

**Hegemony and Power in Post-Colonial Literature:  
A Reading of Ngugi Wa Thiong'o's *Weep Not, Child*.**

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**Abstract:**

Ngugi Wa Thiong'o is a post-colonial advocate who calls for the re-establishment of dignity and honor by changing the existing hegemonic or post-colonial cultural and political ideas of Kenya and other colonized countries. Ngugi is a post-colonial writer and an energetic supporter. The purpose of this paper is to highlight the essential concerns raised by Ngugi in his political and creative writings. It also discusses that Ngugi wrote many works that require volumes of books to be written about them, but the purpose of this paper is to analyze his writings in a succinct manner that may stimulate readers to follow his works. *Weep Not, Child* mainly shows how instruction in a colonial nation may corrupt young minds regarding one's own country and language; whereas after receiving colonial education, the inhabitants of the native country confront problems of the feelings that led to a life of rootlessness. Njoroge, the main protagonist of the novel, wishes to obtain an English education, and in doing so, he incurs the fury of his father.

**Keywords:** Ngugi Wa Thiong'o, Post-Colonialism, *Weep Not, Child*, African Literature.

**الهيمنة والسلطة في أدب ما بعد الاستعمار**  
**قراءة لرواية نغوجي وا ثيونغو "لا تبك أيها الطفل"**  
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**ملخص البحث**

نغوجي وا ثيونغو هو مدافع عن نظرية ما بعد الاستعمار من أجل استرداد الكرامة والشرف من خلال تغيير الأفكار الثقافية والسياسية الهجينة أو الاستعمارية الجديدة الحالية للكينين، وخاصة البلدان المستعمرة بشكل عام. نغوجي كاتب ما بعد الاستعمار هو مؤيد قوي للنظرية التي لا يؤمن بها ناظره، لكن نغوجي يؤكد أن لغته الأم وتراثه وطريقة حياة الناس يجب أن يعاد تأسيسها من خلال استبدال القوى. في الواقع، هو مؤلف عمليين سياسيين، نقل المركز وإنهاء استعمار العقل. الغرض من هذه الورقة البحثية هو الإيجاز مع تسليط الضوء على المخاوف الأساسية التي أثارها نغوجي في كتاباته السياسية والإبداعية الهامة. ومن الدقيق أيضا أن نغوجي قد ألف الكثير من الأعمال التي تتطلب كتابة مجلدات وأبحاث، ولكن الغرض من هذا البحث هو تحليل كتاباته بطريقة موجزة قد تحفز القارئ على متابعة أعماله بشكل كامل. رواية لا تبك أيها الطفل تنطوي أساسا على كيف أن التعليم في دولة مستعمرة قد يفسد عقول الشباب فيما يتعلق ببلدهم ولغتهم، في حين أنه بعد تلقي التعليم الاستعماري، فيواجه سكان البلد الأصلي مشاكل ومشاعر وانقسامات قد تؤدي إلى حياة ليس لها جذور أصيلة جذور. يرغب نجوروج، البطل الرئيسي للرواية، في الحصول على تعليم اللغة الإنجليزية، وبذلك، يتحمل غضب والده، وفي النهاية، يقرر إنهاء حياته.

**الكلمات المفتاحية:** نغوجي وا ثيونغو، ما بعد الاستعمار، لا تبك أيها الطفل، الأدب الأفريقي.

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**Introduction:**

Post-colonial literature raises many issues and provides few answers. The scenario that is being envisaged after colonialism is deceptive and widely spreading. The former colonies were abused in ways beyond human comprehension, and post-colonial philosophers are attempting to understand and alter what went wrong. The mythologies, *Puranas*, and histories that preceded and followed the advent of Europeans, as well as the democratic ambitions, created and transformed the society in which one lives. These are the complicated factors that resulted in power and hegemony as dominant traits of post-colonial fiction. It may not be particularly purposeful, but any writer's underlying inherent emotion, whether objective, personal, or even universal, is present. Ngugi's works undoubtedly address the terrible living circumstances of Kenyans in specific, as well as the lives of the oppressed across the globe, along with the loss of cultural identity of the inhabitants. Ngugi debates the meaning of literature and its necessity:

At the time literature is more than just a mechanistic reflection of social reality. As part of man's artistic activities, it is in itself part of man, self-realization as a result of his wrestling with nature; it is, if you like, itself a symbol of man's creativity, of man's historical process of being and becoming. It is also an enjoyable end-product of man's artistic labor. But more important, it does shape our attitudes to life, to the daily struggle with nature, the daily struggles with a community and daily struggle within our individual souls and selves (Ngugi

Wa Thiong'o, *Writers in Politics*,  
1981, P.6).

As a university lecturer, Ngugi's revolutionary ideas worried him and drove him out of the teaching profession in his birthplace, Kenya. His publicized preparations for writing drove him into self-exile. A prose writer described him as a radical Fanonist Marxist who was anti-European. Ngugi as a novelist is extraordinary due to his literary tactics, such as the use of several characters, analyzing the inner feelings of each protagonist, and the usage of myths, i.e., including the use of orature. The stories are quite similar to the actual circumstances. Since his desire to change the lives of ordinary people, he exposes the fatal living standards of persecuted minorities as well as the ruthless qualities of colonial and post-colonial forces.

Ngugi Wa Thiong'o's first novel *Weep Not, Child*, published two years after Kenya's independence in 1964, reproduces the chaotic 1950s in colonial Kenya. This work has largely been understood specify as a resistance novel, showing Kenya's political uprising as well as its interior intellectual rift against colonial repression, or as an emblem of Kenya's path to freedom. However, this work seeks to build a link connecting post-colonialism and modern trauma studies, while adhering to the recent post-colonial theory. The paper explores the damage imposed by settlers on ordinary, innocent colonized people like Njoroge, chronicling the devastating results in the lives of victims on both a personal and symbolic level. As a result, the wickedness of colonial discourse is represented not only in the devastation of native Africans' lives, values, practices, and organizations' but also, more alarmingly, in the upsetting of the psyche of the colonized people.

The paper examines how Ngugi Wa Thiong'o addresses the colonial conditions in Kenya during the crisis in his first published novel, *Weep Not, Child*. Ngugi is a pathetic effort by the post-colonial authorities to find alternative venues of resistance against tyranny. This desire stems from the athame's bleak understanding that colonialism has curtailed or eradicated the primary sites of opposition. The paper explores Ngugi's work about certain other

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current discourses about post-colonialism and native culture and finds both regressive and progressive potentials in *Weep Not, Child*.

**Discussion:**

*Weep Not, Child*, Ngugi (1964) dramatized the colonial past to portray the world's hardships in general and Kenyan's anguish in specific. In *Weep Not, Child*, he employs his narrative to reach a profound depth of the grief and pain brought by European settlers. In *Weep Not, Child*, Ngugi underlines the need for non-violent resistance and knowledge as a method of achieving sovereignty and liberty. The term "post-colonialism" represents a period following the fall of colonial rule, whereas the post-colonial term refers to the ideologies that fight and question the colonial narrative, social stratification, and political institutions aftermath of the colonial era. Both post-colonialism and de-colonialism were formerly conflated, even though they have hardly common grounds. On the one hand, post-colonialism relates to, "writings which present either colonization and colonialism in some form or other and occurs when they are called into question replaced and/or overthrown" (Gillard, 2003, p. 113).

Using vernacular can add a cultural print to literary works. This is the greatest approach to explaining how words may play a significant role in revealing real individuals. However, Ngugi states in the same text that the purpose of his writings is not to debate language issues in Kenya or Africa nor to condemn authors who are using European languages; instead, it advocates a viewpoint that he gained during a rich career. He explains in the Preface:

I am not dealing so much with the language policies as with the language practice of African writers. I should here point out and reiterate that there are many writers all over Africa who over the years, over the centuries, have written and continue to write in African languages (Ngugi, *Decolonising the Mind*, 1986, p. xi).

To proceed with the same argument, that language is the medium through which an author transmits his words, we must understand that another sensible reason prompted Ngugi to transition from writing in English to Gikuyu, which is the public's native tongue. So, Ngugi believes that rather than trying to target a global audience that may be perplexed by his heritage local language, he uses many phrases, gestures, and opinions that could be transcribed precisely and must be left as they can be, he could indeed simply choose to identify a Gikuyu audience that understands him quickly, without a need to translate utterances to maintain the elegance of the narrative and the initial status. For this reason, Ngugi refers to the dialects that an author employs to address his society as national languages, implying that when someone speaks his native language, his roots, and ethnicity, he may feel more belonging to his culture.

Between 1952 and 1960, the storyline is centered in a Gikuyu community in Kenya. This narrative is delivered by a narrator in the third person singular voice. It is a narrative about resistance against white conquerors. It all begins with Njoroge, a small child who has been sent to school by his father, Nyokabi and Nogocho. Nyokabi and Njeri are his father's two wives. Kamau, Boro, Kori, and Mwangi are Njoroge's four brothers. Jacobo's Land is home to the entire family (Jacobo is an ambiguous Kenyan who gains from colonialists at the price of his people's misery). The father cultivates plants on Mr. Howlands' land, which was previously his own. Jacobo is becoming a very wealthy spy as a result of his dealings with the colonists. The black employees organize for a walkout in response to the requirements for pay increases, and Nogocho is laid away. The laborers' protest is simply the start of the Mau Mau armed rebellion. Njoroge is infatuated with Jacobo's daughter, Mwihaki, but their passion is cut short when Mwihaki's father is killed by Njoroge's siblings. She declines to accompany him due to her mother's duties. The tale concludes with Njoroge's thoughts of despair and sorrow as a result of his unaccomplished aspirations.

In *Weep Not, Child*, he tackles the story of Njoroge, who wants to complete his education but is struck by the bitter reality of the colonizer, he realizes that he is living a dream, and he begins to know his reality and where he genuinely wants to join. As a

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reference, this figure represents and reflects the thoughts of post-colonial people who always seek a secular education as a show of supremacy, but then confront the fact that they must return to their roots to comprehend and rediscover their real personalities. Ngugi Wa Thiong'o is regarded as a key leader among post-colonial authors whose work is obsessed with concepts such as country and culture. He also represents his society's experiences and interactions with the colonial empire. His search for citizenship was complicated by the history of colonialism. In one manner somehow, he examines this issue throughout his writings.

Ngugi has employed a variety of storytelling approaches to express his anti-colonial beliefs, whether through spokespeople or by occasionally interfering with the storytelling. The narrator of *Weep Not, Child* depicts Kenya's ongoing battle against British colonizers. The title *Weep Not, Child* is taken from Walt Whitman's poem "*On the Beach at Night*":

*Weep not, child*

Weep not, my darling

With these kisses let me remove your tears (Levin, 2008, p. 27).

Ngugi bases his novel *Weep, Not Child* on Walt Whitman's poem "*On the Beach at Night*." Poetry and novel are mostly inspired by images of humankind. Whitman encourages the kid in the poem not to cry and to be free of anxiety and anguish. These are the concepts ascribed to the Gikuyu people, who are still afraid. They are concerned about colonists raping their land, which is their main source of living. They see the land as the village's mother and the holy area where they live. The conquerors steadily alienated the sacred site from the colonized while mercilessly exploiting the indigenous. This is portrayed visually in the text. T.N. Dhar explains: "In *Weep Not, Child* the weeping child is at the center of the novel for he has the fear of being exploited at the hands of the author for him" (Dhar, 1988, p. 235).

Ngugi applies an indirect narration strategy in a variety of contexts to “inform the readers about decolonization which he has referred to repetitively” (Gikandi, 2000, p. 123). Thus, the indirect narrative is “an authorial interpolation” (Hawthorn, 2016, p. 250) It provides descriptive information for the reader's advantage, the first-person narrator states, in an attempt to describe what Ngotho is perceiving, “Ngotho did not beat his wives much. On the contrary, his home was well known as a place of peace. All the same, one had to be careful” (Ngugi, 1964, p. 10). The narration is not supporting wife-beating but instead expresses in a free argumentative manner that women live in a permissive society and hold vital roles, just like males. In another situation, Ngugi expresses his belief in the value of education, stating that this is the driving force for development. Furthermore, the free indirect form of storytelling is an effective alternative, particularly in *Weep Not, Child*, since it allows the speaker to roam and change cheerily and smoothly between conflicting viewpoints of multiple characters (e.g., Ngotho, Boro, Mr. Howlands, Njoroge, and Kamau).

In addition, Ngugi creates Njoroge's character to emphasize the “damage and dislocation that were caused by the colonialists to his family, community, and homeland” (Asante & Karenga, 2005, p. 296). Ngugi employs Njoroge in a series of episodes that enable him to remark on all of the important issues confronting his people and country (for example, independence, white superiority, anti-colonialism, and indigenous people's oppression). Ngugi continues to emphasize the value of education as the sole means to elevate his people and oppose the colonial mindset. In a public address, Jomo and Kiarie discuss the protest, as Njoroge and the entire community listen:

The Government and the settlers had to be shown that black people were not cowards and slaves. They too had children to feed and educate. How could people go on sweating for the children of the white men to be well-fed, well-clothed and well-educated? Kiarie, a short man with a black beard,

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was a good, compelling speaker. He usually walked together with Boro. His words stirred Njoroge strangely (Ngugi, 1964, p. 58).

The novel invites Kenyan youngsters to identify the distinguishing characteristics of their ancestry, *Weep, Not Child* explores the past in light of the future in an endeavor to, “assess the enduring legacy of Mau Mau to independent Kenya” (Carol, 1989, p.350). The colonizer, Howland, ruthlessly stole the land of Ngotho, the son of the land. Mugo Wa Kibiro, a Gikuyu sage, predicted that the land will indeed be returned to its original owners. The colonizers strip the colonized of their privileges and means of subsistence. In his novel, Ngugi clearly depicts the conquerors' exploitation. Colonial power starts with the capture and maintenance of Gikuyu land. Acquisition of Gikuyu land is a dominant source of energy inside the society. “A man who went with tattered clothes but had at least an acre of red earth been better off than the man with money” (Ngugi, 1964, p. 19). According to the mentioned situation, land invasion is a consequence of the conditions of the society. Boro, Njoroge's brother, inquires, “How could these people have let the white man occupy the land without acting” (Ngugi, 1964, p. 27).

Ngugi raises several provoking points about land loss and the rationale of colonial warfare through Boro, who has little confidence in the Western educational system. Boro joins the militant resistance, disillusioned with the global wars, and colonial peoples, and recruited African youngsters who battled and killed in other lands. “We fought for them, we fought to save them from the hands of their white brothers” (Ngugi, 1964, p. 25). Boro, Njoroge's brother, recognized and disclosed the colonizer's powerlessness while the colonizers conducted the political game during the imperial period. Boro was compelled by the colonizer to battle against the alliance power. He was completely disillusioned by the current condition of events after miraculously escaping death. Boro returned home from the war as a man of experience and knowledge. Boro's participation in the *Mau Mau* revolt added to the story a political twist. He inspires the next

leader to take the *Mau Mau* pledge and revolt against the invaders from the forests to reclaim their seized territories:

Perhaps education ....

'Yes. Boro was strange.'

'He was often angry.'

'With father?'

'And all the old generation. And yet they tried.'

'To get the land?'

'Yes. Father said that people began pressing for their rights a long while back. Some went in a procession to Nairobi soon after the end of the first war to demand the release of their leader who had been arrested. People were shot and three of them died. You see people had thought that the young leader was the one who would make the white man go."Father said this?' (Ngugi, 1964, p. 47).

Boro fought in the Great War on behalf of the colonists and witnessed their deception. He assassinated the colonizers, Howlands, as well as the African leader Jacobo. Boro rebels against Kenya's rigid, greedy, and arrogant caretakers. He goes after the power structures. Despite the *Mau Mau* perspective, the story is basic in description and has an encompassing ending. Ngugi wielded the mighty aesthetic traditions. Boro is an instance of full dissatisfaction among Kenyan youngsters. The oppressed people are disillusioned and frustrated. In the *Mau Mau* uprising, they laid the roots for the most crucial milestone of the anti-colonial fight.

Facing this bleak condition, Ngugi proposed the critical subject of education to resolve all of the issues plaguing African society. Kenyans are educated through two channels: official

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Christian schools and Gikiyu's methods. Ngugi used education as a tool to counteract revolutionary movements through the character of Njoroge. He is required to follow in education as a force in his war, whereas Boro seriously thinks of violent resistance. Njoroge believes in Christianity and the kindness of man, as being taught by preachers as part of his colonial education. Ngotho advised his son, Njoroge, to join the missionary school of Siriana:

'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.'

'Y-e-s. That could be it,' she said doubtfully.

'Is your class taught English?'

'Oh, no. It is only Standard IV which is taught English.'

'Does your father know how to speak English?'

'I think so.'

'Where did he learn it?'

'In the mission place ... Siriana.'

'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 (Ngugi, 1964, p. 24).

This kind of education introduces him to Christianity while gently weaning him away from his own beliefs and culture. As Njoroge grows older with a feeling of tolerance and conviction in Christian ideas of morality, the impact of such religion has profound repercussions. Like other Christian-indoctrinated youths, the Bible quickly was his favorite book; and its tales formed the basic reference of his young ardent intellect. Njoroge grows older trusting Christian beliefs, that eventually offer heaven as a reward for good actions. Rising opposition and animosity towards colonial rulers point to an impending confrontation as increased political awareness reshaped the social environment. Njoroge, who was raised in a Christian home and got colonial learning, feels that ideology is the sole effective tool against colonizers; thus, connecting education with the war for independence. Only knowledge could salvage anything from this shamble attitude. He grew increasingly devoted to his colonial education. Kenyans put all of their knowledge to be used in their battle against the colonizers. The inconsistencies between both the pleasant environment of the Education System and the reality of difficulties and horrific events have an impact on everyone's life.

In the context of such anti-intellectual tendencies in secular education, the primary subject of land and liberty appears to be mistaken. Ngugi casts a discerning lens on the subject of education concerning the colonial objective of deflecting people away from the road of resistance. In many aspects, education played a critical role in producing communal amnesia in which oppressed and colonized peoples willfully forgot the need to fight. Western schooling taught the citizens to see the world through the eyes of the colonists. Ngoroge is familiar with Christianity as a result of his colonial schooling, which progressively separates him from his own faith and culture. Njoroge, on the other hand, did not like being like his father, working for the colonizers. He does not choose to be a slave to western values that separate him from his indigenous roots. However, the Bible acts as a source of motivation for him, resulting in a shift in his thinking. Through Kenya and the Bible, he discovered certain conditions that were comparable to his. He equates Kenyan children to Israeli-oppressed children. Colonial experience illuminates him to see the colonizer as his brother, even though they seized their

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property. Njoroge made a deal with the colonizer not to struggle for the property:

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.'

He thought: She is right. God had done this often to the children of Israel, But He always sent somebody to rescue them. ' . . . and the sin could be committed by anyone, you or I ...

(Ngugi, 1964, p. 107).

Njoroge was enslaved by colonial education imposed by the colonizers. He was deceived by the colonial enlightenment efforts. When his father died and his three brothers were imprisoned, his colonial education did not support him. Ngugi, through the figure of Njoroge, became disenchanted with colonial education and the effects it had on Kenyan youth. Finally, he recognized that the colonial experience of oppressed people is a falsehood. Njoroge believed that Western education could help him break free of colonial authority. He was adamant that colonial experience was the only way to achieve national freedom. Eventually, ideas for Kenya's liberation war were solidified; and they became a fact as a result of the Africans' attachment to colonial knowledge. Such ideas ended up giving rise to the legend, which became considered acceptable. Colonial experience is Kenya's inspiration that provides redemption to the destitute millions was a precisely planned objective. These chaotic circumstances and situations over Njoroge's control eventually demolish his universe. His final suicide attempt, likewise, fails because he is prevented by Nyokabi and Njeri. Like everything before his eyesight collapses, he is filled with anguish, misery, and guilt. Ngugi reaffirms the painful reality that education alone would not overcome colonialism in Africa:

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. When these moments caught him, he actually saw himself as a possible saviour of the whole God's country. Just let him get learning. Let that time come when he..... (Ngugi, 1964, p. 93).

Ngugi's use of Gikuyu keywords and expressions in the novel formed methods of decolonization and antagonism toward Western publications. Ngugi feels that culture and politics are inextricably linked since they both engage with individuals. He is adamant that the fundamental goal of literature is to convince as well as to amuse. Religion and colonial education are subordinate to colonialism's interests. Ngugi being inflexible with joining Christianity entails abandoning traditional customs and beliefs. Christianity was employed to destroy the Kenyan tribe, preaching obedience to the authorities that be. He depicts not just Kenya's political and social and cultural predicament, but also the country's battle for freedom. Ngugi discusses modern Kenyan history, which includes myths and legends.

Ngugi's publications focused on Kenya's history under colonialism and after liberation. He has been identified as the most vital observer of his country's political activities, forming a different image of Kenya. He is a well-crafted writer who has sparked political involvement. He was just the Kenyan land's Commander. Ngugi, like minority scholars, argued that colonial and privileged scholars ignored Kenya's farmers and middle class. He saw storytelling as a historical agency as it creates a place for readers to question our assumptions of nationalism. His writings were influenced by the

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evolution of African heritage and traditions. So, Ngugi is significant in post-colonial studies because he reconciles his colonial heritage with his post-colonial powerful position.

Many individuals were recommended to maintain their mouths shut while Kenya stayed oppressed and exploited for generations. This compelled Ngugi to delve into the mind of an individual, who ultimately represented the entire society. Exploring the individuals' psyches in depth has allowed Ngugi to freely move and address certain confusing topics that have befuddled the indigenous people. Ngugi has used this approach to read his characters' minds to highlight the struggle between ambivalent and decolonial sentiments. The discussion between Nogothon and Mr. Howlands demonstrates the tension in their running conceptions, which depicts the true struggle between conquerors and colonized. Mr. Howlands begins to consider his son, Stephen, and if he is capable of caring for him. Mr. Howlands begins to consider his son, Stephen, and if he will be empathetic for the farm in the future. Meanwhile, as the first-person narrator goes, Nogothon starts to notice the prophecy of reclaiming the region from white colonizers:

Ngothon's heart jumped. He too was thinking of his children. Would the prophecy be fulfilled soon? 'Kwanini Bwana. Are you going back to Mr. Howlands said, unnecessarily loudly?

Your horr... home...

My home is here!

Ngothon was puzzled. Would these people never go?

But had not the old Gikuyu seer said that they would eventually return the way they had come? And Mr. Howlands was thinking, Would Stephen really do? (Ngugi, 1964, p. 36).

The colonists' worldview was uncovered through their thinking and mirrored in their deeds. The eternal conviction in

superiority and hegemony (the white man's superiority) intensified colonial avarice, formerly manifested in plundering and evicting indigenous peoples' land and fundamentally altering their traditions. The philosophy of the colonizers is founded on superiority, prejudice, and hegemony. Ngugi fiercely advocates for indigenous peoples' rights to independence and sovereignty of their land and culture. Mr. Howlands begins to wonder about his son, Stephen, and whether he will be able to care for the country in the future, where he strongly condemns the violence and selfishness of the colonists. However, as the first-person narration goes, Nogocho needs to consider the prophecy of reclaiming the region from white colonizers: "Mr. Howlands did not believe in God. There was only one God for him - and that was the farm he had created, the land he had tamed... Previously he had not thought of them as savages or otherwise, simply because he had not thought of them at all, except as a part of the farm - the way one thought of donkeys or horses in his farm" (Ngugi, 1964, p. 87).

Furthermore, Ngugi uses his storytelling to teach, motivate, and empower his people to oppose and resist colonialism doctrine and dehumanization, telling indigenous people that independence and reconciliation will prevail someday. Despite the long period of anti-colonial resistance that lasted over a hundred and fifty years ago, Ngugi manages to engage and encourage his folks to maintain their resistance and quest for independence. Many individuals expressed their emotions of grief and disappointment following the defeat of the *Mau Mau* revolt and the detention of Jomo. Therefore, Ngugi perseveres creatively in transmitting and reviving a level of enthusiasm and conviction for the natives since he feels that inadequacy, alienation, separateness, white supremacy, arrogance, and existential crisis are all falsehoods spread by colonists to dull and demoralize indigenous people. Ngugi reminds the audience, using his central character Njoroge, that liberty and safety would be restored one day, saying Mwihaki: "Peace shall come to this land. His task of comforting people had begun. 'Oh, Njoroge, do you really think so?' She said, creeping near him as if he was the comfort himself (Ngugi, 1964, p. 107).

Colonial ideologies are challenged by decolonial perspectives. In several of his works, Ngugi expresses indigenous peoples'

**Hegemony and Power in Post-Colonial Literature: A Reading of Ngugi Wa Thiong'o's *Weep Not, Child*.**

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freedoms and rights, democracy, sovereignty, and consciousness. 'Decolonization process' equals "taking the power back from the colonialists" (Ruiz and Sánchez, 2016, p. 133). Decolonization is the procedure by which a colonial country is "released from being a colony and granted independence" (Rothermund, 2006, p. 1). Nevertheless, factual independence does not happen all immediately; rather, it happens through phases. In his novels, Ngugi inspires Kenyans to fight against colonialism. He fictionalizes the *Mau Mau* military revolt and the 'Black Workers' Protest' to depict Kenyan ethnic chaos. Ngugi seems more convincing by telling historical facts, as he methodically examines the societal difficulties that have afflicted indigenous peoples and brought his narratives near to the emotions of common people. He fictionalizes Kenyan heritage with reverence, enthusiasm, and admiration. In his narratives, Ngugi consistently emphasizes the non-violent fight and togetherness of all blacks. He binds together their history, strife, destiny, desire, and roots. Furthermore, the idea of patriotism is frequently stated to unite all Kenyans in pursuit of their ultimate goals.

Through time, colonizers recognized that authority over territory is not always gained by actual colonization, but through intellectual hegemony. This hegemonic dominance was finally agreed to be accomplished through an instructional or ideological agenda, displayed by enforcing the colonists' cultural and academic framework, or what commentators referred to as an imposition of the colonists' social and academic system, or imposition of the colonizers' cultural and academic method, "Ideological state apparatus." The colonial schools sought to extend foreign domination and economic exploitation of the colony" (Kelly & Altbach, 1984, p.2). Colonial learning imparts colonialism doctrine, which denigrates the obtained knowledge of the colonized people and focuses their emphasis on the colonists' academic system. Ngugi suffered from social costs, incarceration, and emigration, encapsulating several major historical events and contemporary aspects of modern Kenya, such as the issue of property, schooling, and the war for freedom. Ngugi puts the spotlight on the topic of learning seems like the only path to achieve independence in *Weep Not, Child*, with the intention of decolonization the brains of subsequent generations. As he

indicates, he concentrates on learning as a preparatory power that may empower the indigenous people's minds and country, "as a preliminary force that can liberate the minds and land of the indigenous people as he hints, "I think Jacobo is as rich as Mr. Howlands because he got an education" (Ngugi, 1964, p. 4).

Marginalization and abuse of indigenous peoples is another heinous result of colonization. The colonial nations are placed at the bottom of societal structure and purposely mistreated in *Weep Not, Child*. Kenyans are among the colonized peoples. The colonized, particularly Kenyans, "acquired a strong sense of worthlessness, which consequently imprisoned them as they came to be regarded racially inferior." Then, using the guise of falsification, "depicting the indigenous people as uncivilized, primitive, heathen, savage and unruly because of justifying their colonial expansions" (Njoh, 2016, p. 31). Boro alludes to the conquerors' tactics of dismantling and twisting everything which relates to the indigenous people in *Weep Not, Child* by stating, "the white man too fights and kills with gas, bombs, and everything ...What great cause is ours? Why, Freedom and the return of our lost heritage" (Ngugi, 1964, p. 116).

Regarding education, colonialists constructed schools and universities in various colonies, not to educate indigenous people, but to teach their children the rules of the colonizers. Some children of natives who work with it or defend colonial power were also admitted to these educational institutions. However, as the anti-colonial resistance grew, the colonists were compelled to provide schooling for all indigenous people, only in the liberal arts, as some authors clarify specifically, classes like moral philosophy, history, or politics were rarely taught. Instead, indigenous peoples were educated through methods that aided the apartheid regime. They were mostly educated as employees in businesses that remained to supply the mother nation with the things it required.

### **Conclusion:**

The hegemony over the Kenyan people eventually leads to the creation of oppressed groups that enabled the colonial authority to dominate, while also exposing it as the alien force that it is. Education and faith, as defined and portrayed by the hegemonic authority, are the primary factors that allow Europeans to govern by fostering a

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perspective suited to the power elite; which colonized peoples cope with through ambiguity, imitation, or hostility. Although hegemony is the key to its demise, it has such a profound impact on the country that the colonial influence may be sensed even after the colonizer has left. *Weep not, Child* depicts Kenya during the end of the British dominion. Even during the *Mau Mau* insurrection, the novel emphasizes the influence of colonial power in Kenya and the manner in which citizens negotiate their religious identities. The novel grows bizarre when the sun sets on the British Empire as well as the brightness begins to fade. The protagonists' goals, plans, and ambitions at the outset of the story are all but an eventually fading memory. The oppressive colonial government, brutality perpetrated by or against the *Mau Mau*, and vendettas deprive all of the characters of their values, rendering them confused and damaged.

Finally, one can observe colonization's inability to improve Kenyans' conditions while meeting the Empire's ambitions. After Njoroge brothers assassinate Jacobo and Mr. Howlands, he is dragged from class and questioned alongside his father. His brothers are now all imprisoned, and Boro is scheduled to be executed. His father dies as a result of his injuries. He is left to maintain his two mothers on his own. By the end of the novel, he gave hope of ever returning to school. Only in absence of his one main aspiration, he finds no chance of ever bringing the positive development to his nation that he believed he was supposed to deliver. As a result, he eventually loses confidence in God. Authority might be developed as a result of the education and religious beliefs imposed on the Kenyan people by the British conquerors. Those who have been ignorant and adhered to traditional spiritual traditions, such as Ngotho, Kamau, and Boro, have been the individuals that fought the regime. All have been either murdered or neutralized in the end. Njoroge, on the other hand, was a decent Christian with intelligence who could be either used as a weapon for the Empire or become so disheartened that he will never say a word against it. Although he had become the latter, he might have been replaceable as a tool, just as Jacobo was.

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