

**THE KNACK OF NARRATION:
A POST-COLONIAL CRITIQUE IN NGUGI WA THIONG'O'S *WEEP NOT, CHILD***

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ABSTRACT: The downfall of the European colonialism in the African and Asian colonies was not the end of the colonial hegemony, but the beginning of indirect imperial policies. In a unique narrative style, Ngugi has creatively fictionalized his anti-colonial stand through creating characters with Kenyan names to voice his resistance to colonization. The methodology of this study is descriptive analysis. The paper analyzes critically Ngugi's novel *Weep Not, Child* and shows how he implemented different narrative techniques (e.g. free indirect narration, freewheeling narrative technique, and author surrogate) to depict the atrocities and aftermath of colonization. It explicates how Ngugi uses narration to liberate gradually the minds of his people and their land from the settlers through the decolonial styles of peaceful struggle and focus on education. Specifically, the paper elaborates how Ngugi, like many other post-colonial writers, resisted and challenged the neo-imperial forms over the previous colonies in the neo-colonial era. Ngugi's novel sheds light on the impacts of colonialism which affected negatively not only Kenya, but also all the colonized nations.

KEYWORDS: knack of narration, decoloniality, post-colonialism, indigenous people, decolonizing the mind, colonialism, peaceful resistance

Introduction

Colonialism is the biggest catastrophe that devastated various cultures, social fabrics and desiccated different lands from feeding and giving shelter to its original people just for the sake of quenching one's avarice. No matter who the colonizer is or what they look like, they all share the same imperial rapacity. They dominated almost all the world not only by their destructive weapons, but also by their peerless avarice and organized violence. Ngugi is a well-known Kenyan revolutionary author who resists the colonial expansions and the national alignment with the old and/or neo-colonialists. He abundantly sheds light on many national issues that concern his Kenyan people in particular and the African nations in general. Like many other writers, Ngugi creates real, fictitious and surreal characters in his world in order to depict the suffering and pain brought about by colonialism. His works have become a source of inspiration for all the people around the globe because he states clearly his resistance and denial of the colonial and neo-colonial conspiracies against the African people. The revolutionary movement (*Mau Mau*) was a rebellious uprising against the British colonialists which effectively led to Kenya's independence and inspired most of his literary works.

Ngugi utilizes writing to express his revolutionary ideas. He fictionalizes not only the foreign settlers, but also the national corrupt regimes and autocratic governments. His novel *Weep Not, Child* is one of his works in which he voices resistance against the colonizers. Ngugi was detained and exiled to Britain during the British occupation of Kenya after this novel was published in 1964 – one year after Kenya gained its independence from the British colonization. *Weep Not, Child* had a huge readership all over the world. He effortlessly has showed the brutality of the colonizers and those ambivalent Kenyan people who collaborated with them. Like other African writers, Ngugi takes the stance against Christianity, relating Christianity to the colonizers despite the huge numbers of Africans who are Christians. Since childhood, African children learned to connect the concepts of whiteness and Christianity to the western colonization (Wegesa, 1998). Thiong'o (1986) considered Christianity as the cog in the wheel of white

colonization. He posited that the colonizers forcibly imposed physical and spiritual slavery on the indigenous people and thus Christianity is nothing but spiritual slavery.

The settlers imposed colonial beliefs, ideologies, systems and thoughts “in order to deter any sense of self-definition, self-determination, self-affirmation, self-love, and self-defense” (Kgatla, 2016, p. 6). Ngugi attempts to liberate the enslaved minds of his indigenous people through his narratives. He interweaves fictional characters with different narrative techniques along with pre-independence historical incidents in view of steering the national and political activism. He demonstrates his decolonial discourse in his narrative by including stories that realistically depict the colonial era. His writings support the national cause as he severely censures the colonialists for their biased colonial leadership, which exacerbates the peasants’ strife, suffering and pain. The colonizers utilize the spurious claims that they have come to civilize the African people and bring the new technology to the indigenous people. They justify and disguise their occupation by religious, educational or humanitarian missions, which are in reality nothing but pretexts that bring about conversion of people’s faith, deconstruction of their social fabric and disturbance of their social harmony. Relentlessly, the colonizers devastate the nations’ civilization, culture, and unity. They vigorously imbibe their ideology and beliefs to the indigenous people through their missionary schools and colleges, insinuating the natives to accept that they are inferior and uncivilized.

To substantiate the above stated arguments, this paper is divided into four parts: theoretical framework, a brief storyline, narrative techniques in *Weep Not, Child* (free indirect narration, freewheeling narrative technique and author surrogate) and Ngugi’s decolonial narrative (e.g. constructive decoloniality, peaceful struggle, focus on education and the aftermath of colonization).

Theoretical Framework

The Knack of Narration

Ngugi has always believed that narrative is a medium that grants him a space to motivate and engender social transformation. For him narration is an important medium for mobilizing people and drawing their attention to social meaning in the process of shaping and making history (Olney, 1999). He utilized different narrative techniques to “deconstruct the notion of orality as authentically African” (*ibid.*, p. 94). In *Weep Not, Child* particularly, Ngugi utilized free indirect narration, freewheeling and author surrogate technique to focalize and reflect the traumatic aftermath of colonialism (Morton, 2013). These techniques made his fictions unique in content and style of narration. Free indirect narration refers to the situation in which the third person (unknown) narrator takes the role and articulates the part of one of the characters in the novel. It is the status when it is not clear who the speaker is (Abbott, 2008). Freewheeling narrative is one of the tools of the stream of consciousness technique through which the writer continues writing without worrying about adding details or making his/her narrative look perfect (King & King, 2002). The author surrogate technique refers to the creation of the character(s) for the sake of introducing the author’s views. It is called knack of narration because no one has utilized realistically such techniques to fictionalize artistically the suffering of his countrymen as Ngugi did in *Weep Not, Child*. He made use of his narrative style to voice his people’s struggle during the colonial era.

Post-colonialism

Ngugi (1964) fictionalized the colonial era in *Weep Not, Child* not only to reflect the global misery in general and the Keyan’s suffering in particular. He utilized his narration in *Weep Not, Child* with considerable details that expounded meticulously the suffering and pain caused by the European settlers. Ngugi, in *Weep Not, Child*, strongly emphasized on the peaceful struggle and education as the means for obtaining freedom and independence. The term ‘post-colonialism’ refers to the immediate period after the collapse of the colonial era whilst post-colonial studies refer to the discourses that contest and challenge the colonial narratives, social hierarchies, and power structures in the period that followed the colonial era. Both post-colonialism and decoloniality used to be mixed together whilst in actuality, they have little difference: post-colonialism, on the one hand, refers 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). On the other hand, decoloniality refers to “a specific period that

historically precedes post-colonialism i.e. emerged during colonialism” in resistant and revolutionary forms” (Isasi-Díaz & Mendieta, 2012, p. 24). However, both terms are interrelated in the sense that they reflect the “developments within the broader terrain of politics as the production of both come out of political developments, contesting the order of the colonial world which is established by European empires” (Bhabra, 2014, p. 6).

Post-colonial theory deals with the literary production of countries of the former colonies in Africa, Asia, and the Caribbean Islands. It started with the publication of *Orientalism* (1978) by Edward Said. The theory presents the issues of otherness and resistance. Hence, post-colonial and decolonial debates could not be isolated from the historical narratives as the decolonial thinking in the post-colonial studies produce a new phase of re-conceptualizing and interrogating the divide between the occident and orient. Said (1978) questioned the occident - orient relationship. He perceived that the decolonization process provoked and intensified the crisis of otherness. Irrevocably, the occident writers and artists fictionalized the Orientals in stereotypical images in their stories and narratives as passive, savage, uncivilized and evil.

Therefore, the decolonial movements motivated new resistant thinking and narratives, which contributed to liberating the indigenous people from the shackles of colonialism that chained the thoughts of the colonized people for centuries. Post-colonial literature is not only seen as a vocal interpretation of what happened to the colonized people; it also reflects directly how the western discourses present incorrect images of the nations to justify their colonialism. Post-colonial theory explicates the ways in which writers from the colonized countries re-articulate and even celebrate their cultural identities. It gives them a platform to reclaim their rights and voice the pressing issues which they have been still facing due to colonialism. Post-colonial theory aims to re-define and re-articulate the real image of the people and their culture. The decolonizing process used to take gradual steps in every colony and country due to the long period of colonization and the penetration of the colonial ideology into the peoples’ mind as well as the nations’ culture and society (Jiang, 2017).

A Brief Storyline of *Weep Not, Child*

The story is set in a Gikuyu village in Kenya between 1952 and 1960, (the anti-colonial period which later led to independence). The narration of this story is told in the third person singular voice by an omniscient narrator. It is a story of struggle against the white colonizers. It starts with the young boy, Njoroge who is sent to school by his parents Nyokabi and Nogotho. His father has two wives, Nyokabi and Njeri. Njoroge has four brothers, Kamau, Boro, Kori, and Mwangi. The whole family lives in Jacobo’s Land (Jacobo is an ambivalent Kenyan person who benefits from the colonialists at the expense of his people’s suffering). The father tends crops from Mr. Howlands’ land, which once was his own property (Mr. Howland is a British colonialist who becomes the most powerful landowner in the area). Jacobo becomes a very rich agent due to his dealing with the colonizers. On the demand for an increase in wages, the black workers call for a strike, so Nogotho got laid off from his job. The Workers’ strike is only the beginning of the military uprising of *Mau Mau*. Njoroge falls in love with Jacobo’s daughter, Mwihaki, but unfortunately, their love cannot be fulfilled because Mwihaki’s father is murdered by Njoroge’s brothers. She refuses to go with him because of her obligations to her mother. The novel ends with Njoroge’s feelings of hopelessness and despair since his dreams have not come true.

Narrative Techniques in *Weep Not, Child*

Ngugi has used various narrative techniques to voice his anti-colonial views through either his mouthpieces or via his occasional interference within the narration. The narration in *Weep Not, Child* relates a historical struggle of Kenya against the British settlers. The title *Weep Not, Child* has been 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)

This novel is taught in Kenyan schools because of its narrative style. It reaches the hearts of new generations as it projects the Kenyans' tribulation during the colonial era. Ngugi devotes his narratives to enlightening his people especially when he internalizes and nationalizes his narrative by using Kenyan names and historical incidents. *Weep Not, Child* fictionalizes the story of a young boy (Njoroge) who struggles for education during the colonial era. Ngugi artistically divides his narration into two separate parts: first part 'The Waning Light' relates the story of Njoroge's struggles for education, whilst the second part 'Darkness Falls' deals with the rise of the anti-colonial movement in Kenya. Each part starts with an interlude from the perspective of the child Njoroge. Ngugi's knack of narration in *Weep Not, Child* is distinctive as he employs different narrative techniques (e.g. free indirect narration, freewheeling narrative, and author surrogate technique), and implements the oral-narration of multiple narrators, which uniquely and positively impacts the plot and structure of the novel. Such techniques are used to depict the aftermath and atrocities of colonization.

Throughout this interlude, Ngugi "draws the attention of the readers into the plot with the flair for compressing time and space which later on becomes one of his prominent narrative techniques" (Losambe, 2004, p. 36). Additionally, Ngugi uses the narrative tool of interlude in view of introducing the dramatic events of the *Mau Mau* uprising in a very concise manner. For the sake of coherence, Ngugi begins the second part ('Darkness Falls') with the dramatic immediacy of the legend about Dedan Kimathi to build the tension and suspense of the story. The story seems very touching because it deals with the feelings of a child who has perceived nothing yet in this life as he states: "O! mother, you are an angel of God, you are, you are. Then he wondered. Had she been to a magic worker? Or else how could she have divined his child's unspoken wish, his divulged dream? 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." (Ngugi, 1964, p. 9)

This part will shed light on three narrative techniques (e.g. free indirect narration, freewheeling narrative technique and author surrogate technique) which Ngugi utilized to voice artistically his resistance to colonialism. He attempted to educate his people in order to achieve independence.

Free Indirect Narration

Ngugi employs this technique in different situations to "inform the readers about decolonization which he has referred to repetitively" (Gikandi, 2009, p. 123). However, free indirect narrative is "an authorial interpolation" (Hawthorn, 2016, p. 250) which gives explanatory details for the benefit of the reader. In a way to express what Njoroge is thinking, the first-person narrator states, "Njoroge did not beat his wives much. On the contrary, his home was well known for being a place of peace. All the same, one had to be careful" (Ngugi, 1964, p. 10). In the above-stated quote the narrator is not supporting wife beating, but rather articulating in a free discursive way that women live under tolerant patriarchy and play important role as men do. In another situation, Ngugi shows his view regarding the importance of education that it is "the key to the future" (Ngugi, 1964, p. 55). Besides, the free indirect style of narration is an efficient option especially in *Weep Not, Child* as it assists the narrator to move and shift jauntily and fluently among different viewpoints of various characters (e.g. Njoroge, Boro, Mr. Howlands, Njoroge and Kamau) (Savor, 2019).

Freewheeling Narrative Technique

Ngugi applies freewheeling narrative technique in view of making the events in the novel lose the causal relationship or coherence. Ngugi's plot moves around the characters in lieu of telling a linear storyline. He frequently makes pauses in view of offering historical context or details about the background of the lives of secondary characters. He uses this technique to understand the conflict within the society and not for giving the characters' space to react to that conflict. In reference to the World Wars, the first-person narrator adds:

Big War that was fought far away from here. People did not know how big the war had been because most of them had never seen a big war fought with planes, poison, fire and bombs - bombs that would finish a country just like that when they were dropped from the air... There was once another big war. The first one was to drive away the Germans who had threatened to attack and reduce the black people to slavery. (Ngugi, 1964, p. 6)

Ostensible examples of this technique are seen in the text in chapter three in the interlude about Ngotho's job history, which has little to do with the lives of Njoroge and Kamau. However, telling about Ngotho's dedicated youth story sheds light on one of the novel's major themes (e.g. exploitation). It consolidates the feeling that the British colonialists have exploited the people of Mahua. The second example is clearly heard when the narrator reflects upon the road that passes through Mahua. Utilizing such technique posits that the past informs the present (Savor, 2019).

Author Surrogate Technique

Since his early childhood, Njoroge understood the real-life situation. Ngugi creates characters in his fictional world (i.e. Njoroge) in view of representing his opinions and depicting all the nation's challenges. Ngugi relies on Njoroge's character to "aid the reader along the path for cultural conceptualization" (Asante & Karenga, 2005, p. 296). In his story, he could have uttered his resistance to colonialism directly and succinctly; however, Ngugi builds up his plot progressively with great details, which allows him to discuss meticulously the suffering and pain of colonialism. Reasonably, he creates a number of young characters and makes them believe in their cause, share and reflect the anguish of their nation as Njoroge and Kamau discuss:

I think strikes are for people like my father.
But father says that the strike is for all people who want the freedom of the black people.
Yes. Black people have their land in the country of black people. White men have their land in their own country. It is simple. I think it was God's plan.
Are there black people in England?
No. England is for white people only.
And they all left their country to come and rob us acres of what we have?
Yes. They are robbers.
All of them?
Yes. Even Mr. Howlands.
Mr. Howlands... I don't like him. I did not like the way his son followed me once.
(Ngugi, 1964, p. 48 – 49)

Furthermore, Ngugi creates Njoroge to point out to the "damage and dislocation that were caused by the colonialists to his family, community, and homeland" (Asante & Karenga, 2005, p. 296). Ngugi uses Njoroge in the vortex of incidents that allow him to comment on all the pressing issues (e.g. freedom, racial supremacy, anti-colonialism and exploitation of the indigenous people) that challenge his people and country. Ngugi keeps pinpointing to the importance of education as the only way to uplift his country and combat the colonial ideology (*ibid.*). In a public speech, Jomo and Kiarie talk about the strike, whereas Njoroge and all the people of the village are listening:

The Government and the settlers had to be shown that black people were not cowards and slaves. They too had children to feed and to 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, was a good, compelling speaker. He usually walked together with Boro. His words stirred Njoroge strangely. (Ngugi, 1964, p. 58)

Ngugi has also created four characters as brothers to Njorge, among who Boro participated in the First World War and then returned to his country to join the military struggle together with his brother, Kori. Both show the European colonizers' exploitation of the black people in their wars:

Boro, who had been to the war, did not know many tribal stories. He drank a lot and he was always sad and withdrawn. He never talked much about his war experiences except when he was drunk or when he was in a mood of resentment against the Government and settlers 'We fought for them, we fought to save them from the hands of their white brothers. (Ngugi, 1964, p. 25)

For the sake of supporting the black folk as he believes in their cause, Ngugi's narrative always includes words of encouragement and confidence as he asserts here: "Everyone knew that Jomo would win. God would not let His people alone. The children of Israel must win. Many people put all their hopes on this eventual victory. If he lost, then the black people of Kenya had lost. Some of his lawyers had even come from England ... He said, Jomo is bound to win. Europeans fear him" (Ngugi, 1964, p. 81).

As Kenya remained under oppression and exploitation for decades, many people were urged to keep their mouths closed. This propelled Ngugi to explore the psyche of the characters who inevitably reflected all the people of the society. Examining profoundly the characters' psyche has given a chance for Ngugi to move freely and explore some ambiguous issues that have challenged the indigenous people. Ngugi has engaged this technique to read the thoughts of his characters in order to explore the conflict between the ambivalent and decolonial attitudes. The conversation between Nogothon and Mr. Howlands shows the conflict in their running thoughts, which represents the real conflict between the colonizers and the colonized. Mr. Howlands starts thinking about his son, Stephen, whether he can take care of the land in future. Meanwhile, Nogothon begins thinking about the prophecy of liberating the land from the white colonizers as the first-person narration goes:

Nogotho'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! Nogotho 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? He was not like the other one. He felt the hurt and the pain of loss. (Ngugi, 1964, p. 36)

The ideology of the colonizers used to be exposed through their thoughts and reflected in their actions. The everlasting belief of superiority and burden (white man's burden) galvanized the colonial greed, which used to be expressed in exploiting and dispossessing the indigenous peoples' land, dignity and radically changing their culture. The colonizers' doctrine is based on supremacy, discrimination, and hegemony. Ngugi articulates strongly the indigenous people's rights of freedom and ownership of their land and culture. He markedly censures the brutality and greed of the colonizers by saying: "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).

Besides, Ngugi makes use of his narratives in order to educate, inspire and embolden his people to resist and challenge the colonialists' ideology and dehumanization, assuring the indigenous people that freedom and peace will come one day. Despite the long period of the anti-colonial struggle which continues for more than a half century, Ngugi does not give up to inspire and boost his people to continue their resistance and strife for freedom. After the failure of the *Mau Mau* uprising and Jomo's capture, feelings of loss and frustration have inflated into the minds of many people. Thus, Ngugi artistically persists to transmit and revive the sense of hope and confidence for the people because he believes that inferiority, rootlessness, otherness, white supremacy, confidence and identity crisis are nothing but hoaxes rumored by the colonizers to lull and dishearten the indigenous people (Nontyatyambo Pearl Dastile, 2013). Ngugi, through his main character Njoroge, reassures the people that freedom and peace will be retrieved one day, telling Mwhaki: "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). One of them was beaten so much that he urinated on his legs. But he did not plead for mercy. The only thing he constantly said was Jesus" (*ibid.*, p. 115).

Ngugi continues inspiring the indigenous people with hope, confidence, and freedom to confront all the ordeals and achieve their ultimate goal by stating: "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 ...the country is so dark now she whispered to herself. The sun will rise tomorrow, he said triumphantly” (Ngugi, 1964, p. 120).

As a social reformer Ngugi attempts to tackle the issue of caste system or social classification as he establishes a love relation with mutual attraction between Njoroge and Mwihaki in order to deliver his rejection of “class delineation” (Nicholls, 2016, p. 29), which was constructed by the colonial policy. Ngugi constructs their relation carefully in view of devastating the concept of affluent and low class which used to be promoted by the colonialists to destroy the nation’s unity. Hence, Ngugi has become a celebrated Kenyan novelist and post-colonial theorist who attempts to decolonize the mind of his people through his stories and works.

Ngugi’s Decolonial Narrative and the Aftermath of Colonization

Constructive Decoloniality

The decolonial narratives challenge the colonial discourses. Ngugi articulates the indigenous people’s rights of freedom, equality, ownership and self-determination in many of his novels (Moses, 2008; Rabaka, 2014; Cowans, 2015). ‘Decolonization process’ refers to “taking the power back from the colonialists” (Ruiz and Sánchez, 2016, p. 133). Decolonization is a process through which the colonized nation is “released from being a colony and granted independence” (Rothermund, 2006, p. 1). However, the process of getting independence does not occur at once, it rather takes gradual stages. In his narratives, Ngugi encourages Kenyan people to struggle against colonialism. He fictionalizes the *Mau Mau* military uprising and ‘Black Workers’ Strike’ to show the national strife of Kenyan people. Ngugi motivates his people to believe in their cause and love their country as a sacred land as he states, “God showed Gikuyu and Mumbi all the land and told them, this land I hand over to you. O Man and woman It's yours to rule and till in serenity sacrificing only to me, your God, under my sacred tree” (Ngugi, 1964, p. 27-28).

By narrating historical events, Ngugi appears to be more realistic as he meticulously discusses the social issues that have challenged the indigenous people and made his stories closer to the hearts of the ordinary people. He fictionalizes the Kenyan history with respect, pride and appreciation. Ngugi always focuses on the peaceful struggle and unity of all the blacks in his narration. He unifies their history, struggle, fate, interest, and root. Moreover, the sense of nationalism is recurrently articulated in view of unifying all the Kenyan people towards their ultimate causes (e.g. freedom and independence).

Peaceful Struggle

Literature is the most powerful tool through which writers articulate the persistent social challenges. It is defined as a “moving spirit for the nationalist movement which potentially reaches all the classes and castes of society” (Hevešiová, 2014, p. 2). Repetitively Ngugi continues emphasizing peaceful struggle as means of “finding truth and justice” (Cantalupo, 1993, p. 39). His literary productions managed to light the flame of resistance which brought about “direct inclusive opposition” (Williams, 1999, p. 136) against the colonial regime. Thiong’o (1986) highlights the peaceful strike which has been organized by the workers for increasing wages. That was followed by the armed uprising of *Mau Mau*, which brought about independence. Many people prefer peaceful anti-colonial struggle as the first-person narrator asserts, “We shall starve ... you starve I. This strike is important for black people. We shall get bigger salaries. What’re black people to us when we starve?” (Ngugi, 1964, p. 60).

Recurrently, the first-person narrator stresses the peaceful resistance as the people have no power to combat the settlers, stating through Kiarie, “remember, this must be a peaceful strike. We must get more pay. Because right is on our side we shall triumph. If today, you're hit, don't hit back” (Ngugi, 1964, p. 66). Ngugi upholds the idea of moralizing and giving vision and direction of peaceful struggle for the nation as a part of his duties. He constantly revolutionizes and educates his people which positively made changes in his country. He asked his people to be literate in order to be free.

Focus on Education

Throughout the years, the colonial powers have realized that the control on the land is not necessarily established through physical settlement, but rather through mental hegemony. This ideological domination was decided to be achieved through educational or ideological agenda, represented by

imposing the settlers' cultural and educational system, or what critics called "ideological state apparatus. The colonial schools sought to extend foreign domination and economic exploitation of the colony" (Kelly & Altbach, 1984, p. 2). Colonial education introduces the colonialists' ideology that demeans the learning structures of the colonized people and draws their attention towards the educational structures of the colonizers. Ngugi had undergone the challenges of poverty, imprisonment and exile which thus "encapsulate a range of significant historical and cultural aspects of modern Kenya such as the question of land, education, and the struggle for independence" (Williams, 1999, p. 1). In *Weep Not, Child*, Ngugi (1964) sheds light on the issue of education as the only way to obtain freedom, with the hope of decolonizing the minds of the new generations. He focuses on education as a preliminary force that can liberate the minds and land of the indigenous people as he clearly hints, "I think Jacobo is as rich as Mr. Howlands because he got an education" (Ngugi, 1964, p. 4). Since the beginning of his narration until the end, education is the issue that Ngugi has repeatedly referred to as he knows the outcomes and impacts of literacy. Njoroge was sent to the school and became the most distinguished young boy in his village. Njoroge was created and motivated for education as an example for his nation as Ngugi believes that education would be the key point for him to help to lift his family out of poverty and subjugation (Asante & Karenga, 2005). His family is used as a metaphor for all the Kenyan families. All of his villagers became proud of his success, so they have decided to help him to continue his secondary school as his father is poor and cannot afford all the expenses for his education. Njoroge becomes the son of all the people of his village and his success honors all the people around him as the first-person narrator relates: "When the time for Njoroge to leave came near, many people contributed money so that he could go. He was no longer the son of Ngotho but the son of the land" (Ngugi, 1964, p. 119).

The greatest part of the narrative concerns the issue of education, even during the political turmoil and social unrest. Jacobo, who is an apparent enemy for all the people in Gikuyu village, supports Njoroge once he comes to Ngotho's house with Mwhaki as Jacobo speaks, "I hope you'll do well. It is such as you who must work hard and rebuild the country" (Ngugi, 1964, p. 104). He believes that any social or political changes that occur in the society are the direct outcomes of education. Until today, Ngugi's works have given motivation and inspiration for the younger generations to liberate their minds from the colonial shackles of ignorance through education. Ngugi posits that decolonizing minds cannot happen abruptly or all of a sudden but rather throughout progressive and continuous persistence for education.

Ngugi insists on the importance of education for all his people whether they are young, old, poor, rich, literate or illiterate by saying: "Education for him, as for many boys of his generation, held the key to the future" (Ngugi, 1964, p. 55), because he believes that it will contribute to liberate the people's minds and unify all the nation as the third person narrator speaks, "Mr. Howlands felt a certain gratifying pleasure. The machine he had set in motion was working. The blacks were destroying the blacks. They would destroy themselves to the end" (Ngugi, 1964, p. 110). This third-person narrator appears in many situations to be Ngugi's mouthpiece as it appears here: "This land I hand over to you. O Man and woman, it's yours to rule and till in serenity sacrificing only to me, your God, under my sacred tree" (*ibid.*, p. 28). Ngugi can be called a propagandist who tirelessly resisted what Hunt and Lessard (2002) refer to as colonial education. Jensen (1984) defines colonial education as a type of unselected schooling which aims to assist and reinforce the foreign settlement and hegemony. Njoroge believes in the power of education as a redeeming power that can help in recovering the aftermath of destruction as he states: "Only education could make something out of the wreckage" (Ngugi, 1964, p. 93).

Aftermath of Colonialism

Colonialism, which became a universal ordeal during the 19th and 20th centuries, afflicted many nations in different continents including Kenya and brought about inextinguishable impact on the natives' culture, dignity, economy, belief and education. The rivalry between the European colonial powers (e.g. Britain, France, Switzerland, Germany, Italy, Portugal, Spain and Russia, Austro-Hungarian, and many others) intensified their heinous exploitation of the indigenous people in all of their colonies. They vandalized the traditional and cultural heritage of the indigenous people in Kenya and in many other countries in an attempt either to impose their own culture or obliterate the national and cultural identity of those people. They decidedly dispossessed the indigenous people's land as Ngugi described the dangerous

advent of the white man and the consequence of suffering by stating, “the white man came and took the land, but at first not the whole of it. Then came the war. It was the first big war” (Ngugi, 1964, p. 29). Nogotho (Njoroge’s father) relates how the white man came and forcefully looted the land of the indigenous people by saying: “All this land belongs to black people. Y -e-e-s. I've heard the father say so. He says that if people had had an 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” (*ibid.*, 1964, p. 42).

Othering and maltreatment of the indigenous people is also one of the offensive consequences of colonialism (Kaufman & Macpherson, 2005). In *Weep Not, Child*, the colonized people are placed at the bottom of the society and considered as inferior. The colonized people including the Kenyans “developed a profound sense of inferiority which thus entrapped them as they began to be considered as subhuman” (Ward & Butler, 2008, p. 311). Then, under the pretext of misrepresentation, “depicting the indigenous people as uncivilized, primitive, heathen, savage and unruly in view of justifying their colonial expansions” (Njoh, 2016, p. 31). “The colonizers mask their humanity by defaming the reputation of the colonized people who were unjustly cast as agents of chaos” (Paisley & Reid, 2013, p. 47). The African slaves were lynched and whipped by their slave overseers (Europeans and Chines) to force them to work harder and for longer hours (Insaiddoo, 2016). In *Weep Not, Child*, Boro refers to the colonizers’ practices of demolishing and distorting everything that belongs to the indigenous people by saying “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).

The economic decline for the colonized nations is another deformity, which was brought about by colonialism (Etinson, 2018). Ngugi, in *Weep Not, Child*, asserts that the deterioration of the economic growth was caused by shipping the “raw materials (leather, cotton, coal and agricultural products) from their colonies to their countries to be consumed and sometimes manufactured and sold back to the colonized nations” (Flores, 2009, p. 41). They propagated the idea that indigenous people cannot “produce the manufactured goods” (Mshomba, 2000, p. 118) as Ngugi reflected in his novel. The imperialistic policy in the colonies was that the indigenous people had to continue working to produce the raw materials, export them to the settlers’ countries and then import “processed materials form those raw materials” (*ibid.*, 2000, p. 118). Their colonial expansions resulted in creating new markets for their goods and meanwhile exploiting the natural resource of the colonized nation (Jenks & Fuller, 2016). They used to burden the peasants with taxes, which consequently led to the bankruptcy and maceration of the small business.

Another repercussion of colonialism is the unwilling conversion of the colonized people to Christianity. They sent multifarious religious missionaries to acculturate and introduce God to what they perceived pagan nations in Asia and Africa. Ngugi, in *Weep Not, Child*, “views organized Christianity as a curtain of hypocrisy and a mechanism for encouraging passive acceptance of oppression” (Cantalupo, 1993, p. 39). As a consequence, this colonial policy devastated the social fabric in their colonies as they urged the nations to forsake their own religious beliefs and adopt the Christian faith. This resulted in acrimonious tension as some people forcefully converted to the imposed colonial doctrine, whilst others resisted and decided to stick to their own religious faith. Nevertheless, Christianity became the symbol of colonialism as it preceded, accompanied and assisted the colonial expansions in different regions and countries (Burt, 1994; Juang & Morrissette, 2008).

In terms of education, the colonialists built schools and universities in different colonies, not for educating the indigenous people, but rather educating their children. Those educational institutions allowed also some children of the locals who work with or support colonial rule. However, the increase of anti-colonial movement urged the settlers to open education for all the indigenous people but in the liberal arts only as some writers explain precisely, “courses like social ethics, history or government were seldom taught. Instead, the indigenous people were trained in ways that continued to support the colonial system. They were trained largely as workers in enterprises that continued to support the mother country with the goods it wanted” (Evans, Vos & Wright, 2003, p. 58).

Conclusion

The paper primarily discussed how Ngugi employed different narrative techniques (e.g. free indirect narration, freewheeling narrative technique and author surrogate technique) to articulate his rejection of colonialism. His knack of narration in *Weep Not, Child* was composed by employing distinct narrative techniques. The paper elaborated how Ngugi used free indirect technique to relate different situations by indistinct narrator(s). This assisted him to move and shift smoothly and evenly among different incidents of various characters. Besides, Ngugi continued to write in freewheeling narrative technique without worrying about adding details which made his plot progressing and hence appealing to the common readers of different backgrounds. Author surrogate technique is one of the creative tools which Ngugi utilized to counsel his nation especially about the importance of education, peaceful struggle and total rejection of imperialism or neo-colonialism.

Ngugi dedicated his narratives to reflecting the national struggle against the British colonialists. He persistently attempted to decolonize his country from the colonial residue. He appeared in this novel as a propagandist who inspired and energized the decolonization process by creating fictional characters and interweaving narratives that realistically related the pre-independence period and struggle. In *Weep Not, Child*, Ngugi showed how horrible and destructive the colonizers were. Therefore, Ngugi attempted to liberate not only the land, but also the minds of his people from the surreal perception that they cannot be ruled only by the white colonialists. He artistically confronted and combated the imperialist ideology and the different forms of colonialism through his narratives. The connection of his narratives with real historical incidents made his novels very interesting. Every year when the time comes to nominate the contenders for the Nobel Prize, Ngugi Wa Thiong'o is considered as one of the contestants just because of his narrative style.

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