonialism emphasizes the cultural link between them; hence, postcolonialism is also known as cultural colonialism (Zhao, 2016). Postcolonialism emphasizes more on a country's culture, so people's behavior, beliefs, norms, institutions, and rules can be significantly impacted by colonialism because they bring many things to the colonized. Therefore, the cultural colonialism in Africa by the western countries could have influenced the colonized countries, so many literary works were created because of this phenomenon.

All of the world's concerns may be reflected in literary works, as literal works can grab issues of cultural colonialism in society because literary works also have life values. Literature may be used to express one's emotions. Literary works can provide historical events by preserving social realities that the author depicts

aesthetically. The literary work serves as a picture of the universe and human existence; the fundamental criteria applied to the literary work are 'truth' or everything that the author wishes to depict (Pradopo, 1994) (cited in Moputi & Husain, 2018). As a result, literary studies must be socially constructed, and literature cannot be separated from society. Ngugi wa Thiong'o is a writer with a purpose who emerged from Kenya's chronologically historical events, beginning with the movement against female circumcision in the 1920s and continuing through the thick and thin of the struggle against the British for driving them away, the dream of being placed in the land from which pseudo-civilized colonizers, the guerrilla Mau Mau Movement of the 1950s displaced Kenyans.

Ngugi was born on 5 January 1938 and is a Kenyan writer and academic who writes primarily in Gikuyu and formerly wrote in English. His work includes novels, plays, short stories, and essays, ranging from literary and social criticism to literature. Of the several literary works published by him, the researcher decided to study his novel entitled "Weep Not, Child" because the novel describes how Kenya was when experiencing the colonial period of white people, which is related to the background of the author so that the researcher wants to reveal how he narrates the life of people in Kenya in a hard time of war of independence in the literary work. Weep Not, Child is a 1964 novel by Kenyan author Ngũgĩ wa Thiong'o. It was his first novel, published in 1964 under James Ngugi. It was among the African Writers Series. It was the first English novel to be published by an East African. Therefore, the researcher is interested in studying this novel

because it is an English novel written by an East African for the first time, and this work is the author's first work.

Weep Not, Child highlights Njoroge's desire for education to provide a better life for his family, as well as his endeavors, to be a good Christian. Njoroge, like the author, has spent his whole life surrounded by colonialism. This has become the focus of the researcher regarding how the main character gets to influence cultural colonialism by the colonizers. Thiong'o tells through his main character how colonists used education and religion to subjugate the Kenyan people through the predominance of the British way of life. Njoroge, the main character, is a young kid who is encouraged by his mother to attend school. He is the first member of his family to pursue an education. His family resides on the land of Jacobo, a black native African who gets wealthy through his contacts with European settlers, particularly Mr. Howlands, the most powerful landowner in the area.

Meanwhile, the situation in the country is worsening. This novel has central themes that are hope and progress. Njoroge believes that his life will improve if he continues to work hard for the things he values and loves throughout *Weep Not, Child*. First and foremost, he feels that obtaining an education would help him to better his society. Indeed, his curiosity to learn is lovely since it demonstrates his drive to better himself and his desire to assist those he cares about.

On the other hand, Ngugi Wa Thiong'o in this novel focuses on the male character perspective of the main character, namely Njoroge. This story explains

how the life of colonized people when living daily life, especially in their culture. This story illustrates how the situation of native Kenyans facing white people's colonialism, and they must be required to do activities when experiencing the colonial period. This colonialism can cause their culture to change slightly as the understanding of white people goes to colonize their country in general and to colonize their culture in particular. Postcolonialism theory is one approach from literature theory that can examine this phenomenon. There are many aspects of postcolonial literary criticism to study, such as politics, ideology, religion, education, identity, culture, ethnicity, language, and so on (Ashcroft, Griffiths, and Tiffin, 2000, cited in Yunin, 2008). From this opinion, postcolonial covers a broad scope related to society, such as politics, ideology, religion, education, identity, culture, ethnicity, and language, so it is also part of a culture. Rituals were the last part of religious activities before colonialism (Yunin, 2008). This is one example of the influence of cultural colonialism by the Western on Africans; it explained in the study that before the colonizers came, they had their own beliefs, but after the colonizers came, the colonizers brought those beliefs to replace the existing culture.

Therefore, regarding the cultural colonialsm within the range of this thesis, the issues which are disscussed in this thesis are mimicry and hybridity. Mimicry and hybridyty are related to cultural colonialism or colinialism culture. The ruled ones copy the ways of life and thoughts of the ruling ones. The researcher applies mimicry and hybridty theories from Homi Bhabha to reveal cultural colonailsim

or colinalisme culture to identify the relationship beweetn the ruling and the ruled ones.

The story of Njoroge shows that cultural colonialism, which does not only happen during the colonial period, but the influence of cultural colonialism is still happening today. Even issues like this can be seen in different countries. The research study seeks to show how colonialism influenced the main character's way of thinking and acting in his everyday life when the British colonized his land (Kenya). So that many native people were influenced by the colonial culture and followed their culture, and they thought that the colonizers were superior to them. For instance, the novel describes how Njoroge, as the main character, thinks about how the colonizers get an education so that Njoroge is the first African in his family who can go to school until he wants to go abroad.

The researcher observed several previous studies related to the current subject in this study. Afterward, previous studies were used as a reference and guidance for research updates. Several earlier studies used novels with the same title as the present research topic. Previous studies contain (Mondol et al., 2014), which explains the ecocritical study, (Waghmare, 2016), who exposes human rights violations in this novel, (Hassan, 2014), who explains how gender issues and parenting are described to a child along with Alice Walker's womanism, and (Bingah, 2018) compares *Weep Not, Child* novel with autobiography *Dreams in a Time of War* and see how much artistry is being used in each genre. None of the previous research deals with the effect of cultural colonialism. Therefore, this

study discusses the effect of cultural colonialism through the main character and the story. This study is an update to earlier research on the same research topic.

1.2 Problems of the Study

- 1. How does cultural colonialism influence the main character through mimicry and hybridity?
- 2. How does cultural colonialism give a positive impact on the main character?
- 3. How does cultural colonialism give a negative impact on the main character?

1.3 Significances of the study

This research expects to improve society in both academic and non-academic ways. This study seeks to increase awareness of cultural colonialism in literature for readers, especially in Ngugi Wa Thiong'o's *Weep Not, Child*. The researcher wants to describe how colonialism affected the main character's way of thinking and living when the British colonized his country (Kenya).

For academic reasons, the researcher expects that study can be used as a reference for future research; it aims to provide insight for future academics to conduct more research on the subject.

For non-academic purposes, this research thoroughly explains postcolonialism novels, especially Ngugi Wa Thiongo's *Weep Not, Child.* It also increases knowledge and describes how colonized people live in colonialism to the readers.

1.4 Scope and Delimitations

The researcher limited the subject of this research only to Ngugi Wa

Thiong'o's novel. Weep Not, Child as the data source. The researcher focused on
the impacts of cultural colonialism on mimicry and hybridity as depicted in the
main character and the positive and negative impacts in Ngugi Wa Thiong'o's
novel. The researcher does not discuss ambivalence in this story because
ambivalence distinguishes between good and bad feelings toward the colonizers.
In contrast, the researcher only wants to focus on how the main character
experiences mimicry and hybridity, regardless of whether it is harmful.

1.5 Definition of Key Term

Postcolonialism: The process and consequences of cultural displacement that inevitably followed colonial conquest and control and the implications for personal and community identities.

Cultural Colonialism: Replacing the practices and beliefs of the native culture with the colonizer's values, governance, laws, and belief.

Mimicry: Imitation of dress, language, behavior, and even gestures that the colonial subjects practice instead of resistance.

Hybridity: frequently been taken to signify merely cross-cultural 'exchange'

This usage of the phrase has been frequently criticized since it typically involves denying and ignoring the imbalance and inequality of the power interactions it refers to.

CHAPTER II

THEORETICAL FRAMEWORK

In this chapter, the researcher explains the theoretical framework and relevant studies that will be used to support this research.

2.1 Postcolonialism Theory

Postcolonialism is a theoretical concept that has existed since the 20th century. This term originated from and usually pertained to the period after colonialism. Homi Bhabha is a postcolonial academic who has significantly contributed to the field. Bhaba has contributed several essential ideas to the postcolonial concept, including hybridity, mimicry, ambivalence, otherness, etc. Each principle illustrates colonized people's methods of opposing the colonizer's unbounded enthusiasm. Commonwealth literary studies and colonial discourse analysis formed part of the then-emerging (and now large) subject of postcolonial studies, which entails literary, cultural, anthropological, political, economic, and historical inquiry into the implications of (Western) colonialism (Bertens, 2014). It shows that the impact of western implications on fields such as literature, culture, anthropology, politics, economics, and history is significant, giving rise to postcolonial studies. On the other hand, postcolonial perspectives originate from Third World colonial testimonies and 'minority' discourses within geographical boundaries of east and west, north and south; They construct their critical reconstructions around problems of cultural difference, social authority, and political discrimination in order to highlight the confrontational and ambivalent

moments inside the 'rationalizations' of modernism (Bhabha, 1994). For Bhaba, the postcolonial perspective is from Third World colonial testimonies, so they build their critical reconstructions around issues of cultural difference, social authority, and political prejudice to expose the confrontational and ambiguous moments inside today's modernist' rationalizations.

The process and consequences of cultural displacement that inevitably followed colonial conquest and control and the implications for personal and community identities are studied in postcolonial studies, as are how the displaced have offered resistance to colonization (Bertens, 2014). It shows how cultural displacement benefits colonialism while making native cultures of colonial satellite nations struggle to preserve their original culture, behavior, and language.

In the journal compiled by (Annisa et al., 2019) citing an explanation of postcolonialism taken from an essay entitled *Postcolonialism:* A *Brief Overview*, "postcolonialism is a theoretical procedure used to interpret, read and critique the cultural practices of colonialism." That means theoretical procedures and ways to interpret, read or interpret the cultural practices of colonialism, one of which is found in literary works such as the novel *Weep Not, Child*, which can use theories or procedures from postcolonialism. As a theory, it focuses on the question of race within colonialism. It shows how the optic of race enables the colonial powers to represent, reflect, refract, and make visible native cultures in inferior ways (Heldring & Robinson, 2012). It means postcolonialism is a theory that focuses on race in showing how the colonizers' power to represent or reflect that their culture or race is superior to the original (colonized) culture, so people can see that this

theory will show how the colonizers made the culture of the colonized inferior to them.

Postcolonial may be defined in three ways: historically, contradictorily, and economically; This method depends more on postcolonial studies of components of colonized culture in rejecting imperialism's dominance or control, even if the rejection does not come in the form of creating resistance or retaining its own culture as colonized. According to Lo and Gilbert (1998), cited in (Farnida, 2020), postcolonialism also sees a component of colonized culture in rejecting colonialism. Even though the rejection was not carried out in resistance or even defending their own culture, many colonized people did not realize that the colonizers' culture could also carry them away.

The term postcolonialism is now used in a wide range of contexts, including the research and analysis of European territorial conquerors, the various institutions of European colonialism, the discursive operations of empire, the subtleties of subject construction in colonial discourse, and the resistance of those subjects, and, and maybe most importantly, the varying feedback to such incursions and their contemporary colonial legacies in both pre-and post-independence civilizations (Ashcroft et al., 2000). It means that postcolonialism is widely used as a study or research in colonialism, which can be seen from various things, including European conquest, European institutions, and many other things that can influence society, including culture, so it is related to cultural colonialism.

2.1 Cultural Colonialism

Based on the basic postcolonial assumption, there is such a thing as cultural colonialism. Colonialism refers to direct rule by colonists over politics and the military before World War II. In contrast, Neocolonialism refers to former colonies' indirect rule over the economy after World War II, particularly after the Cold War. If colonialism and Neocolonialism highlight the political and economic ties between the metropolitan state and the colonized nations, postcolonialism emphasizes the cultural link between them; hence, postcolonialism is also known as cultural colonialism. It can be seen that postcolonialism shows and emphasizes more on the culture of a country, so people's behavior, beliefs, norms, institutions, and rules can be significantly influenced by colonialism because they bring many things to the colonized. According to Ashcroft, the term cultural colonialism process includes three concepts: ambivalence, hybridity, mimicry, and othering the book of *Postcolonial Studies: The Key Concepts, Second Edition* (Ashcroft et al., 2000).

2.1.1.1 Ambivalence

Ambivalence views culture to be composed of differing perspectives and aspects. For Bhabha, this ambivalence reveals a split in the character of the colonized other, considering beings who are their blend of social personality and the colonizer's social personality (Bhabha, 1994). As a postcolonial theorist, Bhabha believes that ambivalence is still at the site of colonial power. Bhabha examines the inter-cultural gap categories like race, class, gender, and cultural

values. Ambivalence differentiates feelings between good and negative attitudes toward colonists. Ambivalence exists at the location of colonial power. Wherever cultural growth is most ambivalent, it is also the most efficient. It includes identity and identity crisis, a fluid, ambivalent, and sometimes contradictory representation in the dynamic production of differentiation and similarity in colonialism relationships (Bhabha, 1994).

Rather than claiming that all colonized subjects are "complicit" and some "resistant," ambivalence shows that there is complicity and resistance of the colonial subject in a dynamic relationship; Ambivalence also defines colonial discourse, which may control and nurture or depict itself as nurturing the colonized subject at the same time (Ashcroft et al., 2000). When the colonized faced exploitation and injustice at the hands of the colonizers, they engaged in mimicry or mimicry to get attention from the colonizers and be seen as equal or equal to them. Imitation is not ideal since they still have a deep connection to the culture that defines them. They adore colonialism while retaining their pride and passion for their own culture. As a result, the two emotions merged in the colonized body, giving rise to complex feelings of love and hatred. Ambivalence locks people in ambiguous sentiments, making it harder to establish their identity. They may live in a colonial manner, but they are colonized.

2.1.2.1 Mimicry

The colonizer not only invaded physically, but the impact of a colon also left the culture as a continuation of the impacts of colonialism. From these impacts, the concept of mimicry is one of the legacies of the postcolonial era. Mimicry is the process by which the colonized subject is generated as 'almost the same but not quite.' Copying the colonizing behavior, manner, and values by colonialism contains both mockery and a particular Bhabha's concept of Mimicry (Bhabha, 1994). It means that mimicry is almost the same, but not exactly. What is meant is how the colonized's behavior, thoughts, habits, culture, or values when imitating the colonizers. It is possible because colonists dominate them and believe their values are better than those of the colonized, giving them the power to replace or modify the colonized's values.

When colonial discourse inspires the colonized subject to 'mimic' the colonizer by adopting the colonizer's cultural habits, assumptions, institutions, and values, its outcome is never a simple repetition of those traits; instead, the result is a 'blurred copy' of the colonialist, that can be quite dangerous; Since imitation might appear to parody whatever it mimics, it is never far from mockery; Mimicry, therefore, locates a fracture in the confidence of colonial domination, a doubt in its power over the conduct of the colonized (Ashcroft et al., 2000). This shows that colonialism also greatly influenced people or nations who experienced colonization. One example is in terms of cultural values. Therefore, the colonizers can influence how the colonized view their culture, whether it is considered better or not, because they do this consciously or unconsciously. The way the colonized imitates the values of the colonizers is very similar to their culture, so it is called copying, known as mimicry.

Bhabha emphasizes the visual as the crucial aspect of mimicry, making the relationships with the stereotype obvious. He observes that the imitation is always visible at the interdiction location. Mimicry is a highly ambiguous notion in and of itself. Bhabha's concept of mimicry should be understood as a process that imitates no stable, final, fundamental identity. The colonizer has no absolute identity of pre-existence that can be copied, and the colonized has no fundamental identity that mimics betrays. According to Bhabha, the mimicry structure results from the colonial authority's fundamental yet unstable impulse (Bhabha, 1994).

2.1.3.1 Hybridity

Significantly, the productive capacities of this Third Space have a colonial or postcolonial provenance for a willingness to descend into that alien territory. It may open the way to conceptualizing an international culture based not on the exoticism of multiculturalism or the diversity of cultures but on the inscription and articulation of culture's hybridity (Bhabha, 1994). This means that in postcolonial discourse, hybridity has frequently been taken to signify merely cross-cultural 'exchange.' This phrase has been frequently criticized since it typically involves denying and ignoring the imbalance and inequality of the power interactions it refers to. It has been accused of duplicating assimilationist strategies by disguising or 'whitewashing' cultural distinctions by emphasizing the transformational cultural, linguistic, and political implications on the colonized and the colonizer.

The term "hybridity" refers to the fusion or mixing of colonial and colonized cultures and traditional signs and practices. According to Homi Bhabha, cultural

practices may be accepted and altered, and cultures can pass as positive, affluent, dynamic, and oppressive (Bhabha, 1994). It means the term hybridity is the mixing of colonial and colonized cultures in one place and refers to traditional practices. Homi Bhabha (1994) established the concept of hybridity in order to discover transcultural types resulting from linguistic, political, or ethnic intermingling and to question existing hierarchies, polarities, differences, and symmetries (East/West, Black/White, Self/Other, Majority/Minority, and so on). The idea sometimes explained in association with metis sage, realization, syncretism, diaspora, and transculturation is now a catchword in literary and cultural studies and is often thoughtlessly used to describe a varied selection of subjects in widely disparate areas.



2.2 Previous study

The previous study is a reference and guide for the current study to find updates related to the research object and the same research field. Therefore, the researcher has found previous studies with the same research object, namely the novel *Weep Not, child* by Ngungi Wa Thiongo.

The first previous study on this literary work from (Mondol et al., 2014) was entitled "Ngugi wa Thiong'o's *Weep Not Child:* An Ecocritical Study." This study examined observation to analyze the Kenyan's embeddedness in the environment and the organic nature of their relationships to demonstrate the writer's fundamental goal to depict the rich connection of the people with their land and how colonists impacted their wilderness and the warmth in their interrelationship. It is a simple attempt to demonstrate the scope of Ngugi's unconsciousness and his contribution to opening his villagers' minds to this critical factor. This study explains the relationship between nature and humans when exploring Kenya's forests and how Ngugi's awareness contributes to important natural factors. The researchers used an eco-criticism theory.

On the other hand, the previous study related to this research was found in (Waghmare, 2016) under the title "Human Rights Violation and Youth in Ngugi's Weep Not, Child." This article portrayed how the author's perspective does his literary work. Ngugi, in *Weep Not, Child*, has attempted to depict the tragic realities of his country as he moves from colonialism to postcolonialism and neocolonialism. In Ngugi's works, the subservient masses attempt to oppose the dominating group. The novel is set in Kenya before and during the emergency. It

depicts a rural community that disintegrates as a colonial town, separating people from their ancient god-given land. For Kenyans, the land is a visible symbol and a way of communicating with ancestral spirits.

Hassan (2014) 's research, entitled *Reading Ngugi's Weep Not, Child Along With Alice Walker's Womanism*, investigates *Weep Not, Child* writing on the gender issue and parenting. According to the publication, most, if not all, of the qualities are exemplified by female characters in the story. Walker's description of womanism is based on a group of women. Furthermore, it suggests that the fight of black women against patriarchal tyranny and their determination to educate their children makes Walker's theory a reality. Gender and motherhood perspectives, the novel does not mainly focus on the black experience but also considers the white standpoint. The novel, according to the article, embodies the universalist. Walker's womanism is centered on her need for connection: race and gender understanding and compatibility.

The last previous study on *Weep Not, Child* by Bingah (2018) compares the general differences between fiction *Weep Not, Child*, and autobiography *Dreams in a Time of War* to see how much artistry is used in each genre. The findings of this study were obtained through the use of a qualitative study based on content analysis. Thus, the research contrasts the two texts and examines issues such as Ngugi's portrayal of society, home, and the self; land ownership, appropriation, and alienation; and, finally, the Mau Mau revolutionary resistance and the state of emergency in both stories. It goes further into storytelling methods such as time, narrator, and point of view.

After learning from the theory and previous studies related to this study, the researcher examined and showed the impacts of cultural colonialism. For mimicry, the researcher examines three points: how the main characters imitated the colonialist's behavior, manners, and values . Secondly, the researcher shows the hybridity carried out by the main character. The last researcher discusses cultural colonization's positive and negative impacts in the novel *Weep Not, Child.*



CHAPTER III

RESEARCH METHOD

The researcher in this chapter presents method that uses in collecting and processing data. It consists of; research design, data collection, research data, data source and subject of the study, instrument, data collection technique, and data analysis.

3.1 Research Design

The researcher used descriptive qualitative methods to analyze this research. Descriptive methods are attempts to describe, interpret, and explain conditions. This study focused on the novel *Weep Not, Child* by Ngugi Wa Thiong'o. The researcher also used the postcolonialism theory.

3.2 Data collection

This section describes the methods used by the researcher to collect data. The researcher's method include; research data, data source, and subject of the study, instrument, data collection technique, and data analysis as follows.

3.2.1 Research Data

The data of this study is taken from primary and secondary sources, and the primary data source is the text of the novel, *Weep Not, Child*, written by Ngugi Wa Thiongo'. Then, the secondary data source of this study are taken from books, journal articles, and websites to validate the data.

3.2.2 Data Source and Subject of the Study

The data source is the text of novel, *Weep Not*, *Child*, written by Ngugi Wa Thiong'o. Due to the research data in the form of book. The researcher uses a text to be used by the researcher to analyze the data.

3.2.3 Data Collection Technique

The researcher used the library to collect the data. Hence, the steps are as follows:

- 1. The researcher read the Weep Not, Child novel to understand and determine the issues that would be analyzed.
- 2. The researcher repeated reading and taking note of essential data from Weep Not, Child novel using a data table.
- 3. The researcher selected, collected, and analyzed the quotation, which shows the impacts of cultural colonialism in the Weep Not, Child novel.
- 4. The researcher classified the data in Weep Not, Child novel based on the main character's description and the impact of cultural colonialism's mimicry, hybridity, and positive and negative impacts.
- 5. The researcher collected other data from articles, journals, and books to support the analysis.

3.3 Data Analysis Technique

After collecting the data, the researcher analyzed the data by following the steps as follows:

- 1. The researcher divided the discussion into three parts. There are the impacts of cultural colonialism, covering mimicry and hybridity through the main character. After that, the researcher explained the impacts of cultural colonialism in terms of positive and negative towards main character in the story.
- The researcher explained the impacts of cultural colonialism on the main character in terms of mimicry and hybridity and the positive and negative impacts of the story.

- 3. The researcher interpreted the results of the analysis.
- 4. The researcher concluded the results of the analysis.



CHAPTER IV

ANALYSIS

This chapter presents a discussion of the data contained in the novel according to the theme of the discussion. Postcolonialism theory is applied to study mimicry and hybridity in the main character. The researcher divides the discussion into four parts based on the formulation of the problems that have been mentioned.

4.1 The Main Character's Mimicry

Mimicry is the process by which the colonized subject is generated as 'almost the same but not entirely copying the colonizing behavior, manner, and values by colonialism contain both mockery and a certain (Bhabha, 1994). The researcher examines the concept of mimicry in this section when the main character begins to mimic the colonialist in several situations in the novel.

4.1.1 The Main Character Mimicry in Cloth

The first thing is the mimicry of the main character in cloth, as illustrated by the quotation below.

His mother understood him. 'All right. You'll begin on Monday. As soon as your father gets his pay we'll go to the shops. I'll buy you a shirt and a pair of shorts'. (Thiong'o, 1964, P. 3)

The quotation above expresses mimicry that is done by Njoroge. Even though it the mother that asks him to wear the shoes intially, then he wears it without complaining, so that it can studied that he does not mind to copy a way of life of

the colonialist, in this case, the shoe-wearing. The mimicrry in the story is done within the influence of culture of the colonialist imposed by the British power that the wetsern culture is the role for the indigenous.

Further, Njoroge also does the mimicry when he wears shirt and shorts like what colonialist do as it is said by the next quotation. "And here I am with nothing but a piece of calico on my body, and soon I shall have a shirt and shorts for the first time." (Thiong'o, 1964, P.4). The action of wearing the western clothes in form of the shirt and shorth shows that Njoroge voluntarily wears them in which many same age boys like him at the village do not wear. So, it is not enforced by the colionalist in term that if an African boy does not wear the colonial shirt and shorth, he will be punished. It means that Njoroge voluntarily imitates by his own awareness. Furthermore, it is also explained how Njoroge as the main character undergoes mimicry on clothes in the next situation. "He went into the hut, threw down his slate, and then rushed out. 'Njoroge! Njoroge!' He came back. 'Don't you take off your school clothes?". (Thiong'o, 1964, P. 20). From the quotation above, it describes Njoroge wears a colonial cultural product namely school clothes. Then, how the way colonialist can give some significantly impacts to the culture of colonized people through their clothes. It indicates that the main character does mimicry in the way of clothing of the colonialist voluntarily. The other quotation also describes Njoroge's mimicry colonialism culutre in cloth.

He put on his best, a cheap nylon shirt and a well-pressed clean pair of khaki shorts. With khaki stockings and brown shoes made from the factory near his hometown, he looked very smart. But now that he had slept off the excitement of meeting Mwihaki, he was afraid. He kept on saying, 'I'm a fool, I am a fool.' But her voice, soft and

clear, rang appealingly. 'I am so lonely here.' (Thiong'o, 1964, P. 99)

The quotation above describes how Njoroge imitates the clothes of the colonialists. He wears his best shirt, Khaki pants, and shoes to meet Mwihaki. The way Njoroge's clothing at that time explained how Njoroge mimics the colonists' cloth because Khaki is the original clothing from Great Britain. So it can be concluded that Njoroge has a feeling full of sincerity to mimic the cloth like a colonialist because he also wants to be equal to the colonial people with the clothes he wears. The reason for doing mimicry like what can be found in the colonialist culture is related to the thought that the culture of colonialists is much better as the role of life. This cannot be separated from the internalization of the idea that the native or indigenous culture is backward. Njoroge wears khaki in an effort for him to elevate his position in society, which means he is supposed to be better than the rest of colonized boys.

It can be concluded that the colonialism influence carried out by the British on Kenya greatly influenced the culture of the community and even individuals including the main character in the story (Njoroge). Njoroge imitates the context of clothing because he feels he wants to be equal or even considered as a balance to western cultural values, so he mimics what the colonialists wore, one of which was their clothes. This proved that Njoroge mimicry in clothing voluntarily on the colonialists without coercion or existing rules.

It can be concluded that the colonial influence carried out by the British on Kenya greatly influenced the culture of the community and even individuals including the main character in the story (Njoroge). Njoroge imitated the context of clothing because he felt he wanted to be equal or even considered as a balance to western cultural values, so he imitated what the colonialists wore, one of which was their clothes. This proved that Njoroge himself wanted to voluntarily impersonate the colonialists without coercion or existing rules.

4.1.2 The Main Character Mimicry in Education

The main character undergoes mimicry in Cloth in the discussion above. On the other hand, the main character also mimics education like the colonialist.

'O, Mother!' Njoroge gasped. He half feared that the woman might withdraw her words. There was a little silence till she said, 'We are poor. You know that.' 'Yes, Mother.' His heart pounded against his ribs slightly. His voice was shaky. 'So you won't be getting a midday meal like other children.' 'I understand.' 'You won't bring shame to me by one day refusing to attend school?' O, Mother. I'll never bring shame to you. Just let me get there, just let me.' (Thiong'o, 1964, P. 3)

The quotation above describes Njoroge, still a child, wants to pursue an education and would not make his mother feel ashamed. Here. Njoroge's mimicry appears when he wants to imitate the system given by the colonialists in terms of education because, at that time, very few people are educated. So this Njoroge action is a form of mimicry of education towards the colonialist.

Njoroge also feels interested in studying at a school where schools at that time were still rare. The following quotation is about how Njoroge, as an African, wants to go to school and talk to Kamau (his brother):

When Kamau came in the evening, Njoroge took him aside. 'Kamau, I shall go to school.' 'School?' 'Yes.' 'Who said so? Father?' 'No. It was our mother. Has our elder mother told you the same thing?" No, brother. You know I am being trained as a carpenter. I cannot drop the apprenticeship. But I am glad you're going to school.' (Thiong'o, 1964, P. 4)

The quotation above shows that Njoroge's mimicry in education appears when Njoroge wants to go to school. even though his own family, including Kamau, is not interested in education, instead he wants to become a carpenter. This shows that Njoroge undergoes mimicry in education because his siblings did not go to school showing that the level of awareness of school at that time was low, but Njoroge had a different view of the school, with the quote above indicating that Njoroge wants to achieve his education. The following quotation shows the mimicry of the main character in education.

On Monday, Njoroge went to school. He did not quite know where it was. He had never gone there, though he knew the direction to it. Mwihaki took him and showed him the way. Mwihaki was a young girl. Njoroge had always admired her. (Thiong'o, 1964, P. 15)

The quotation above explains that mimicry of Njoroge appears when Njoroge takes the school. This illustrates how important this story is because it highlights Njoroge who is diligent and persistent in his education as evidenced by his going to school regularly so it shows that Njoroge imitated the education given by the colonialists voluntarily because of his own will.

It was to her the greatest reward she would get from her motherhood if she one day found her son writing letters, doing arithmetic, and speaking English. She tried to imagine what the Howlands woman must have felt to have a daughter and a son in school. She wanted to be the same. Or be like Juliana. (Thiong'o, 1964, P. 18)

This quotation explains Ms. Njoroge's pride and considers Njoroge the most incredible gift for her and her family. As a mother, she is very proud when her son, Njoroge, can write letters, study arithmetic, and speak English. Thus, she feels that his son (Njoroge) has the same values as white people because Njoroge

does mimic the colonialists. Njoroge experiences lessons at school through learning arithmetic, speaking English and writing. Njoroge's habit of going to school is explained in the following quotation.

The land belonging to Mr Howlands was adjacent to one of the smaller, narrow ridges that could be seen on the right. That was where Ngotho, Njoroge's father, worked. Njoroge always passed near there on his way to school. (Thiong'o, 1964, P. 22)

The quotation above means that when Njoroge mimics in term of education like colonialist when he attends school. It shows Njoroge goes to school by passing that road. The following quotation explains how Njoroge does the learning in his school by read a symbol in a white board's class.

When the teacher had come in he made a strange mark on the board. 'A'. This was meaningless to Njoroge and others. Teacher Say Ah. Class Aaaaa. Teacher Again. Class Aaaaa. One felt the corrugated iron roof would crack. (Thiong'o, 1964, P. 37)

The quotation above shows Njoroge's condition when he attends a class where a Christian teacher teaches him. It is shown that the teacher teaches by marking 'aaa' on a blackboard, and the teacher asks the whole class to read the symbol, including Njoroge. It is the way of Njoroge's mimicry education towards colonialists when Njoroge studied in class on his own. Njoroge's way of mimicry education like the colonialists is reflected in ho. He is perfect at reading, and it explains in the following quotation.

At school Njoroge proved good at reading. He always remembered his first lesson. The teacher had stood in front. He was a short man with a small moustache that he was fond of touching and fondling. They called him Isaka. This was his Christian name, a corruption of Isaac. (Thiong'o, 1964, P. 37)

The quotation above explains how Njoroge goes to school and proves that Njoroge is excellent at reading. It shows how he remembers his first lessons at school. Then in the quotation, it is also explained how the teacher who taught Njoroge is named Isaac. His physical appearance is that he has a mustache. Then the following quotation explains how Njoroge loves school so much that when he does that, it can make his heart beat fast because he is so excited.

The children laughed. It was so funny the way he said this. He made yet another mark on the board. Njoroge's heart beat fast. To know that he was actually learning! He would have a lot to tell his mother. (Thiong'o, 1964, P. 38)

A further situation above describes how Njoroge's classmates laugh when Njoroge speaks English. When the teacher writes on the blackboard with a sign for a lesson, Njoroge is very enthusiastic because he knows that at this time, he is studying and going to school. Because his experiences at school excited him so much, he wanted to tell his mother about it. This quotation explains that Njoroge imitates the colonialists by how he loves going to school to make his heart beat fast. In the following quotation, in terms of education, Njoroge imitated the colonialist in education. He likes reading, and he even wants to teach his siblings.

Njoroge loved these reading practices, especially the part of blabbering and laughing and shouting as one liked. At first when he reached home, he had tried to teach Kamau. But Kamau resented this, and Njoroge had to give up the idea. (Thiong'o, 1964, P. 39)

The situation above explains how Njoroge learns when he is at school, and he likes to read. At home, he wants to teach Kamau how to read something, but Kamau turns down Njoroge's offer. Here it is shown how Njoroge imitates the colonialists by attending school and liking reading lessons, and he wants to teach

his siblings at home. The other quotation shows Njoroge mimicry education when he mimics learn the subject of colonialist language.

'You'll learn English before me.' 'Why?' 'You're a class ahead of me.' She considered this for a few minutes. Then she suddenly brightened up and said, 'I'll be teaching you...' Njoroge did not like this. But he did not say so. (Thiong'o, 1964, P. 42)

This excerpt above describes the conversation between Mwihaki and Njoroge. Mwihaki says that she would study English before Njoroge. Then Mwihaki tells Njoroge what if she would teach English. However, Njoroge does not like what Mwihaki says because Njoroge sees Mwihaki as superior, but Njoroge does not say that he does not like what she is saying. It shows that Njoroge's way of mimicry in education is when Njoroge wants to learn the English language at a higher level than before, and he is learning the colonialist's language.

At the beginning of next year he was promoted to the third class. It was called Standard I, for the other two were just preparatory — beginners' classes. The second beginners' class was found unnecessary for him. Standard I was the class that Mwihaki too would attend. Njoroge had caught up with her. He was glad. Before the school opened for the new year, Njoroge went to a forest with Kamau. (Thiong'o, 1964, P. 42)

The situation above explains how Njoroge's process at school. At the beginning of next year, it describes that Njoroge would be moving up a class, and that shows an extraordinary thing because he managed to move up and continue to a higher level. Standard I is the third class, and it is the class that Mwihaki is there.

Njoroge is pleased because he caught up with her academically, and after that, before the school opens, Njoroge and Kamau go to a forest. It shows that Njoroge imitates the the colonialist when he amazingly goes to school to go to the next stage. It is an achievement for him that he feels pleased, even though, on the other

hand, this action is a mimicry action from the colonized people. Njoroge's habit of going to school is explained in the following quotation.

Njoroge thought that he would like to learn like Jomo and eventually cross the sea to the land of the white man. Mwihaki's brother was to go there soon. In the evening, Ngotho glanced up at Njoroge. 'When will you start school?' 'On Monday.' 'Aaaaa,' Ngotho sighed. (Thiong'o, 1964, P. 43)

The following situation explains that Njoroge wants to study like white people (Colonizers), so he is willing even if he leaves his country, Kenya, for an education. When Njoroge's father asks him when he will go to school, Njoroge replies that he will go to school on Monday. Njoroge's mimicry lies in his habit like a colonialist of going to school. Njoroge's mimicry education can be seen in the following quotation, how he speaks English and learns it, even though this language is the language of the people who colonized his country.

Teacher What are you doing? Njoroge (thinly) You are standing up. Teacher (slightly cross) What are you doing? Njoroge (clears his throat, voice thinner still) You are standing up. Teacher No, no! (to the class) Come on. What are you, you doing? Njoroge was very confused. Hands were raised up all around him. He felt more and more foolish so that in the end he gave up the very attempt to answer. (Thiong'o, 1964, P. 50)

This situation explains how Njoroge is when he attends class. When the teacher speaks to Njoroge in English, Njoroge looks confused to answer because, in this case, Njoroge is learning English. It shows that Njoroge mimicry in education by learning to speak English language like the colonialist did. The teacher repeatedly asks Njoroge, and Njoroge also answers using English, but Njoroge is wrong in answering the teacher's question. It illustrates how Njoroge mimicry on education

like a colonialist because, in this context, Kenya was colonized by the British, and instead, Njoroge learns English and even speaks using the colonizer's language.

She was quite clever and held her own even among boys. And now that Njoroge was in her class she could ask him questions about classwork. It was in Standard IV that they began to learn English. Lucia, Mwihaki's sister, taught them. They all sat expectantly at their desk with eyes on the board. A knowledge of English was the criterion of a man's learning. (Thiong'o, 1964, P. 50)

The quotation above describes how Mwihaki and Njoroge attend a class taught by Lucia, Mwihaki's sister. Mwihaki asks Njoroge about assignments, and they (Mwihaki and Njoroge) study English in Standard Grade IV. They sit in class with great hope, and their eyes fall on the blackboard. For Njoroge, knowledge of English is a male learning criterion. Here, Njoroge's mimicry in education is when he goes up and is in the class learning English because the colonizers use that language in Kenya. After that, Njoroge attends English class. He stood up. Learning English was all right, but not when he stood up for all eyes to watch and maybe make faces at him. (Thiong'o, 1964, P. 50). This quotation describes Njoroge attending an English class. He practices using English in class. When he stands up during the lesson because he wants to practice English lessons, all the students in the class pay attention to Njoroge. It shows how Njoroge goes to school, learns English, and practices using it. "When a teacher came into the class, he greeted them in English. Teacher Good morning, children. class (standing up, singing the answer) Good morning, Sir". (Thiong'o, 1964, P. 52). This situation explains when Njoroge attends an English class, and the teacher teaches using English in class and greets the class using English by using a tone or singing. Here Njoroge mimicry like a colonialist when Njoroge learns English taught by his

teacher by greeting his teacher. The following quotation explains how Njoroge does mimicry on education and he hopes to graduate in academics.

It was at the beginning of the new year. The room was packed, for the whole class had come to know whether they had passed or not. Njoroge sat in a corner, silent. Mwihaki too was there. She was growing into quite a big girl; certainly she was not the same person who five years back had taken Njoroge to school. The two had shared each other's hopes and fears, and he felt akin to her. (Thiong'o, 1964, P. 62)

This quotation above explains how Njoroge and Mwihaki are at the end of their education. Njoroge realizes that Mwihaki also looks different from five years earlier because they are both more mature now. Here a similar thing is a reflection of the Njoroge's mimicry going to school and waiting for graduation from his school.

But all this was a hard period for Njoroge. New huts meant more money being spent and Ngotho had lost his job in the settled area. Fees had risen for those who went to Standard V in the new school. Besides, there was the building fund to be paid. The new school would soon be built with stone. Njoroge had no money. (Thiong'o, 1964, P. 69).

The situation above explains how Njoroge is facing a situation where his father (Ngotho) has just lost his job. Meanwhile, Njoroge is required to be able to continue his education, but his education costs are increasing. Njoroge has to pay construction funds for the school because the school wants to be built using stone, and Njoroge does not have the money either. It reflects Njoroge's mimicry on education because those currently studying can go up to standard class V, which is a fantastic way that Njoroge has achieved in terms of education.

Njoroge left school. He had now been in this new school for two years. In spite of difficulties at home he had managed to go on.

With equal good luck he would eventually get what he wanted. He went home thinking about Karanja's story. (Thiong'o, 1964, P. 76).

The following situation above describes Njoroge being able to return to school and continue his education. The mimicry in education contained in the quotation above is when it explains how he is already in a new school where he can continue his education through his hard work, regardless of Njoroge's problems at home, so he will get what he wants. The following quotation explains how Njoroge progress on his school.

'Oh, I'm sorry. How is it with you?' 'It's well, brother. How is school?' Boro had always shown a marked interest in Njoroge's progress at school. 'It's all well. How's Nairobi? I hope you left Kori in peace.' 'O, dear child, we hope he's well!' It was his father who answered him. (Thiong'o, 1964, P. 78)

The following quotation above shows when Njoroge and his siblings and family talk. First, his brother, Boro, asks how his younger brother Njoroge is doing at school, and Njoroge says that Njoroge is doing well at school. It shows the context of mimicry of education carried out by Njoroge through Boro by asking how Njoroge's school is. The following situation explains how Njoroge's mimicry toward education.

One day Njoroge went to school early. He knew that something had happened to Ngotho, who no longer looked anybody straight in the face; not even his wives. Njoroge was sure that if a child hit Ngotho, he would probably submit. He was no longer the man whose ability to keep home together had resounded from ridge to ridge. But Njoroge still believed in him and felt secure when Ngotho was near. (Thiong'o, 1964, P. 92)

The quotation above describes how Njoroge's family situation gets into trouble. In this quotation, Njoroge's mimicry can be seen when Njoroge chooses to go to school earlier than usual. The following situation illustrates how the Njoroge school building has a church, reflecting a sense of colonialism there.

When Njoroge reached school, he found the other boys in a state of excitement. A small crowd of boys had gathered around the wall of the church. They were reading a letter to the headmaster, fixed to the wall. Every boy who came rushed there shouting and then would come out of the crowd quiet with a changed expression. (Thiong'o, 1964, P. 93)

The situation above illustrates how Njoroge is at school. He sees some boys at the side of the church. They are reading the letter to the headmaster pinned to the school wall. This situation explains how the school has a Christian religious background. It can be seen that there is a church and Njoroge's mimicry when he arrives at school to study. In the following quotation, Njoroge does mimic the colonizers' by wanting to make his education go to the next level.

Njoroge still had a father, a brother, and two mothers, and so he clung to his vision of boyhood. With only a year to go before his examination for entrance to a secondary school, he worked hard at his books and his lessons. (Thiong'o, 1964, P. 96).

One form of mimicry from Njoroge appears in the quotation above. It says that Njoroge still has a father, brother, and mother. Before the school entrance exams, Njoroge worked hard with his books and studies so he could enter high school. It shows Njoroge's mimicry in education. That is, he can go to school according to what he wants. It is proven that he can continue his education by working hard.

How's school?' Jacobo asked, after he and his homeguards had found seats. Juliana had gone to the kitchen. Jacobo looked tired. He was not the proud farmer of old. 'Tis all right.' 'In which class are you now?' 'Standard VIII. I'm doing KAPE this year.' 'Then you'll go to high school?' 'Yes, if I pass.' (Thiong'o, 1964, P. 104)

The quotation above describes Jacobo asking about the progress of Njoroge's school. After that, it is explained how the situation is with Jacobo and Njoroge when Jacobo asks about his school and whether Njoroge would continue his high school, then Njoroge answers yes if he graduates. Njoroge's mimicry can be seen when he attends school and plans to continue to a higher level. Njoroge's mimicry on education lies in how he is delighted because he can continue his education up to high school.

'Njoroge is going to high school.' 'High school!' 'Yes. He has gone through KAPE.' Ngotho was pleased. Moreover, Nyokabi and Njeri were full of joy at the news. For the first time for many years something like a glimmer of light shone in Ngotho's eyes. He could even be seen making an effort to walk upright. Here at last was a son who might be a credit to the family. (Thiong'o, 1964, P. 118)

The following excerpt explains how the happiness felt by the Njoroge family is due to Njoroge's achievements in reaching high school. Happiness is very clearly described, like Ngoto, whose eyes finally shine with joy, as well as all members of the Njoroge family. Here Njoroge's Mimicry education like a colonialist can be seen when he has gone to the next level of education, namely High School.

The first class was English. Njoroge loved English literature. 'Why, you look happy today,' a boy teased him. 'But I'm always happy,' he said. 'Not when we're doing maths,' another boy put in. They laughed. Njoroge's laughter rang in the class. The first boy who had spoken said, 'See, see how he's laughing. He is happy because this is an English class.' (Thiong'o, 1964, P. 128).

The next situation describes Njoroge when he attends a class with his classmates, namely an English class. It explains how Njoroge likes English, especially literature. When a friend of Njoroge asks him why he looks so happy, Njoroge only answers that he is happy every day, but Njoroge's friends know that Njoroge

is unhappy during math class. Then Njoroge could only laugh in response, meaning he agreed with what his friend said. He is pleased with the English class. It shows how the mimicry education appears in Njoroge that when he is studying, he likes English lessons which is the language used by the colonialists.

Ngotho rambled on. All the time his eyes were fixed on Njoroge. 'I am glad you are acquiring learning. Get all of it. They dare not touch you. Yet I wish all my sons were here...I meant, ha, ha, ha! to do something. Ha! What happened? Who's knocking at the door? I know. It's Mr Howlands. He wants to get at my heart...' (Thiong'o, 1964, P. 139).

The following situation explains the conversation between Ngotho and Njoroge. Ngotho talks and chatters about his feelings and says he is delighted with Njoroge for getting all the lessons at his school. It shows how Njoroge as the main character mimics education like a colonialist by acquiring learning. With the lessons he takes at his school, Ngotho says that no white people (colonizers) could touch you, in the sense that you could not disturb Njoroge because he has the same high knowledge as the colonists. It shows the mimicry in the education of Njoroge through Ngotho's words. The colonialists cannot look down upon him because he has the same provisions as the colonists.

From the results of the discussion above, it can be concluded that Njoroge as the main character imitates much of what the colonialists did to him for his education. Njoroge imitated the colonialists in education when Njoroge started his schooling. Njoroge imitated the colonialists by how he was taught at school by his teacher to learn arithmetic, write letters, and even speak English which is the language of the colonizers (English). On the other hand, this novel describes the situation when Njoroge learned English by writing and speaking when he

practiced in class with his teacher. Thus Njoroge carried out mimicry in his education with sincerity because he considered education to be very important when he was in the education system provided by the colonialists.

4.1.3 The Main Character Mimicry in Religion

The main character mimics the colonialist in his belief which is called Christianity, even though the Njoroge family is not a Christian. Njoroge being a devout Christian and a good follower of religion is explained in the following quotation.

But he had once been in the kitchen. The kitchen was a separate building, a round, mud-walled, grass-thatched hut that was used for all the cooling. It was also where the servants slept. He had been to that kitchen on Christmas Day when many children who usually worked for Jacobo were invited for a party by Juliana. (Thiong'o, 1964, P. 21)

The following situation above describes the condition of the church kitchen, which is made for services or parties. Describes how the condition of the church kitchen, such as the walls and roof. Njoroge's mimicry in religion appears when he believes in the colonialist religion. He does an act carried out by the colonialist like he has been to the kitchen on Christmas Day. This quotation explains how the main character becomes a servant when there is a Christmas event at the church. This shows Njoroge's mimicry of colonial beliefs by showing Njoroge as a devout servant of God. On the other quotation shows, how Njoroge imitated the colonial religion by praying.

When Njoroge went to bed, he prayed that the strike be a success. He hoped it would come soon. If his father had much money, he could buy a lorry like that one of Jacobo. He slept and dreamed of the happy moment of wealth and pleasure after the strike. (Thiong'o, 1964, P. 59)

The quotation above describes how Njoroge wants to rest and hopes for a brighter future as he gains wealth. On the other hand, he mimics what the colonialists did by praying to his God before resting, namely Jesus, in which Njoroge mimics the religion that the colonialists have taught. In terms of beliefs, Njoroge also prays to his God and saying the name of his God, which is explained in the following quotation.

In his bed, he knelt down and prayed. 'God forgive me, for I am wicked. Perhaps it is me who has brought uncleanliness into our home. Forgive me my sins. Help my father and mother. O, God of Abraham, Isaac, and Jacob, help Thy children. Forgive us all. Amen. (Thiong'o, 1964, P. 61)

The situation above explains that Njoroge is kneeling on his bed and praying to his God to help relieve his family. He considers that he has a great sin and a fault, so Njoroge thinks he might be given trouble because of most of his sins. This shows how Njoroge performs mimicry towards the colonialists so that he mentions God and the names of the prophets in Christianity or the religion of the colonialists.

'Lord, do you think the strike will be a success?' He wanted an assurance. He wanted a foretaste of the future before it came. In the Old Testament, God spoke to His people. Surely He could do the same thing now. So Njoroge listened, seriously and quietly. He was still listening when he fell asleep. (Thiong'o, 1964, P. 61).

The following quotation explains how Njoroge, as the main character performs a mimicry with his religion, Christianity, which is the religion of the colonialists. He prays and mentions his god, along with how he knows about the old -testament in Christianity. In this quotation, Njoroge prays and hopes that the strike will succeed.

he following quotation explains how Njoroge wants to continue his studies, but there are obstacles, but he prays to his God daily.

The new school would soon be built with stone. Njoroge had no money. Mwihaki had gone to a boarding school for girls far away. She would go on with learning, but he, Njoroge, would stop. This hurt him. Day by day, he prayed. What would he do to realise his vision? On the Monday of the third week, he was sent home. On the way he cried. (Thiong'o, 1964, P. 69)

The quotation above explains how Njoroge does not have enough money to continue his education when a new school is about to be built. The new school made Njoroge very sad because, for Njoroge, education is essential for his future, his family, and even his country. It also explains that Mwihaki returns to the hostel, and she can continue his education. After that, Njoroge knows that he cannot continue his education because of cost and can only cry. Here the imitation of colonialist when he prays to his God daily.

"God heard his prayers. Kamau's wages had been raised to thirty shillings.

This he gave to Njoroge. The rest was made up by Kori. Njoroge was glad. He would go on with learning". (Thiong'o, 1964, P. 69). The following situation is about the prayer that Njoroge says regarding his dream of being able to continue studying to be heard by God. Njoroge is pleased because Njoroge's salary is getting increased so that he is able to continue his education, and he is pleased to continue studying hard. Furthermore, it is still about Njoroge, who does mimicry of the colonialists in their belief that he uses the Bible to save his life.

Teacher Isaka and the others were nearer. They were still absorbed in their talk of salvation. The cattle path widened and wound through the dense wood. Suddenly, Njoroge heard a voice. 'Stop!' Both stopped. Fright gripped them. For there, standing in front of them, was a white military officer. 'Mikono juu.' They put up their

hands so that their Bibles and hymnbooks were in the air as if they were displaying the word of God for all to see. (Thiong'o, 1964, P. 104)

The situation above describes Njoroge and Mucatha, who are walking through the farm's path when he hears a voice saying stop. Finally, Njoroge, when he hears the sound, stops walking. Then there is a white military officer standing in front of them. Then they raise their hands so that the Bible seems to be displayed as everyone sees God's word. It shows that Njoroge mimics the of colonizers in belief because he uses the Bible.

Njoroge, do you think all this was actually prophesied by Isaiah and all the other prophets?' 'It is in the Bible.' 'Because I was thinking that if Jesus knew, really knew, about this thing in our country, He could have stopped it. Don't you think so?' Njoroge believed in the righteousness of God. Therefore he thought all this would work out well in the end. And he felt a bit awed to imagine that God may have chosen him to be the instrument of His Divine Service. So he just said, 'God works in a mysterious way. (Thiong'o, 1964, P. 106)

This situation above explains how Njoroge mimicry in religion by what the colonialists believe or do, especially regarding beliefs. First, Njoroge firmly believes that God's truth is absolute and that the Bible can stop the current chaos. Second, in the quotation above, Njoroge believes that he is a tool for God and becomes his servant because he believes that God works in mysterious ways. Furthermore, it is still about Njoroge, who does mimicry of the colonialists in their belief that he uses the Bible to save his life.

He would always be grateful to his mother, who had first sent him to school, and to Mwihaki. Yet what if he failed? That would be the end of all. What was a future without education? However, he trusted to God to carry him through. (Thiong'o, 1964, P. 113).

The quotation above describes Njoroge's wanting to always thank his mother for sending him to school and Mwihaki. He thinks that if he fails his studies, it will be the end of everything. At that point, it portrays Njoroge thinks education is crucial to determine a better future. On the other hand, he believes that he is under the direction of his god, so he has nothing to worry about. It shows the main character mimicry when he thinks the way to improve the future is through education, and he believes that God will always be with him like the colonialist do that they depend on their God.

The women were first interrogated. They were then allowed to continue their journey. It was then that Njoroge looked around and saw that they were surrounded by many soldiers who lay hidden in the bush, with machine guns menacingly pointed to the road. Njoroge clutched the Bible more firmly. (Thiong'o, 1964, P. 114).

The following mimicry of religion appears in the situation above. The quotation describes women being interrogated by soldiers. They are then allowed to continue their journey because there is nothing suspicious. At this moment, Njoroge looks around, and they are surrounded by many soldiers hiding in the bushes. Finally, after this happened, Njoroge gripped the Bible tighter because he felt that was all he could do for now. It shows how Njoroge, who is in a difficult situation, surrenders to his belief, namely Christianity. On the other hand, what Njoroge believes in is the religion of his colonizers.

The women were first interrogated. They were then allowed to Njoroge was happy. His first impulse when he learnt that he had passed was to kneel down and thank God for all He had done for him. 'Give me more and more learning and make me the instrument of Thy light and peace.' To go to secondary school, the big mission school at Siriana, was no small achievement. (Thiong'o, 1964, P. 118).

The quotation above describes Njoroge's happiness because he can graduate from school and kneel to thank his god. He thanks god for doing everything for him, and he says to his god, 'give me a lesson and make me an instrument of your light.' Then, he goes to Siriana, which is no small feat for Njoroge as a Kenyan. It shows the mimicry of Njoroge in value when he f is grateful for the blessing by kneeling before God until Njoroge says that he wants to be an instrument of light for God. It shows that Njoroge is a Kenyan who is pious and devoted to his god even though his religion is the religion of the colonialists.

"Surely this darkness and terror will not go on forever. Surely there will be a sunny day, a warm sweet day after all this tribulation, when we can breathe the warmth and purity of God..." (Thiong'o, 1964, P. 121).

The situation above explains that Njoroge is a devout Christian. As a believer in Christ, Njoroge sees that the misery in his country will be overcome and believes that there will be warmth and purity from God. It explains how Njoroge believes in God, who can bring a better future. On the other hand, the mimicry in religion shown by Njoroge is his belief in God, which is the belief of the colonizers.

The school itself was an abode of peace in a turbulent country. Here it was possible to meet with God, not only in the cool shelter of the chapel, where he spent many hours, but also in the quietness of the library. For the first time he felt he would escape the watchful eyes of misery and hardship that had for a long time stared at him in his home. (Thiong'o, 1964, P. 123).

The situation above illustrates Njoroge's mimicry by thinking about how to find peace in a country in turmoil through schools, chapels, and libraries. It indicates that Njoroge mimics what the colonialists do, such he went to the Christian

buildings, namely chapels. He feels for the first time released from the misery and hardships that had long plagued his country and home.

It was a cold Monday morning. Njoroge had gone through the first two terms and now was in his third. It would soon end. He woke up as usual, said his prayers and prepared himself for the morning parade. It was such a pleasant morning in spite of the cold. After the roll call he went to the chapel for a communion with God and then to the dining hall for breakfast; that was always the daily routine. He ate his breakfast quickly for he had not yet finished the preparation for the previous night. (Thiong'o, 1964, P. 128).

In the quotation above, the following mimicry in religion contains Njoroge's way of imitating the colonizers' religion, namely Christianity. It shows how Njoroge prayed to his god every time he woke to prepare himself. Then another way Njoroge imitated him was when he went to the chapel, where he fellowship with God, and then went to the dining room to have breakfast. This quotation describes how Njoroge's habits are in carrying out routines.

It was a cold Monday morning. Njoroge had gone through the first two terms and now was in his third. It would soon end. He woke up as usual, said his prayers and prepared himself for the morning parade. It was such a pleasant morning in spite of the cold. After the roll call he went to the chapel for a communion with God and then to the dining hall for breakfast; that was always the daily routine. He ate his breakfast quickly for he had not yet finished the preparation for the previous night. (Thiong'o, 1964, P. 128).

In the quotation above, the following mimicry in religion contains Njoroge's way of imitating the colonizers' religion, namely Christianity. It shows how Njoroge prayed to his god every time he woke to prepare himself. Then another way Njoroge imitated him was when he went to the chapel, where he fellowship with God, and then went to the dining room to have breakfast. This quotation describes how Njoroge's habits are in carrying out routines.

From the results of the explanation above, it can be concluded that Njoroge is a devout Christian because he is described as a person who really believes in the greatness and warmth given by his religion. This shows that Njoroge practiced mimicry in religion because he imitated the religion of the colonialists, namely Christianity. It was stated that Njoroge had hopes, prayers, and the ways in which Njoroge worshiped his god, although on the other hand what Njoroge did was the same as what his colonizers did. Njoroge upheld his beliefs regarding education, precisely the same as those of the colonialists in Christianity. He believes that the warmth and purity of God existed. As a believer in Christ, Njoroge sees that the misery in his country will be overcome and believes that there will be warmth and purity from God. It explains how Njoroge believes in God, who can bring a better future.

4.1.4 The Main Character Mimicry Value of Colonialist

The colonial influence carried out by the British in the novel has a direct impact on individuals, especially Njoroge as the main character through the mindset, thoughts, and values that Njoroge applies by imitating colonial values. As found in the novel, Njoroge imitates abstract things in the form of values towards colonialists in the following quotations

'The vision of his childhood again opened before him. For a time, he contemplated the vision. He lived in it alone. It was just there, for himself, a bright future... Aloud he said, 'I like school.' He said this quietly. His mother understood him. 'All right. You'll begin on Monday. As soon as your father gets his pay we'll go to the shops. I'll buy you a shirt and a pair of shorts'. (Thiong'o, 1964, P. 3)

The situation above describes Njoroge sees school as his life goal and thinks that his vision is here so that he can change his future brighter than other Kenyan children who do not go to school. It is uncommonly contrasted with many Kenyan children who still live in traditional ways of life of natives who do not go to school like Njoroge, who is under the influence of British colonialism. He goes to school like what children in Britain do. So he loudly says that he likes school.

Everything will be all right. Get the education, I'll get carpentry. Then we shall, in the future, be able to have a new and better home for the whole family.' 'Yes,' Njoroge said thoughtfully. 'That's what I want. And you know, I think Jacobo is as rich as Mr Howlands because he got education. And that's why each takes his children to school because of course they have learnt the value of it.' (Thiong'o, 1964, P. 4-5).

The first mimicry of main character in value is illustrated through the quotation above when Njoroge views education as an essential value that can improve and make his future better than not having an education. The following quotation also illustrates how Njoroge's perspective wants to go to school. After all, he knows the value of education because he sees how Mr. Howlands, as a landowner, sent his children to school.

'Well, you see, I was thinking that if both of us could learn and become like John, the big son of Jacobo, it would be a good thing. People say that because he has finished all the learning in Kenya, he will now go far away to...' 'England.' 'Or Burma.' 'England and Burma and Bombay and India are all the same places. You have to cross the sea before you can reach there.' (Thiong'o, 1964, P. 5).

The following situation explains Njoroge's conversation with Kamau about being a great person. Njoroge thinks if he could get an education, he would be able to become as great as Njoroge says he is. It shows Njoroge's mimicry value of colonialist because he considers the value of education very important even though what he is thinking about is the form of what the colonialists gave.

Ngotho was proud that his son would start learning. When anybody now asked him whether he had taken any of his sons to school, he would proudly say, 'Yes!' It made him feel almost equal to Jacobo. 'When is he beginning?' 'On Monday.' 'Does he like the idea?' 'He looked happy.' She was right. Njoroge's heart had felt like bursting with happiness and gratitude when he had known that he, like Mwihaki, the daughter of Jacobo, would start learning how to read and write. (Thiong'o, 1964, P. 13-14).

The quotation above shows how Ngotho (Njoroge's father) is very proud of Njoroge, who wants to start studying. Njoroge starts school on Monday. He looks delighted and grateful, knowing that he is like Mwihaki, the son of Jacobo, and would start reading and writing. It shows how Njoroge thinks that he can go to school for his future as a value for himself in the future so that his heart.

Mwihaki was a young girl. Njoroge had always admired her. Once some herd-boys had quarrelled with Mwihaki's brothers. They had thrown stones and one had struck her. Then the boys had run away followed by her brothers. She had been left alone crying. Njoroge, who had been watching the scene from a distance, had approached and felt like soothing the weeping child. Now she, the more experienced, was taking him to school. (Thiong'o, 1964, P. 15).

The following situation above is about how Njoroge could know and know Mwihaki, the daughter of Jacobo. Njoroge has always admired Mwihaki., once Njoroge learns that Mwihaki has been crying because he is accidentally hit by a stone thrown over his brother's fight, he approaches him. Now Mwihaki, who has experience in education, invites him to go to school. It shows how Njoroge imitates Mwihaki, who has thoughts like a colonialist who knows values related to education.

Jacobo owned the land on which Ngotho lived. Ngotho was a Muhoi. Njoroge had never come to understand how his father had become a Muhoi. Maybe a child did not know such matters. They were too deep for him. Jacobo had small boys and one big son and big daughter. The big daughter was a teacher. Her name was Lucia. Njoroge always thought Lucia a nice name. All his sisters had ugly names. Not like Lucia. (Thiong'o, 1964, P. 15).

The quotation above explains how Jacobo explained that he owns the land where Ngotho (Njoroge's father) works. Jacobo's daughter, Lucia, is a teacher at a school. Here, Njoroge admires the name of Jacobo's sister, Lucia, just like the

colonists' name. On the other hand, Njoroge does not like the names of his brothers, and he thinks that his brother's name is ugly. It shows the value of a Njoroge who sees that colonial people have better names than their brothers.

If Njoroge could now get all the white man's learning, would Ngotho even work for Howlands and especially as the wife was reputed to be a hard woman? Again, would they as a family continue living as Ahoi in another man's land, a man who clearly resented their stay. A lot of motives had indeed combined into one desire, the desire to have a son who had acquired all the learning that there was. (Thiong'o, 1964, P. 18-19).

The quotation above explains how Njoroge could get all the lessons of white people (colonizers) by how he was educated and wanted to attend school. It shows how Njoroge mimicry values the colonizers by going to school to get all the lessons of white people

Any man who had land was considered rich. If a man had plenty of money, many motor cars, but no land, he could never be counted as rich. A man who went with tattered clothes but had at least an acre of red earth was better off than the man with money. (Thiong'o, 1964, P. 20).

The quotation above shows how the colonialists influenced Njoroge's views and thoughts on wealth because he considers the system of land ownership to be more critical and considered rich than having lots of money but not owning land.

Because in this novel, the land is described as sacred by the beliefs of the local people.

Njoroge could not quite follow Kamau. But he pitied his brother and vowed that he himself would not become a carpenter. The only good thing was education. He tried to change the subject. 'Mother will tell us a story.' 'Oh, will she? (Thiong'o, 1964, P. 24)

The following situation explains how Njoroge's manner imitates the colonialists.

He does not want to be a carpenter like his brother. He sees there is a way to improve the future, and for Njoroge, the most important thing is education. One of

the following quotations explains how colonialism influenced Njoroge's thinking.

He sees youths able to touch women, which is the colonialists' influence.

Njoroge always longed for the day he would be a man, for then he would have the freedom to sit with big circumcised girls and touch them as he saw the young men do. But sometimes his brothers did not come. Home then was dull. But the mothers could tell stories. And Ngotho too, when he was in the mood. (Thiong'o, 1964, P. 25)

The following situation explains how Njoroge mimics the colonialist's values in how he yearns for a life like a white male from Great Britain who has the freedom to sit with big girls whom he can touch, like what he sees for colonial youths.

Afterward, he sees that the home situation is very dull for him.

Njoroge remembered the story Ngotho had told them. He could not tell Mwihaki of this. This was to be his own secret. 'All this land belongs to black people.' 'Y-e-e-s. I've heard Father say so. He says that if people had had education, the white man would not have taken all the land. I wonder why our old folk, the dead old folk, had no learning when the white man came?' 'There was nobody to teach them English'. (Thiong'o, 1964, P. 42)

The following quotation above shows how Njoroge imitates the value of the colonialists, who think education and learning are essential and could significantly impact a country. Njoroge in this situation sees that people who are educated and have broad insights cannot be controlled or colonized by other countries, with the lack of education and educated people in Kenya the country cannot develop its own country.

Njoroge thought that he would like to learn like Jomo and eventually cross the sea to the land of the white man. Mwihaki's brother was to go there soon. In the evening, Ngotho glanced up at Njoroge. 'When will you start school?' 'On Monday.' 'Aaaaa,' Ngotho sighed. (Thiong'o, 1964, P. 43)

The following situation explains that Njoroge mimics the value of colonialist to study like white people (Colonialist, so he is willing even if he leaves his country, Kenya, for an education. When Njoroge's father asks him when he will go to school, Njoroge replies that he will go to school on Monday. Njoroge's mimicry lies in his value like colonialist by thinking he wants to continue his education to the next stage so he wants to go to another country to take it because he thinks education is very important, this is in contrast to colonized people who don't think as far as Njoroge is about education, because Njoroge's way of thinking is influenced by the colonialists.

After a fruitless search for antelopes, he asked, 'Why don't you really start school?' 'You are always asking this.' Kamau laughed. But Njoroge remained serious. He always thought that schooling was the very best that a boy could have. It was the end of all living. And he wanted everyone to go to school. 'No!' Kamau continued, as he shook his head. (Thiong'o, 1964, P. 43)

The main character mimicry in value is illustrated through the quotation above when Njoroge thinks that education is essential in the way a person is. It can make the best thing for someone, especially boys. The quotation above describes how Njoroge says that school is significant. The following quotation shows a mimicry value of Njoroge when he increases a promising future for himself, his family, and even his village through education, even though what he does is a form of imitation of colonists.

Njoroge listened to his father. He instinctively knew that an indefinable demand was being made on him, even though he was so young. He knew that for him education would be the fulfilment of a wider and more significant vision – a vision that embraced the demand made on him, not only by his father, but also by his mother, his brothers, and even the village. He saw himself destined for

something big, and this made his heart glow. (Thiong'o, 1964, P. 44)

The following situation above is how Njoroge's feelings and thoughts bear the brunt after he mimics how the colonial people carried out their habits in terms of learning. Njoroge listens to his father, and he knows that it is the instinct that knows that Njoroge's requests to go to school cannot be determined. He is aware and understands that education is a comprehensive vision for building a better future. His heart is delighted and shining when he sees it destined for him. It shows a mimicry of value from Njoroge when he improves a better future for himself, his family, and even his village through education, even though, on the other hand, what he does is a form of imitation of colonial people.

He's like that because he has land...Boro has no land. He could not get employment. You know how bitter he is with Father because he says that it was through the stupidity of our fathers that the land had been taken. Do you think he could stay here? Boro is not of this place.' Njoroge pondered this and wished he had been in a position to right the situation. Perhaps education... (Thiong'o, 1964, P.45)

The quotation above shows how Njoroge thinks people who do not go through education like his father could lead to a lack of knowledge, so British colonialists take their land (Kenya). The main character mimicry in value when Njoroge says that to improve the situation, he wants to be in that position, and he thinks that studying and education can support a better future.

Education for him, as for many boys of his generation, held the key to the future. As he could not find companionship with Jacobo's children (except Mwihaki), for these belonged to the middle class that was rising and beginning to be conscious of itself as such, he turned to reading. He read anything that came his way (Thiong'o, 1964, P. 50).

The quotation above shows mimicry value when Njoroge thinks that the way to hold the key to a better future is through education, especially for boys. This situation also explains how Njoroge can only be friends with Mwihaki but not with the others, as they are upper middle class, and he turns to read with whatever literature comes his way.

A small bush hid the courtyard from immediate view. Behind him the land of Nganga, their new landlord, sloped gently, merging with some tall gum trees farther down. Njoroge was tired, for his new school was five miles away from home. And he had to do all that journey on foot. This was what education meant to thousands of boys and girls in all the land. (Thiong'o, 1964, P. 77).

A subsequent quotation still explains the main character mimicry value performed by Njoroge. The quotation above explains how the ground is sloping and merging with some of the tall Gum trees. Furthermore, Njoroge's mimicry lies in explaining how he thinks about how important education is, and he would do it in any way possible, including by walking far to school. On the other hand, he is fully aware that education is so important in life, therefore he describes that it is very important for someone to get an education. This shows how Njoroge's way of thinking was influenced by the colonialists.

Through all this, Njoroge was still sustained by his love for and belief in education and his own role when the time came. And the difficulties of home seemed to have sharpened this appetite. Only education could make something out of this wreckage. He became more faithful to his studies. He would one day use all his learning to fight the white man, for he would continue the work that his father had started. (Thiong'o, 1964, P. 92-93).

The following situation explains how Njoroge's thinking regarding education is a form of mimicry by the colonialists. This quotation explains how even in Njoroge's home situation, he also faces problems, but instead of retreating from

these ideals, Njoroge sharpens his will to continue his education. Njoroge's way of thinking was very visionary, assisted by the colonial influence on the importance of education. He does mimicry of the colonialist's thought that education is essential, but on the other hand, Njoroge even wants to fight against the colonialists themselves.

Njoroge had now a new feeling of pride and power, for at last his way seemed clear. The land needed him, and God had given him an opening so that he might come back and save his family and the whole country (Thiong'o, 1964, P. 119).

The quotation above shows how Njoroge mimics colonialist values because he is proud and feels he has new strength with what he has done, such as attending school, to improve his future. He considers God has given him a loophole and could return to save his family and country.

Njoroge still believed in the future. Hope of a better day was the only comfort he could give to a weeping child. He did not know that this faith in the future could be a form of escape from the reality of the present. (Thiong'o, 1964, P. 123).

The quotation above explains how Njoroge believes there is still hope for a better future, especially for those who attend school. It shows the main character mimicry value of colonialist because he considers school necessary for the future of himself, his family, and even his country.

Njoroge had always been a dreamer, a visionary who consoled himself faced by the difficulties of the moment by a look at a better day to come. Before he started school, he had once been lent to his distant uncle to help him in looking after cattle. The cattle had troubled him much. But instead of crying like other children, he had sat on a tree and wished he had been at school. (Thiong'o, 1964, P. 135).

The situation above shows that Njoroge imitated the value of the colonialists when he had a high vision for the future by seeing the good days to come. When

he is loaned to his uncle to take care of livestock, he only thinks about how he could go to school. It shows how Njoroge does imitation.

In conclusion, the main character (Njoroge) carries out mimicry in values towards the British colonialists in his life, including the following. Njoroge wants to be able to go to school no matter what because he realizes that the values he has when he wants to go to school and pursue higher education could support his life in the future. Many quotations above explain how Njoroge sees school as the most important thing for a man because, as he sees, Mr. Howland (a white person) also sees education as very important, so Njoroge also does well. He even wants to study in England, where the country is colonizers to his country.

4.2 The Main Character Hybridity

According to Homi Bhabha, cultural practices can be accepted and altered, and cultures can pass as positive, prosperous, dynamic, and oppressive (Bhabha, 1994). It means that the term hybridity refers to the mixing of colonial and colonized cultures in one location, and it also refers to traditional practices.

4.2.1 The Main Character Hybridity in Beliefs

Njoroge's hybridity as the main character is depicted in the quotations below.

He said this quietly. His mother understood him. 'All right. You'll begin on Monday. As soon as your father gets his pay we'll go to the shops. I'll buy you a shirt and a pair of shorts.' O, Mother, you are an angel of God, you are, you are. (Thiong'o, 1964, P. 4).

The quotation above shows how Njoroge does hybridity in the story. Only Njoroge is a Christian in his family and follows the colonial religion. Njoroge's hybridity appears when he is grateful because his mother buys him clothes, so Njoroge says that his mother is like an angel, even though, on the other hand,

what Njoroge says his belief contradicts the beliefs held by his family. Then, the following situation explains how Njoroge feels seeing his school. "The school looked strange. But fascinating. The church, huge and hollow, attracted him. It looked haunted". (Thiong'o, 1964, P. 16). Here, it shows how Njoroge admires a building, namely the Church, where a place is a place of worship for Christians. Hybridity appears when Njoroge admires the building, even though, on the other hand, the building is located on Gikuyu land or land that the Kenyan people consecrate. Likewise, the sanctity of land is explained in the following quotation.

He knew it was the House of God. But some boys shouted while they were in there. This too shocked him. He had been brought up to respect all holy places, like graveyards and the bush around fig trees. (Thiong'o, 1964, P. 16).

The quotation above illustrates how Njoroge knows that the Church building is a holy place, so everyone must respect it. Njoroge's hybridity shows that he knows the Church is a holy place for Christians (colonist beliefs), but several boys are screaming, and for Njoroge, this attitude is disrespectful to sanctity. As a Christian, like the white British men, he thinks that every aspect of Christianity, like the church, is holy that should be respected. However, on another side, as an African man with traditional beliefs, it is not easy for him to leave his old African belief. Hence, he mixes Christianity with the traditional Kenyan belief that the bush around the fig trees is also holy. Because Njoroge brings respect to all holy places like graves, bushes, and around the fig tree, this shows how land is essential. Apart from belief, Njoroge also does Hybridity in the next quotation

He went back to the hut and took off the school clothes. He put on the old piece of calico. This too had been part of the contract. It was necessary to preserve the clothes intact for as long as possible. (Thiong'o, 1964, P. 20).

The quotation above explains how Njoroge returns to the boarding school, removes his school clothes, and then puts on an old calico. It shows how hybridity appears to Njoroge because, on the other hand, he wears school clothes that are worn like colonists, but on the other hand, he still carries his own culture, such as calico cloth.

Yes, he would. He would be different. And he would help all his brothers. Before he went to sleep he prayed, 'Lord, let me get learning. I want to help my father and mothers. And Kamau and all my other brothers. I ask you all this through Jesus Christ, our Lord. Amen.' (Thiong'o, 1964, P. 49).

The quotation above describes how Njoroge wants to help his brothers and sisters and his mother and father by praying for them with Njoroge's belief in the way of Jesus Christ. It shows how Njoroge, who prays for his family, uses his beliefs, even though, on the other hand, his family adheres to different beliefs.

He clung to books and whatever the school had to offer. Njoroge was now fairly tall, black-haired, and brownskinned, with clear large eyes. His features were clear and well defined – but perhaps too set for a boy of his age. (Thiong'o, 1964, P. 54).

The quotation above explains how Njoroge's physical appearance as he grows up is entirely unavoidable, that he is a native of Kenya. However, he clung to all the books taught by the colonialists. It shows Njoroge's hybridity to what he is studying while his performance still explains how he is a colonized person as a native of Kenya. The following quotation explains hybridity to trust and belief in Njoroge.

Njoroge came to place faith in the Bible and with his vision of an educated life in the future was blended a belief in the righteousness

of God. Equity and justice were there in the world. If you did well and remained faithful to your God, the Kingdom of Heaven would be yours. A good man would get a reward from God; a bad man would harvest bad fruits. The tribal stories told to him by his mother had strengthened this belief in the virtue of toil and perseverance. (Thiong'o, 1964, P. 55).

The quotation above illustrates the hybridity of the novel's main character (Njoroge) in his belief. Njoroge is a devout Christian and places the Bible as his belief in his vision. He thinks that kindness will be rewarded with kindness and vice versa, and he believes in his god, Jesus Christ. On the other hand, he was also known to the Kenyan people as a kid. Njoroge's mother told old stories about his tribe, strengthening his belief in hard work and perseverance. The result is that Njoroge mixes Christian religious ideas with his tribe's old stories about hard work.

The last quotation also illustrates the hybridity portrayed by the main character in the novel n his belief.

He felt as he had felt when the old preacher talked about sin. If Gikuyu people had sinned, then he might be sent to them by God. He remembered Samuel and many other prophets. But he said, 'Is it possible for a whole nation to sin?' 'One man sins, God punishes all. (Thiong'o, 1964, P. 107).

The quotation above illustrates how Njoroge is very pious towards his belief,
Christianity. He has heard a sermon from a priest about sin. Hybridity is shown by
Njoroge when he asks himself whether the Gikuyu people have so many sins that
God punishes them. Njoroge mixes belief in a Gikuyu belief with his belief.

Njoroge not only does mimicry but on the other hand, he also does hybridity in *Weep Not, Child* novel. First, he is a devout Christian, even though he is raised from a young age by the religion of his ancestors. However, he has become

someone devoted to his religion with full belief, even though his religion is the religion of the colonialists. He admires the church buildings, even though on the other side of the land in the church was sacred land that belonged to Gikuyu. On the other hand, As a Christian, he thinks that every aspect of Christianity, like the church, is holy that should be respected. However, on another side, he mixes Christianity with the traditional Kenyan belief that the bush around the fig trees is also holy. On the other hand, when he was a kid, his mother often told him stories about the tremendous and hard-working tribes of Kenya. He combined them with what he reads in the Bible so that it is inevitable that Njoroge does not only mimicry but also hybridity.

4.3 Positive Impacts of Cultural Colonialism Towards the Main Character

After the researcher knows the impacts of cultural colonialism on the main character, the researcher explains how colonialism positively impacts this story.

4.3.1 Fashion and Clothing

The influence of colonialists had an impact on the field of fashion and clothing, and it shows in the following quotation:

"And here I am with nothing but a piece of calico on my body, and soon I shall have a shirt and shorts for the first time." (Thiong'o, 1964, P.4). This quotation explains the situation of the Kenyan people. In general, colonized people spend more of their daily lives wearing clothes they have known for a long time, one of which is Calcio. In this quotation, the positive impact of cultural colonization lies in how white colonialists have influenced the world of fashion and clothes, for example, school clothes. On the other hand, the following

quotation is also proof of the positive colonial influence on school clothing. ''He went into the hut, threw down his slate, and then rushed out. 'Njoroge! Njoroge!' He came back. 'Don't you take off your school clothes?"(Thiong'o, 1964, P. 20). This quotation explains how a school has its uniform. It could lead to progress in Kenya in clothing development.

4.3.2 More Educated

In addition to the positive influence of colonialists in clothing and fashion, they also brought reforms to the education which makes the main character more educated, and the following are excerpts.

"I think Jacobo is as rich as Mr Howlands because he got education. And that's why each takes his children to school because of course they have learnt the value of it". (Thiong'o, 1964, P.4-5). This quotation explains how readers have been introduced to how Kenya has schools at the beginning of the story. At the beginning of the story Mr. Howlands, a white person, sends his children to school because he knows the value of school. The positive influence of cultural colonization here is a new system and influence, namely education, which can make people gain insights.

Njoroge wondered what changes he would find at home when the end of the year came. Did he really want to go home? If he went, misery would gnaw at his peace of mind. He did not want to go back. He thought it would be a more worthwhile homecoming if he stayed here till he had equipped himself with learning. (Thiong'o, 1964, P. 127).

The situation in the quotation above sheds light on Njoroge's thinking, with him wondering what changes he will find later this year. He thinks again after that, thinking about how if he leaves the house. It is something that would cloud his

mind and make him restless. Ultimately, he thinks t it would be a worthwhile return if he stays here while preparing and equipping himself with studies. It shows of Njoroge's how he wants to make his return home valuable and useful for his family, friends, and even his village by studying.

As a result, colonialism in Kenya by British colonialists as white also positively impacts trough the main character in the novel. First, the positive effect of cultural colonialism in the novel is how they bring renewal to the field of fashion and clothes, especially school uniforms. The second is how the white colonialists bring improvement and development to the main character to be more educated person.

4.4 The negative impacts of cultural colonialism

Cultural colonialism carried out by colonialists from England in the novel does not only have a positive impact on colonized people, but they also have serious wounds and many negative impacts arising from it to the main character, one example of which is shown in the following quotation.

"Then came the white man as had long been prophesied by Mugo wa Kibiro, that Gikuyu seer of old. He came from the country of ridges, far away from here. Mugo had told the people of the coming of the white man. He had warned the tribe. So the white man came and took the land. But at first not the whole of it". (Thiong'o, 1964, P. 19).

The quotation above explains how the state of Kenya was before white people from Great Britain colonized it. The Gikuyu people predict that someone will expand their land and have warned the tribes in Kenya. Nevertheless, the arrival of white people is only the beginning of everything that happens in the story, such

as land being taken, cruelty, murder, violence, and the many negative impacts that the colonialist gives especially to the main character.

4.1.1 The Main Character is Ashamed of His Original Culture

The negative impact of cultural colonialism through the main character following the quotation.

Jacobo owned the land on which Ngotho lived. Ngotho was a Muhoi. Njoroge had never come to understand how his father had become a Muhoi. Maybe a child did not know such matters. They were too deep for him. Jacobo had small boys and one big son and big daughter. The big daughter was a teacher. Her name was Lucia. Njoroge always thought Lucia a nice name. All his sisters had ugly names. Not like Lucia. (Thiong'o, 1964, P. 15).

The quotation above explains how Jacobo explained that he owns the land where Ngotho (Njoroge's father) works. Jacobo's daughter, Lucia, is a teacher at a school. Here, Njoroge admires the name of Jacobo's sister, Lucia, just like the colonists' name. On the other hand, Njoroge does not like the names of his brothers, and he thinks that his brother's name is ugly. It shows the value of a Njoroge who sees that colonial people have better names than their brothers.

For a time he was irresolute and hated himself for feeling as he did about the clothes he had on. Before he had started school, in fact even while he made that covenant with his mother, he would never have thought that he would ever be ashamed of the calico, the only dress he had ever known since birth. (Thiong'o, 1964, P. 19)

The quotation above describes Njoroge dislikes himself and feels ashamed when Njoroge wears Calcio, especially when he wants to meet Mwihaki because he wants to appear equal to her. Calcio is the original clothing of Africa, so that clothing becomes an identity for a country in Africa as a culture and symbol. Whereas, before Njoroge goes to school, he makes a promise to her mother and never thinks he would be embarrassed by what he wears.

Furthermore, this novel describes the main character is ashamed by his original culture as a negative impact of cultural colonization in Kenya. The impact of cultural colonialism in the novel is Njoroge as the main character who is a colonized person even wants to be like a colonizer by imitating what the colonizers have, to the extent that it has a bad impact on Njoroge who thinks that his own culture is not as good as someone else's culture. This shows that colonialist power had a very large influence on communities or individuals in their way of thinking, especially in Njoroge who considered other cultures superior to their own.



CHAPTER V

CONCLUSION AND SUGGESTION

In this part, after the researcher analyzes the data using the post-colonialism theory of cultural colonialism in the novel *Weep Not, Child*, the researcher draws a conclusion from the data in the previous chapter and suggests providing insight for future research on the subject.

5.1 Conclusion

Based on the discussion above, one of the theories in the literature that can examine the literary work of this novel is the post-colonialism theory. A researcher found three situations in this research study. The story's main character undergoes mimicry and hybridity. The main character's mimicry in cloth Njoroge imitated the clothing of colonialists in order to be seen as a balance to Western cultural values, such as clothes. The main character also mimicry in education when Njoroge goes to school and involves studying mathematics, learning to speak English, and writing. Mimicry in religion he imitates the religion of the colonialists, namely Christianity, and had hopes, prayers, and the ways in which he worshiped his god. He upheld his beliefs regarding education, precisely the same as those of the colonialists in Christianity. He believes that the misery in his country will be overcome and that there will be warmth and purity from God. He believes in God, who can bring a better future. The last mimicry that appears in the main character values, Njoroge is a main character who carries out mimicry in values towards the British colonialists in his life. He wants to go to school and

pursue higher education because he believes that the values he has when he wants to go to school and pursue higher education could support his life in the future. He even wants to study in England, where the country is colonizers to his country. Hybridity appears when Njoroge mixes the value of Christianity with traditional Kenyan belief when he looks at the holy place.

The last point is that the researcher concludes that cultural colonialism in the novel has positive and negative impacts. The positive impacts of cultural colonialism on the main character are cloth and being more educated. On the other hand, with the positive impact it has given by the colonialist, it cannot be denied that cultural colonialism has a very negative impact; the main character is ashamed of original culture.

5.2 Suggestion

This study researches the impact of cultural colonialism on the *Weep Not*, *Child* novel with post-colonialism theory. The breadth of theory and literary studies can be linked to reviewing this work more variedly, for example, using comparative literature, structuralism, masculinity, new criticism, and many more. The researcher suggests future research on this novel using the theory of new criticism of the main character because, in this novel, the reader can observe the main character's development and find out the complex intrinsic elements.

REFERENCES

- Amsler, S. (2016). Cultural Colonialism. *The Blackwell Encyclopedia of Sociology*, 1–3. https://doi.org/10.1002/9781405165518.WBEOSC202.PUB2
- Annisa, A. N., Kuncara, S. D., & Nasrullah. (2019). The representation of 'the other' towards little bee's character in chris cleave's the other hand novel: a postcolonial analysis. *CaLLs (Journal of Culture ..., 5,* 109–123. http://e-journals.unmul.ac.id/index.php/CALLS/article/view/2683
- Ashcroft, B., Griffiths, G., & Tiffin, H. (2000). *Post-colonial studies: the key concepts, second edition.*
- Baecker, D. (1997). The meaning of culture. *Thesis Eleven*, *51*(1), 37–51. https://doi.org/10.1177/0725513697051000004
- Bertens, H. (2014). *literary theory the basics*. https://uogbooks.files.wordpress.com/2014/10/literary-theory-the-basics-by-hans-bertens-book.pdf
- Bhabha, H. K. (1994). *The location of culture*. https://ia800507.us.archive.org/28/items/TheLocationOfCultureBHABHA/the%20location%20of%20culture%20BHABHA.pdf
- Bingah, P. (2018). A comparative study of ngugi wa thiong 'o's weep not, child and dreams in a time of war. 10129075.
- Birukou, A., Blanzieri, E., Giorgini, P., & Giunchiglia, F. (2013). *A formal definition of culture*. 1–26. https://doi.org/10.1007/978-94-007-5574-1_1
- Farnida, R. (2020). Postcolonial mimicry of the main character in richard c. morais' the hundred foot journey.
- Hassan, A. E. (2014). Reading ngugi's weep not, child along with alice walker's womanism. *European Scientific Journal*, 10(14), 1–23.
- Heldring, L., & Robinson, J. A. (2012). *Colonialism and economic development* in africa. 37, 1–40. http://www.nber.org/papers/w18566
- Hovart, J. R. (1972). A definition of colonialism. 13, 1–14.
- Mcconnell, & John, A. (2005). *The british in kenya (1952-1960): analysis of a successful counterinsurgency campaign* (Issue June). http://www.dtic.mil/dtic/tr/fulltext/u2/a435532.pdf
- Mondol, S., Khanam, S., & Zahid, S. (2014). Ngugi wa thiong'o's weep not child an ecocritical study. *English Language*, *Literature and Culture*, *3*(2). https://www.researchgate.net/publication/335203557_Ngugi_wa_Thiong'o's _Weep_Not_Child_An_Ecocritical_Study
- Moputi, R., & Husain, D. (2018). An ambition analysis represented by the main character in perfume: the story of murderer. *Jurnal Bahasa Dan Sastra Inggris*, 8(1), 1–13.

- Mukaria, A. (2021). Western colonialism: the genesis of the degradation of nature. *Academia Letters*, *July*, 1–10. https://doi.org/10.20935/AL1737.CITATIONS
- Ocheni, S., & Nwankwo, B. C. (2012). Analysis of colonialism and its impact in africa. *Cross-Cultural Communication*, 8(3), 46–54. https://doi.org/10.3968/j.ccc.1923670020120803.1189
- Piola A, & Usman, H. A. (2019). The impact of the 19th century european colonialism in Africa, in the novel "things fall apart" by chinua achebe. *Jurnal Bahasa Dan Sastra Inggris*, 8(2), 1–10.
- Rodney, W. (1973). *How europe underdeveloped africa*. http://www.marxists.org/subject/africa/rodney-walter/how-europe/index.htm
- Schein, E. (2004). *Organizational culture and leadership*. http://www.untag-smd.ac.id/files/Perpustakaan_Digital_2/ORGANIZATIONAL%20CULTUR E%20Organizational%20Culture%20and%20Leadership,%203rd%20Edition.pdf
- Waghmare, S. J. (2016). Human rights violation and youth in ngugis weep not, child. Scholarly Research Journal for Humanity Science & English Language, 4(23), 1–8. https://doi.org/10.21922/srjhsel.v4i23.9653
- Yunin, Q. A. '. (2008). The effects of cultural colonialism on the ibo society in chinua achebe's things fall apart.
- Zhao, Y. (2016). A brief analysis of cultural colonialism. *IEESASM*, 620–622. https://doi.org/10.2991/ieesasm-16.2016.129
- Ziltener, P., & Kunzler, D. (2013). Impacts of colonialism: a research survey. *Journal of World-Systems Research*, 290–311. https://doi.org/10.5195/JWSR.2013.507