

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

THESIS



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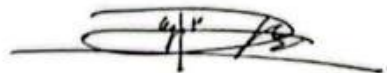
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ABSTRACT

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 Humaniora, 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 Nguwi Wa Thiongo

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 tuhan, 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

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

or colonialisme culture to identify the relationship between 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. Bhabha 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 Bhabha, 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.



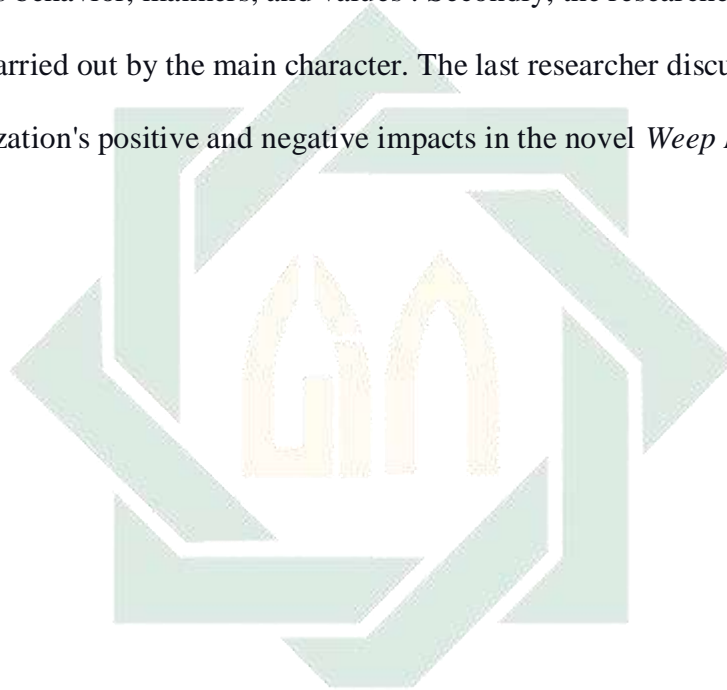
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depicts a rural community that disintegrates as a colonial town, separating people from their ancient god-given land. For Kenyans, the land is a visible symbol and a way of communicating with ancestral spirits.

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*.



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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 Thiong'o. 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:

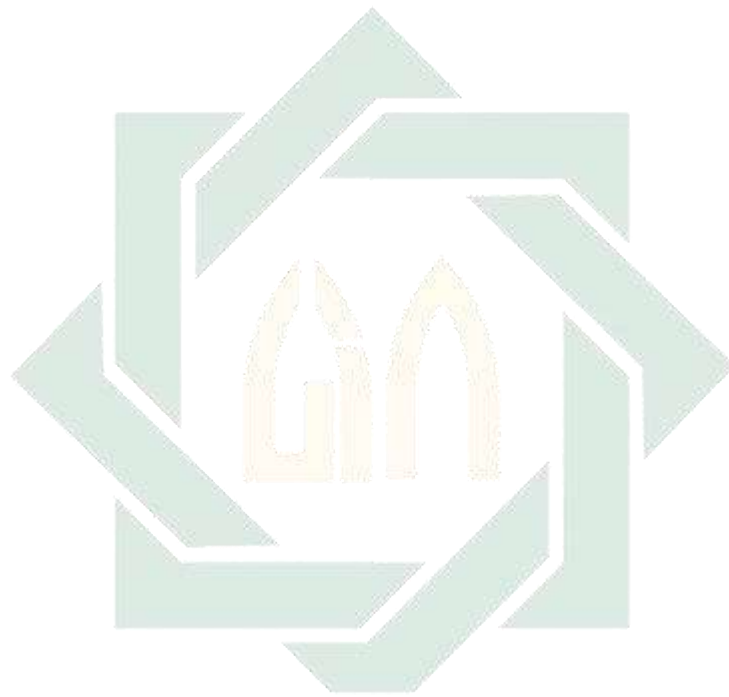
1. The researcher read the *Weep Not, Child* novel to understand and determine the issues that would be analyzed.
2. The researcher repeated reading and taking note of essential data from *Weep Not, Child* novel using a data table.
3. The researcher selected, collected, and analyzed the quotation, which 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.
2. 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.



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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

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 Njoro 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

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.



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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.

