

**UNIVERSITY OF NAIROBI**

**QUEST MOTIF: A SEARCH FOR IDENTITY AND JUSTICE IN MUKOMA WA**

**NGUGI'S *NAIROBI HEAT***

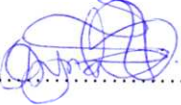
**LYNDER CHRISTINE ACHIENG OKETCH**

**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF LITERATURE,  
UNIVERSITY OF NAIROBI IN PARTIAL FULFILLMENT FOR THE AWARD OF A  
MASTERS DEGREE OF ARTS IN LITERATURE**

**OCTOBER, 2015**

## DECLARATION

This is my original work and has not been presented in any other university for any other academic research.

Sign  .....

Date 04/Nov/2015 .....

LYNDER CHRISTINE ACHIENG OKETCH

REG NO.C50/70466/2013

This Project has been submitted with our approval as university supervisors.

Sign  .....

Date 04/11/15 .....

PROF. ALINA RINKANYA

Sign  .....

Date 4.11.15 .....

DR. MASUMI ODARI

## **DEDICATION**

To my loving Dad Tom Habil and mum Anne Celestine who inspired me and reminded me of my capabilities. My husband Jim and sons Adrian and Ned for their full support and understanding during this study.

## **ACKNOWLEDGEMENT**

I am so grateful to my supervisors, Prof. Alina Rinkanya and Dr. Masumi Odari for their patient and dedicated guidance in the course of this research. This study would not have been a success without their support and I thank them for believing in me all through the research. I also want to appreciate the encouragement and guidance I received from Dr. KitataMakau who believed in my potential and pushed me when I was almost losing grip and also appreciate the entire staff of the literature department of the University of Nairobi for every support they accorded me. I appreciate the moral support I have received from my friends Mildred Omollo, Andrew Onyango and Beatrice Ekesa in the course of my studies and finally, to my husband Jim and boys Ned and Eddy whose patience and support during this study is immeasurable.

## TABLE OF CONTENT

<b>DECLARATION.....</b>	<b>ii</b>
<b>DEDICATION.....</b>	<b>iii</b>
<b>ACKNOWLEDGEMENT.....</b>	<b>iv</b>
<b>TABLE OF CONTENT.....</b>	<b>v</b>
<b>ABSTRACT.....</b>	<b>vii</b>
<b>CHAPTER ONE .....</b>	<b>1</b>
1.1 Background to the Study.....	1
1.2 Statement of the Problem.....	6
1.3 Objectives .....	7
1.4 Hypothesis.....	7
1.5 Rationale for the Study .....	7
1.6 Literature Review.....	9
1.7 Theoretical Framework.....	18
1.8 Scope and Limitations.....	27
1.9 Methodology.....	28
<b>CHAPTER TWO .....</b>	<b>29</b>
<b>QUEST MOTIF .....</b>	<b>29</b>
2.1 Introduction.....	29
2.1.1 Departure.....	35
2.1.1.1 The Call.....	36
2.1.1.2 Helpers and Guides.....	42
2.1.1.3 The wise old man.....	42
2.1.2 Initiation.....	46
2.1.2.1 Road of trials.....	48
2.1.2.2 Meeting the goddess (woman).....	54
2.1.2.3 The Boon.....	56
2.1.3 Return.....	58

<b>CHAPTER THREE .....</b>	<b>71</b>
<b>QUEST FOR JUSTICE AND IDENTITY IN <i>NAIROBI HEAT</i> .....</b>	<b>71</b>
3.1 Quest for Justice.....	72
3.1.1 Introduction.....	71
3.1.2 Justice through Macy Jane Admanzha'sMurder.....	73
3.2 Quest for Identity .....	87
3.2.1 Introduction .....	87
3.2.2 Quest for Identity as a Professional Police Detective .....	90
3.2.3 Quest for Identity into Africa.....	99
<b>CHAPTER FOUR.....</b>	<b>121</b>
<b>CONCLUSION .....</b>	<b>121</b>
4.1 Introduction.....	121
4.2 Summary .....	121
4.3 Research Findings.....	122
4.4 Conclusion and Recommendation .....	123
<b>WORKS CITED.....</b>	<b>125</b>

## ABSTRACT

Identity search and the search for justice are some of the mostly debated themes in African American, as well as African literature. Throughout the history of American literature, different generations of African American writers have tried to find answers to the questions: What is justice in America and who am I as an African American living in the US? The novel *Nairobi Heat* by MukomawaNgugi is an example of literature that has been written about the theme of quest for justice and the search for identity. MukomawaNgugi is a pure African bred in the US. His literature carries with it the experiences of both blacks from Africa living in the US and the African Americans of American descent. In this novel light is shed on the agonies and the dilemmas of a African American tied by race and at the same time expected to fulfill the needs of the white authorities by finding justice, and he also struggles to define himself within the setting of a white dominated society, for which purposes he traverses the African land. The study investigates quest motif in MukomawaNgugi's novel *Nairobi Heat* as a narrative strategy in the presentation of the search for identity and a search for justice. It seeks to show that Mukoma's narration of a African American's quest for identity and the quest for justice are intertwined in that, search for Justice for a African American requires him or her to first identify himself. The study employs Social Identity theory, Theory of the Archetypes and Campbell's Theory of the Quest in the analysis of the aspects of the quests in the novel. The research involved a close reading of the primary texts. Further, I made use of the library and the internet resources for secondary reading. The study concludes that identity and justice for an African American can be satisfactorily achieved if they shun and overcome fear of white patriarchal dominance and this can only be achieved as brought out in the novel- through a visit to one's ancestry and establishing a connection with it, like Ishmael did by going to Kenya. As MukomawaNgugi is an upcoming author, I suggest that scholars may conduct studies on this novel *Nairobi Heat* and other works by this same author because MukomawaNgugi's works represent new generation of Kenyan and African writers, which would largely define the outlook of African literature in the current century.

## CHAPTER ONE

### 1.1 Background to the Study

Quests are stories based on a journey, a road of trials in which a hero hears or receives a call and leaves his home alone or in the company of others to search out a treasure or to seek for truth or evidence. Along the way he undergoes trials, receives aids, fights enemies and may even die, and, if he succeeds in attaining the sought out treasure, he may change who and what he is; as defined by Narayan, “Quest is a fundamental pursuit made to obtain something higher...it consists of three successive stages- separation, initiation and then returns to be restored before any kind of quest is complete.”(2) The center of interest in the quest is the hero and his treasure, though it must appear to be shaping the personality of the protagonist. The writing of a quest narrative entails the construction of a life movement that depends solely on the transference of an individual from one point to another.

*Oxford Advanced Learner's Dictionary* defines quest as “a long search for something especially for some quality such as happiness, to search for something that is difficult to find” (6<sup>th</sup> Edition, 955).

Since quest hinges on movement and personal experience of the hero, its authors impose patterns of their lives and construct coherent journey stories out of them which involve the hero's desire to achieve a certain goal. In stories of the quest, heroes are on the brink of a great change. Some heroes are desperately unhappy and experience their lives as a stultifying world, one that, in its very orderliness and familiarity, comes to seem sterile and confining; a kind of wasteland. In other words, the environment or something in it keeps the hero from changing, from growing, in short, from living, hence the need arises to seek a difference. All heroes must recognize their worlds for what they are; must realize the need for change and must have the courage to try. The



quest, apart from being a long journeyed search for something especially for some treasure, is both a literary and a historical discourse. The study is aimed at examining and analyzing the use of quest motif in the analysis of both quests for justice and identity as employed by MukomawaNgugi in *Nairobi Heat*.

This is a novel about a search for answers. It surrounds the death of a white blond girl who has been found murdered on the porch of a university professor of African descent in Bluff, Maple Madison, USA. A hard working detective Ishmael Fofona, of African American origin, sets out to investigate the death as he knows that this happening will make the news headlines for a long time. Seventy- two hours later, he finds himself on African soil, in Kenya, hunting for clues in a case that seemingly makes no sense. Little did he know that the discovery of the dead white girl and the call to Africa was going to change his whole life in terms of identity forever.

The prime suspect is a respectable Rwandan citizen living and teaching in the US, but the call from a stranger, advises Ishmael that answers can only be found in Africa. He is, hence, driven by the desire to fulfill the quest for justice for the murdered girl which, as it turned out, could only be achieved through the journey he took to Africa, a journey that ended up paving ways for the protagonist's search for his identity from the moment he took a flight to African land.

MukomawaNgugi, is the son to a renowned writer NgugiwaThiong'o. MukomawaNgugi was born in 1971. He is a Kenyan poet and author of "*Conversing with Africa: Politics of Change* (2002), *Hurling Words at Consciousness (poetry,2006)*, *Black Star Nairobi* (2011), *Mrs. Shaw* (2014) and a collection of poems *Hunting Words with My Father* (2014) and *Nairobi Heat*

(2011). He was born in Everton, Illinois, USA, but raised in Kenya before returning to the United States for his University education.

My study takes note of the fact that in all quest stories, the hero goes through a lot of physical, spiritual and psychological changes in the process of forging towards the treasure. Therefore, it is possible for heroes to blunder into the quest, to make some sort of mistake and find themselves quite suddenly embarked on a difficult journey. Generally, though, something or someone calls the hero to this adventure. The novel under study employs the call-quest motif in the search for identity and justice in the development of the narrative and in the molding of the hero through “the initiation.” Just as Sheme Mary says;

The writer introduces a journey motif with multiple visions. It is not limited to the mere physical transference from one place to another rather a rejuvenating experience for the psyche. (4)

This “rejuvenating experience for the psyche” is where the quest comes in, so that the hero is not just having a physical move but instead is moving with an intention of achieving something that will change him or the people around him or sometimes his surrounding environment. It should also be noted that at times, the protagonist can also make a psychological quest, whereby he or she does not take a physical journey but instead, makes a psychological search for a given treasure. My primary text presents a protagonist who physically moves from point A to point B in search of the truth- both on the murder and for himself. I noted that the narrative structure of this novel is not some sort of peregrination where a character takes a walk to certain destinations.

*Cambridge Advance Learners Dictionary* defines Peregrination as “a long journey in which you travel to various different places, especially on foot.”

Quest stories differ from peregrination in the sense that the hero in a quest narrative takes a journey in which there must be a targeted treasure that the hero must achieve while peregrination, on the other hand, is a long journey on foot that does not require the hero to be a protagonist or be in search of anything. Therefore, in as much as Ishmael in *Nairobi Heat* makes a journey to Africa in search of truth on the murder case, he also needs to define himself to ensure success of the quest.

The quest motif is, basically a way an author chooses to bring out his story to his audience, and it is a significant element of form in a work of art. The pattern with which quest narratives are written, whether fact or fiction, guides the reader and ties the story together until the hero is initiated and is able to achieve the treasure hence the narrative plot will have been molded together with the protagonist's personality as the narrative progresses.

Quest therefore, is that search where the protagonist journeys either to his inner being or to a foreign land or even unknown space in search of the self or a boon and a need to reconnect with the self in finding a treasure that is hidden from the hero or just basically a need for change in the community that has to start from the hero's inner search. I consider quest in this case to be a long and challenging search for a connection and a solution to a self-determining identification with the aim of achieving the fairness of exerting ones authority over societal evils.

The quest narratives have been in existence for a long time but was for some time over shadowed by journey stories which took prominence. The journey narratives involves a protagonist taking a journey to places to make new discoveries about him or herself and grow into a better, stronger and self-assured person. In as much as both quest and journey stories share some facets in as far as a character's movement is concerned, I noted that it is not in all journey narratives that the protagonist is expected to bring back a boon or find the self as in the case of a quest narrative. A journey too is a self-initiated decision by the protagonist while quest narrative involves the hero's need to make a change whether it is on a personal volition or influenced by someone or some larger force. But I must acknowledge the fact that quest and journey are inseparable in the sense that, characters involved in the quest narratives must be involved in a journey in order to achieve the purpose of their quest.

The study is therefore aimed at examining and analyzing how quest has been presented and used in the narration, looking at it specifically as a narrative strategy in presenting the search for justice and the search for identity in Mukomawa Ngugi's *Nairobi Heat*.

### **Synopsis of *Nairobi Heat***

A beautiful young blonde woman is found dead on the steps of a house in a rich suburb of Madison, Wisconsin. Detective Ishmael is assigned to investigate. The prime suspect is Joshua Hakizimana, the owner of the house, but there is no evidence to tie him to the crime. Joshua is thought to be a hero of Rwanda, having saved many of his fellow citizens from genocide. He is now a professor of genocide studies involved in a foundation to help the rebuilding of the country and its survivors after the terrible wars there.

Ishmael is released by his Chief to go to Kenya after Ishmael received a call that is the only clue to the woman's identity. Ishmael is of African descent but has never visited Africa. His experiences in Kenya and in Rwanda are outlined as he attempts to solve the case with the help of a local detective O and a singer, Madeline. As he experiences life in the African continent, Ishmael has a personal journey of discovery about his own identity.

In Kenya with the help of O, Ishmael rescues a school girl-Janet from rapists and they end up in a gun fight with the gang. They later get involved in several fights and makes discoveries of several corrupt dealings and injustices but still nothing on the dead woman. Eventually, Ishmael tries to leave the country through Uganda and it's during this attempts that he discovers the woman's identity in a church in Bungoma. The rest of plot takes place in Madison having several plot twist and an eventual death of Joshua, who turns out to be a traitor and a schemer- not only did he cause the death of his fellow Rwandans at the hands of the militia, but also was involved in the illegal activity of the Never Again Foundation, the organization whose senior officials claimed that they were aiding the Rwanda genocide victims, yet they were swindling money from non-suspecting well-wishers for their own profit.

## **1.2 Statement of the Problem**

I have studied quest motif in MukomawaNgugi's *Nairobi Heat* as a narrative strategy. There are studies on the themes that cut across quest narratives and the presentation of the hero in these quest narratives by different authors, but my study investigates the presentation of quest in the search for identity and the search for justice in MukomawaNgugi's *Nairobi Heat*. An analysis of

the quest in *Nairobi Heat* contributes to literary scholarship as I am examining recurrent archetypal motif of search (quest) in a work of modern Kenyan literature, as a strategy used in order to fulfill the author's task- to demonstrate how the protagonist struggles to overcome the fear of the whites' patriarchal dominance in order to achieve justice and to ensure identification of the self.

### **1.3 Objectives**

This study will realize the following objectives:

1. Investigating stages of quest motif as presented in MukomawaNgugi's novel *Nairobi Heat*.
2. Examining and exploring the use of quest motif in the protagonist's search for justice and identity.

### **1.4 Hypothesis**

My study was guided by the following assumptions:

1. The author MukomawaNgugi employs the quest motif as a founding narrative strategy in his novel *Nairobi Heat*.
2. The presentation of quest motif in *Nairobi Heat* portrays the protagonist as involved in a challenging quest for justice while his quest for identity pursues a re-understanding and re-definition of the self professionally and personally.

### **1.5 Rationale for the Study**

My attention in the study of the quest motif is drawn by several reasons, the major one being the role that quest plays in the achievement of the author's intended objective in as far as the

narrative is concerned, and how the presentation of the quest motif in the novel pursues the protagonist search for identity and search for justice.

Even though scholars have written extensively on the topic of the quest motif, my study has been specifically narrowed down to *Nairobi Heat* in which quest motif has been employed as a narrative device of the quests for justice and identity.

My study aimed to examine MukomawaNgugi's *Nairobi Heat* because it captures the struggles of African Americans in their search for identity and their undying struggle to be professionally unbiased in terms of delivering their services to citizens no matter their race, that is in terms of justice. This study also furthers literary research in terms of the theoretical approaches that MukomawaNgugi employs in outlaying the quests in the novel bringing to light the fact that a quest narrative has a structural pattern to its achievement. Regionally, my research helps expose MukomawaNgugiliterary works to a variety of readers and scholars.

In as much as MukomawaNgugi's novel narrates issues that had been tackled by other writers, his approach differ in the sense that, he involves his protagonist into a dilemma of race and loyalty in both the quest for justice and identity. This study also furthers literary research in terms of the theoretical approaches, enriching the existing research about the use of recurrent and archetypal motifs in literature, using the example of African writing of the twenty-first century. The study also contributes to the regional studies of East African writing and continuation of literary tradition- namely, that of novel writing- in Kenya, exposing MukomawaNgugi's literary works to a variety of readers and scholars.

## 1.6 Literature Review

Anyone can undertake a quest. Those who do must have certain qualities: insight, courage, endurance. Those qualities must be inherent in questers because not all that undertake the quest have what it takes or enough of what it takes to complete the quest. But, anyone who accepts “the call” must have these qualities like the narrator in *Nairobi Heat*, Ishmael who accepted “the call.”

The novel “*Nairobi Heat*” was published in 2009 and so far scholars, reviewers and even critics have contributed in one way or another with their views. Apart from their contributions, I also reviewed other works by other scholars on the same quest motif used in different approaches, but with authorial tasks similar or related to those of Mukomawa Ngugi in *Nairobi Heat*. For instance; Farshis and Rajabali in *African American and Reconceptualization of Identity: Black Participation in World War I and the Rise of the New Negro Consciousness* studied the involvement of the African American in World War I and how the war awoke in the Negroes a consciousness that they did not possess before. They assert that the First World War was a watershed that gave many the feeling of having lived in two eras, almost on two different planets. In effect, World War I, with its heinous bloodshed, disrupted the prestige of Western civilization and its seemingly inviolable rhetoric of rationality and progress in the eyes of both whites and blacks; the white culture was no more deemed as the one unique regulator of cultural norms and conventions. After the war, there emerged a variety-seeking fad for making everything new and thus New Politics, New Sexuality, New Woman, and even New Negro surfaced in a short period of time. In the turbulent atmosphere of post-World War I era, black soldiers, having experienced relative freedom in Europe, returned to Jim Crow United States;



notwithstanding, this time blacks were not the same submissive Uncle Toms at beck and call of the white dominators.

The dominant spirit of post-World War I African American community was that of self-determination which gave rise to a directness, forthrightness, and confrontational uprightness of men and women willing to demand rights, grab them by the throat if necessary. All the major intellectual, social and political circles of post-war black America were all bound together by a new African Americans and Reconceptualization of Identity: Black Participation, consciousness which prioritized self-assertion and self-definition against the hegemonic discourse of white supremacy. Though one can claim that black participation in the war did not cause any major improvement in the sociopolitical status of African Americans in the United States, it is incontestable that it inspired a New Negro who dared to come out of his marginalized, obsequious mold and think about his identity in more sophisticated terms. Blacks' contribution to the cause of war politicized blacks and naturalized the up-to-then intimidating and taboo concepts of self-determination, collective Identity-construction and separatism in black America.

Uncle Tom was dead after the end of the Great War; the New Negro was then born. This study on the wake of black consciousness contributes my study in terms of the search for identity "the self" is concerned with the knowledge of the black resistance.

Ali PoordaryaeiNejad in his paper *Foregrounding the Quest for Lost Identity in Wright's Native Son* revisits Wright's *Native Son*, by investigating the aspect of lost identity and its related perspectives in the sense that blacks living in America must have a sense for their bereft and

violated identity and belonging. The sovereignty of white world among African-Americans undermines, obliterates, or ignores the established national borders, while large number of people are dispersed across wide geographical areas, and diasporas identities are formed along multiple geographical locations, the results of slavery, exile, or emigration. The diasporas identities are provided by a decoupling between the dominating power and people's real identities. These identities may develop along cosmopolitan, multi-racial and multilingual lines. They produce a pluralized identity among the people of such domain; they are subject to change the linguistic, ethnic, hence they will be marginalized and racial merger will make them quest their own real identity, because they have become the emptied-out shell. Consequently, these conditions provide extensive struggles among African-American people to gain their lost identities as portrayed in *Native Son*. Even though this study is on a different novel, the idea behind some of the circumstances that push African Americans to quest for their identities are highlighted. Those are some of views that add value to my study of the quest for identity.

Sasidher in *Quest for Identity-A Thematic Study of Selected Novels of Maya Angelou* made a study of Maya Angelou's *I Know Why the Caged Bird Sings* and *Gather Together in My Name*. She looked at how Maya Angelou through her autobiographical writings, shared her quest for human individuality, identifying her personal struggle with the general conditions of the African Americans, who take up roles not only in relation to the African Americans, but also in relation to the very idea of America; the very idea of America being the land of promises yet not the same for African American. Sasidher studied how the writings of Maya Angelou, a black woman autobiographer, depict her anguish as a poor Southern black girl devoid of love and opportunities in the so called prosperous, promising land. However, though Sasidher has studied Quest for

identity by a black woman and how she is blocked from opportunities in the promising land because of her color. Sasidher's approach is different from my approach because my study is on how MukomawaNgugi's presents quest in the exploration of the quest for justice and the quest for identity in *Nairobi Heat*, but her inputs contributed to my understanding of the Quest for Identity.

Richard Beck and Ryan Jessup in *The Multidimensional Nature of Quest Motivation*, looked at some passed suggestions in the literature that quest may be a multidimensional construct and that the facets of quest may have very different relationships with religious variables. Quest in this analysis is considered to have three dimensions: readiness to face existential questions, religious doubt, and openness to change. It is further asserted that Quest items appear to load on distinct dimensions corresponding to the intrinsic and extrinsic constructs. Therefore the multifacetedness of the quest guarantees a wider scope in my study of quest motif, narrowing down to the employment of the quest motif a device in the narration of the story in the search for identity and justice because Richard et al did not engage Quest as a motif in searching for identity and searching for justice.

Roxana Mihalache looked at how American literature is fascinated with the outcast, the person who defies tradition in order to arrive at some knowledge, some personal integrity. He argued that American literature is indeed profoundly based on their eternal quest for their identity. He analyzed the works of Mark Twain, William Faulkner, Henry James and Tennessee Williams. In these American author's works, Roxana was able to establish that most of the works were characterized by hopeless and despaired individuals who were dealing with fragments of life

where they try to reveal as much as of the mystery of existence as possible and suffering consciousness, having difficulties in accepting the reality and finding their place in the universe, *Quest for Identity in American Literature*. Roxana's study on how American literature portrays a person who defies tradition in order to arrive at a personal identity contributes and supports my study of quest and especially quest for identity in *Nairobi Heat*.

Gertrude Szamosi studies how the main character of the novel is trying to come to terms with the personal and communal history in *The Theme of Self-Quest in Alistair MacLeod's No Great Mischief*. Bai Yali's *Legal Trespassing: Quest Motif in Orlando* is a study that uses the construction of quest motif in Orlando as the major lead, explores the pursuit of a "self" over three centuries of the protagonist, Orlando. Zhang Qing Zuo in *On Tolkien's Heroic Quest studies the motif of hero's quest in Tolkien's Ring*, and how he uses the heroic archetypes under this motif to create recognized works of fantasy literature in the 20<sup>th</sup> Century. Both Szamosi and Yali's writings about the quest for self, have contributed to my understanding of the process of the search for self, while Zuo's study of the heroic archetypes contributed to my analysis of the theory of the archetypes in as far as the quests are concerned in the novel *Nairobi Heat*.

Baston and Schoenrade in *Measuring Religion as Quest* looks at quest as a religious motivation in that, quest motives involve a willingness to struggle with existential questions. Quest in relation to religious understanding and the ability to struggle with existential quest that pertains to religion, is a quest for answers, just as the quest for justice and identity are also quest for answer, hence this work also served as a guide to my scope of study.

In *The Quest for Identity in Arthur Miller's The Crucible* by Hooti, he makes an analysis of action of the play *The Crucible* in terms of the implications of quest for identity of the characters involved by scrutinizing the various dilemmas into which the characters find themselves. This study contributed to my analysis of the protagonist's dilemmas in his search for identity and justice.

*Toni Morrison's Narrative Techniques and the Manifestations of the Freedom-Quest Motif* by Xiao Qin Lang probes into Morrison's holistic narrative style based on the achievements and experiences at home and abroad and with the guideline of systematic narrative theory. He also analyzes the relation between the diverse narrative aspects in Morrison's fictions and the manifestation of the freedom-quest motif as well as a wrapping up of the features of her narration. Lang's study contributed to my understanding of the experiences both at home and abroad; in the case of Ishmael, in the US and in Kenya.

Kawive Wambua's *The Problematics of the Quest for Identity in Derek Walcott's Dream on Monkey Mountain* investigates how Derek Walcott treats the theme of the search for identity in *Dream on Monkey Mountain*. The study outlines the protagonist's agonies in the search for identity. Therefore, the study contributed to my exploration of Ishmael's search for identity.

*The Imperial Quest and Modern Memory from Conrad to Greene* (Literary Criticism and Cultural Theory) by J. M Rawa explores the politics of the quest motif in Western literature with an emphasis on modern novels. *Quest Motif in Patrick Whites Novel Voss* presents literary criticism of the book *Voss*, it presents how *Voss*, a German explorer, undergoes a quest for self and finally achieves his identity. Rawa's study of the political aspects of quest motif, looking at

modern novels contributed to my analysis of the presentation of quest motif in this modern novel, *Nairobi Heat*. While Voss's exploration of the self through his travels adds to the fact that the search for identity would indeed involve the quester on a mystery journey.

TusharKansal in her study *Racial Disparity in Sentencing* looks at how racial bias continues to pervade the U.S. criminal justice sentencing system. She argues that the effects of this bias are somewhat hidden, and become most apparent for certain types of defendants, such as young minority males, or for certain types of offenses, such as drug and property crimes, or may even have less to do with the race of the defendant than with the race of the victim, as the evidence suggests in sexual assault and capital punishment cases. Although racial bias in sentencing may be somewhat surreptitious, the evidence indicates that it remains a very real part of the process.

Moreover, as previously indicated, sentencing is but one phase of the criminal justice process, and outcomes in this area are reflective of decisions made at prior points in the system. Thus, efforts to reduce racial disparity at sentencing must also pay attention to law enforcement arrest decisions, prosecutorial charging practices, indigent defense representation, presentence investigation procedures, and provision of sentencing alternatives options.

Reducing racial disparity in the criminal justice system is critical in order to produce fairness and to uphold the ideals upon which the system is premised. It is also essential from a practical point of view. Unless the justice system is perceived as fair and just, trust and confidence will erode and public cooperation with the system will diminish. Decades of research have demonstrated that race has always played a role in sentencing outcomes, even as the dynamics of that relationship have evolved over time. Scholars, practitioners, and the public alike have a strong

interest in assessing these dynamics and engaging in policy and practice changes designed to address this fundamental concern. It is therefore clear that racial disparity stands in the way of justice and fairness. This study justifies my point of argument in as far as fair and equal provision of justice is concerned.

The reviews about the text and its sequel *Black Star Nairobi* are not numerous. For example, Fort Worth Star-Telegram comments that;

Just as the works of James Ellroy and Carl Hiaasen dig beneath the glitter of Hollywood and South Beach, respectively, to reveal a nasty, fetid underside, *Nairobi Heat* rips away images of the Sahara and Safaris and goes beyond nightly news pictures of deprivation.”

*New African Magazine* “Ngugi’s ability to weave a complex narrative, which connects crime and racial tensions in the U.S to an in-depth knowledge of Kenya and its nuances, to Rwanda and its genocide past within this African crime thriller, is nothing but the work of a genius craftsman and wordsmith.”

In the *Standard Digital* Jennifer Muchiri in the article “*MukomawaNgugi Gives Distorted Portrait on Nairobi in his Novel,*” expresses her disappointment at how MukomawaNgugi portrays his homeland Kenya. Comparing the young Ngugi to his father, she bitterly asserts that *Nairobi Heat* “would not just be a disappointment but an insult too,” because he does not portray anything positive about Nairobi. Jennifer wonders whether this is the best way one would describe a homeland as MukomawaNgugi portrays in *Nairobi Heat*. Her review of the novel was only on the portrayal of Nairobi not as I have done by looking at the quest motif.

In *Fresh Meat: Nairobi Heat* by MukomawaNgugi, Janseen contrasts Ishmael and his buddy detective O asserting that one has to always be ahead of the other. She feels Ishmael's reasons for wanting to be a cop is too shallow compared to that of O who wanted to be on side of justice. She goes ahead to assert that Ishmael might think he is just looking for a killer, but not for long. Soon he is reassessing his own identity and place in the world as well. Looking for justice and Identity which my study investigates as quest motifs in the novel.

Paul Iliam in *Nairobi Heat: A Juxtaposition of Race and Crime*, attempts to inspect the life of a black detective caught in between meeting the expectations of duty and personal honor, as he investigates a murder case in Africa. He looked at *Nairobi Heat* as a crime novel written in the post-colonial period to express the fact that racial prejudice is not yet over and that blacks have to work against all odds to save themselves from white dominance, white crime and corruption on the African soil. It is from Iliam's argument that I started my analysis of quest motif in the novel *Nairobi Heat* approaching what Iliam reiterated that "blacks have work against all odds to save themselves..."

The literature review is useful because it exposes the depth of studies on the quest and how different quests have been explored in different literary works. It also helped me understand the different natures of quest that can be undertaken by a hero depending on the artist plot directive and the intended message. Having reviewed literatures by those different scholars, my study still differ from theirs because mine is based on quest motif and how this narrative strategy has been used to explore the search for identity and justice. My study hence went to length to study the employment of quest motif in MukomawaNgugi's *Nairobi Heat* and how he successfully twisted



a crime committed against a white girl by a suspected African to steer-wheel the narrator's search for both justice and identity.

### **1.7 Theoretical Framework**

The method we use to frame our personal interpretations of any text directly involve us in the literary criticism and theory process; hence my theoretical approach to the analysis and understanding of the employment of quest motif in *Nairobi Heat* by MukomawaNgugi is based on Carl Jung's Theory of the Archetypes in conjunction with Joseph Campbell's Theory of Quest (The Hero's Journey), and Henri Tajfel and John Turner's Social Identity Theory.

### **CARL JUNG'S THEORY OF THE ARCHETYPES**

Born in 1875 in Switzerland Carl Jung developed interest in dreams and interpreted Freud's theories while in America but after a while he became dissatisfied with his relationship with Freud and they went their separate ways. It is after the separation that he came up with the theory of Archetypes.

This theory is based on the notion of the collective unconscious, which can also be referred to as the "psychic inheritance." It is the reservoir of our experiences as species, a kind of knowledge we are all born with. And yet we can never be directly conscious of it. It influences all of our experiences and behaviors, especially the emotional ones, but we only know about it indirectly, by looking at those influences.

There are some experiences that show the effects of the collective unconscious more clearly than others: the experiences of love at first sight, and the immediate recognition of certain symbols and the meanings of certain myths, could all be understood as the sudden conjunction of our outer reality and experiences shared by artists and musicians all over the world and in all times, or the spiritual experiences of mystics of all religions, or the parallels in dreams, fantasies, mythologies, fairy tales, and literature.

Jung referred to the contents of the collective unconscious as Archetypes. An archetype according to Jung is “an unlearned tendency to experience things in a certain way” (47). The archetype has no form of its own but it acts as an “organizing principle” on the things we see or do.

Like Freud, Jung believed that the mind had both conscious and unconscious level but he strongly asserted that the most important part of the unconscious springs not from personal experiences of the individual but from the distant past of human existence, a concept called the collective unconscious. He therefore gave lesser importance to the conscious and the personal unconscious.

Jung believed that the collective unconscious has roots in the deep ancestral past of the entire species; these include distant ancestor’s experiences with universal concepts like God, mother, water, earth, that are transmitted through the generations so that people in every time have been influenced by their primate ancestor’s primordial experiences.

He argued that the contents of the collective unconscious are more or less the same for people of every culture. They therefore would influence many people’s myths, legends, and religious

practices. Jung also believed that archetypes are ancient or archaic images that derive from the collective unconscious. They are similar in that they are emotionally toned collections of associated images. He maintained that the potential for countless numbers of archetypes exists within each person, and that when a personal experience corresponds to the latent primordial image, the archetype becomes activated.

Archetypes are expressed indirectly and, when activated, it expresses itself through dreams, fantasies, and delusions. Dreams are the main source of archetypal materials and offer what Jung considered proof for the existence of archetypes. He believed that dreams produce motifs that could not have been known to the dreamer through personal experience. He therefore went ahead and structured the types of archetypes that were in existence:

-Persona which is the side of personality that people show to the World. Not necessarily the same as the public face that one shows others. Jung believed that, to be psychologically healthy, one must strike a balance between the demands of society and what we really are and that to be oblivious to one's persona is to underestimate the importance of society, but to be unaware of one's deep individuality is to become society's puppet.

-Shadow is the archetype of darkness and repression, representing the qualities that we do not wish to acknowledge but attempt to hide from ourselves and others. The shadow consists of morally objectionable tendencies as well as a number of constructive qualities that we are reluctant to face. Jung argued that we must continually strive to know our shadow because it is

our first test of courage. He believed that to come to grips with the darkness within ourselves is to achieve the realization of the shadow.

-Anima is the feminine side of men and originates in the collective unconscious as an archetype and remains extremely resistant to consciousness. Few men become well acquainted with the anima because this task requires great courage and is even more difficult to become acquainted with than their shadow. He says that to master the projection of the anima, men must overcome intellectual barriers, delve into the far recesses of their unconscious, and realize the feminine side of their personality. Jung believed that the anima originated from early men's experiences with women including mothers, sisters, and lovers which combine into the concept of women.

-Animus is the masculine side of women and originates in the collective unconscious as an archetype that, too, is resistant to consciousness. The animus is symbolic of thinking and reasoning and is capable of influencing the thinking of women yet it does not belong to her. It belongs to the collective unconscious and originates from the encounters of prehistoric women with men. Animus originates from early women's experiences with men including fathers, brothers, and lovers that are combined into the concept of men.

-Great mother is a derivative of the animus and anima. Every man and women possess a great mother archetype. The pre-existing concept of mother has both positive and negative feeling which extends to this archetype. The great mother represents the opposing forces of fertility and nourishment on the one hand and power and destruction on the other.

It is also known as godmother, Mother of God, Mother Nature, Mother Earth, the stepmother, and even a witch. Fertility and power combine to form the concept of rebirth which, itself, may be a different archetype altogether. Rebirth is represented in the process of reincarnation, baptism, resurrection, and individuation.

-Wise Old Man is also a derivative of the anima and animus. The archetype is representative of wisdom and meaning, and symbolizes human's pre-existing knowledge of the mysteries of life. This archetype is unconscious and cannot be directly experienced by the individual. In other words the collective unconscious cannot directly impart its wisdom to an individual. The wise old man archetype is personified in dreams as father, grandfather, teacher, philosopher, guru, doctor, or priest. It can be a king, sage, or even a magician in tales and stories.

-Hero is an archetype that is represented in mythology and legends as a powerful person, sometimes part god, and one who fights evil. Heroes are always mortal because an immortal person has no weaknesses and cannot be a hero. The image of the hero touches an archetype within us. When the hero conquers the villain, he or she frees us from feelings of impotence and misery. At the same time the hero serves as a model for the ideal personality.

-The self is the most powerful archetype. Jung believed that each person possesses an inherited tendency to move toward growth, perfection, and completion, and he called this innate disposition the self. The self is the archetypes of archetypes because it pulls together the other archetypes and unites them in the process of self-realization. He believed that the most inclusive archetype is self-realization which can be viewed as a balance between various opposing forces of personality.

The discovery of the collective unconscious and the theory of the archetypes, are some of Jung's major contributions to psychology. Carl Jung first applied the term archetype to literature. He recognized that there were universal patterns in all stories and mythologies regardless of culture or historical period and hypothesized that part of the human mind contained a collective unconscious shared by all members of the human species, a sort of universal, primal memory.

Jung argued that the goal of the individual is to achieve balance or recognition of the different aspects of self, and called this the process of individuation or self-actualization. To reach individuation, one must recognize, confront, and assimilate the ego, anima(s), and shadow into the larger realm of the self, achieving a new level of consciousness. Instead of being aware only of the ego personality, an individual becomes conscious of the vast reaches of the self.

According to Jung, the individual's desire to know the self and reach into the depths of consciousness is the basis for all storytelling as we instinctively try to understand this deeper nature through metaphor. That the archetypes as highlighted above took a particular pattern in literary materials; be it a movie, novel, drama etc. A pattern that was later adopted and modified by Joseph Campbell.

### **CAMPBELL'S THEORY OF THE QUEST**

Joseph Campbell, an American mythological researcher, born March 26, 1904, in New York, to a middle class, Roman Catholic family, wrote a famous book entitled *The Hero with a Thousand Faces*. In his lifelong research Campbell discovered many common patterns running through hero myths and stories from around the world. Years of research lead Campbell to discover

several basic stages that almost every hero-quest goes through (no matter what culture the myth is a part of). Joseph Campbell theory therefore has particular relevance for my research on quest. He outlined a structural link, a set of theoretical observations known as The Hero's Journey.

In his book Campbell reported on the synthesis he found while comparing the myths and legends of many cultures. The Hero's Journey was his all-embracing metaphor for the deep inner journey of transformation that heroes in every time and place seem to share, a path that leads them through great movements of separation, descent, ordeal, and return. He noted that all stories consist of common structural elements of stages found universally in myths, fairy tales, dreams, and movies. He calls this common structure "the monomyth."

Joseph Campbell therefore, influenced by Jung's ideas of the archetypes, applied them to world mythologies. He refined the concept of hero and the hero's journey. He believed that recognizing archetypal patterns in literature brings patterns we all unconsciously respond to in similar ways to a conscious level. He therefore derived a pattern from Jung's structure of the archetypes to formulate the "The Hero's Journey" as portrayed in quest stories.

### **Stages of a Hero's Journey**

Stage1: Departure: The hero is called to adventure, although he is reluctant to accept.

Stage2: Initiation: The hero crosses a threshold into a new, more dangerous world, gaining a more mature perspective.

Stage3: The Road of Trials: The hero is given super natural aid, endures tests of strength, resourcefulness, and endurance.

Stage4: The Innermost Cave: The hero descends into the innermost cave, an underworld, or some other place of great trial. Sometimes this place can be within the hero's own mind. Because of this trial, the hero is reborn in some way—physically, emotionally, or spiritually. Through this experience, the hero changes internally.

Stage5: Return and Reintegration with Society: The hero uses his new wisdom to restore fertility and order to the land.

Campbell's structure of the hero's journey depicted a movement that required a heroic protagonist who would venture into the quest by experiencing and undergoing the above outlined stages.

Therefore, the stages of the hero's journey as highlighted by Joseph Campbell in his structure together with Carl Jung's contribution of the archetypal structure of self-actualization in narratives are the theoretical approaches that guided my study of the quest for justice in my research.

## **SOCIAL IDENTITY THEORY**

The Social Identity Theory proposed by Henri Tajfel and John Turner in 1979 held that there are three cognitive processes relevant to a person's being part of an in-group, or of an out-group and that such group membership may, depending upon circumstances, be possibly associated with the appearance of prejudice and discrimination related to such perceived group membership. The theory focusses on "group in the individual"(Hogg & Abrams 1988, p3) and assumes that one part of the self-concept is defined by belonging to social groups.(255) Social Identity Theory therefore, does not begin with assumptions considering the individual, but rather with assumptions referring to a social group. A social group consists of a number of people who feel



and perceive themselves as belonging to this group and who are said to be in the group by others (Tajfel& Turner, 1979,p.40) Therefore, social Identity Theory is guided by four principles: social categorization, social comparison, social identity and self-esteem. Tajfel defines social identity as “that part of an individual’s self-concept which derives from his knowledge of his membership of a social group (or groups) together with the value and emotional significance attached to that membership.”(63)

This is one theory that investigates the ways in which an individual or a group reaches an answer to the question “who am I?” The proponents of social identity theory argued that identity is formed through self-categorization. That people categorize themselves into groups and consider each person similar to themselves as members of the group. The similarity can either be physical or religious or ideological. Depending on which group one belongs, it gives meaning to his or her beliefs, ideas and values. The individual hence contributes to the protection of that identity by emphasizing its characteristics, by highlighting the things that distinguish his or her community from the other communities.

Social identity theory also focuses on the “prejudice, discrimination, and conditions that promote different types of intergroup behavior –for example, conflict, cooperation, social change, and social stasis”(9). Individuals may have an inner call that contradicts the rules of the group to which they belong and that is where the identity conflict begins. This happens when the “meanings and expectations associated with the role identities conflict with the meanings of person identities” (10). Therefore, the individual is forced to “act without regard to the role identities so as to maintain person identities” (18). Erickson believes that the question of identity

formation is a lifelong process that goes through stages and that each stage affects the one that follows it. It takes a duration not a one day process to achieve identity satisfaction. Mark, stressing on the influence of ethnic group to identity, stated that, “Identity provides the structure for personality, equipping the individual with a sense of purpose and direction for one’s life...however, it is particularly complex for members of ethnic and minority groups,” like African Americans (17). Therefore, the views and tenets of the social identity theory helped me analyze the quest for Identity in the novel as brought out through Ishmael the protagonist.

### **1.8 Scope and Limitations**

The focus of this study is on the quest motif as a narrative strategy in *Nairobi Heat*. I have also referred to studies of both quests for justice and quest for identity by other authors and used their ideas to add value to my point of argument. My study examines MukomawaNgugi’s *Nairobi Heat* to obtain a focused and comprehensive analysis of quest motif in the exploration of the pursuit of justice and identity in the novel. I have included the journey motif because quest does not exist in isolation, though my study of journey motif is not in-depth.

My first chapter focusses on the understanding of quest, the methodology and the theoretical frame work. In chapter two, I have used Jungian and the Camp’bellian approach to the hero’s journey in investigating the stages of quest motif as presented in MukomawaNgugi’s novel, the third chapter explores the presentation of the quest motif in the protagonist’s search for justice and search for identity while the concluding chapters gives an overview of the previously discussed chapters with a final observation on the entire research. Therefore, my study is limited to the novel *Nairobi Heat* by MukomawaNgugi and his presentation of the quest motif. My

study, relied solely on textual evidence, other texts were only referred to when showing MukomawaNgugi's presentation of quests in the novel.

## **1.9 Methodology**

This study sought to employ an exhaustive reading of MukomawaNgugi's *Nairobi Heat* to gain knowledge of the issues he raises. I used textual analysis of this novel to examine the presentation of the quests for justice and the quest for identity to arrive at the conclusions of my research. Therefore, my study begun with a close critical reading of the primary text *Nairobi Heat* to form an informed base for the research. I proceeded to read other works on quest motif by other writers and scholarly works by other researchers on the same together with works on journey motif to contextualize the study and to boost my argument because the quest motif is not used in isolation. I also read secondary texts that are critical to the works of MukomawaNgugi's writing. My focus on examining and exploring his presentation of the quest for justice and the quest for identity formed the basis of my argument on the role of quest narratives.

I studied materials onTajfel's Social Identity Theory; this theory aided me in the analysis of the protagonist's approach and flow in the search for identity. Jungian Theory of the Archetypes and Campbell's Theory of the Questwere also studied. They aided my research in the analysis of the structure of quest motif as outlined in the novel and in the analysis of both the search for justice and search for identity in the novel to find a firm theoretical grounding for my argument towards finding MukomawaNgugi's way of treating the subjects of quests as raised in the novel *Nairobi Heat*.

## CHAPTER TWO

### QUEST MOTIF

#### 2.1 Introduction

Motif is a recurring object, idea, structure, or image found in a literary work. To find a motif in a work, we look for repeated or significant objects, ideas or images. These motifs help reveal the subject of a work and lead to understanding the work's theme. Motif can also be found by examining character. A character's pattern of actions and reactions can be established by an author in order to elicit a particular motif. This is particularly what MukomawaNgugi in his novel *Nairobi Heat* has put in place to achieve the objective of his narration by employing the motif of Quest. Just as Ngugi says of writers in *Home Coming*:

A writer responds, with his total personality, to a social environment which changes all the time. Being a kind of sensitive needle, he registers, with varying degrees of accuracy and success, the conflict and tensions in his changing society...for the writer himself lives in, and is shaped by history. (47)

In reading MukomawaNgugi's *Nairobi Heat*, I realized that there is this recurring structure of the narration that caught my attention and that is basically what my study in this chapter is all about. I am looking at the employment of the quest motif in the novel *Nairobi Heat* and how the motif has been used by the writer to develop the plot, main character and point of view. All motifs are

comprehended as tests but tests for tasks and quest are tests of prowess. I have based my analysis of this primary text on Joseph Campbell's mythical book *The Hero with a Thousand Faces* which presents substantial notions about the motif and the structure.

Quests are stories based on a journey, a road of trials in which a hero hears a call and leaves his home-alone or in the company of others to search out a treasure. Along the way, he undergoes trials, receives aids, fights enemies and may even die, but, if he succeeds in attaining the treasure sought, he may change who and what he is and can also bring change to his society.

Hero is the protagonist, the main character (quester). Basically, when talking about quest, it is like a desperate desire to make a move and change or solve a crisis depending on whether the move is self-driven or has been initiated by someone else, and, through this process the moving individual goes through different trials and to foreign places that actually create in him a completely different soul or human-he is transformed in order to bring back with him a positive change to the society too. Jung asserts, "The hero symbolizes a man's unconscious self, and this manifests itself empirically as the sum total of all archetypes and therefore includes the archetypes of the father and of the wise old man. To that extent, the hero is his own father and his own begetter." The hero according to Campbell, is the one who, while still alive, knows and represents the claims of the super consciousness which throughout creation is more or less unconscious. The adventure of the hero represents the moment in his life when he achieved illumination- the nuclear moment when, while still alive, he found and opened the road to the light beyond the dark walls of our living death. (45)

Quest, normally referred to as the hero's journey, is a pattern of narrative identified by Joseph Campbell as that which appears in drama, storytelling, myth, religious ritual and psychological development. It describes the typical adventure of the archetype known as the hero, the person who goes out and achieves great deeds on behalf of the group, tribe, or civilization.

The analysis of the employment of the quest motif in chapter two in the book *Nairobi Heat* is guided by Campbell's structure of the hero's journey. The protagonist or the main character who embarks on a quest must either physically or psychologically go somewhere, his search involves travel, usually in a circular route such that he returns home with the object of his quest what I would like to refer to as a "full circle" movement. The journey allows the main character to encounter various characters and circumstances that are unfamiliar and even threatening to him and in the process, learn from the journey.

Like I said before, my analysis of chapter two of this novel is guided by Joseph Campbell's quest structure, which he divided into three major stages:

- a) Departure
- b) Initiation
- c) Return

Campbell uses the word monomyth to refer to the whole process formed by the stages of the hero's journey as mentioned above. These stages are what guides the quest journey I search of justice that is undertaken by the hero. Being that the quest taken whether physically or psychologically involves movement, the ideas of the journey have also been briefly mentioned in order to successfully complete the quest. As Campbell puts it;

The adventure of the hero normally follows the patterns of the nuclear unit...separation from the world, a penetration to some source of power and a life sentencing return, when the hero comes back as one reborn.” (46)

The whole idea expounds on the adventurous journey that the hero takes to and from his mission whether accomplished or not and the effects of his return. Campbell provided a more elaborated analysis, dividing the whole journey into the following steps:

1. The mythical hero, setting forth from his common day hut or castle, is lured, carried away, or else voluntarily proceeds to the threshold of adventure.
2. He passes the threshold
3. Beyond the threshold, then, the hero journeys through a world of unfamiliar forces yet strangely intimate forces, some of which severely threaten him (tests) some of which give magical aid (helpers).
4. When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward...It is an expression of consciousness and therewith of being (he attains illumination, transfiguration, freedom).
5. The final work is that of the return...the boon that he brings restores the world.

The above structure of the quest is well brought out in the novel *Nairobi Heat*. We are introduced to a main character Ishmael who is on a mission to find answers to case of murder. Quest begins with an initiator (Ishmael) who is in need of something or someone important. This object requires a substantial effort to obtain. The initiator calls or impose upon someone to

undertake the quest, or he may plan to go on the quest himself. A long and substantial journey follows, on which the hero may journey alone or with companions. The hero usually faces some difficulty during the course of the journey either before the destination is reached or after the object is obtained. During the journey, the hero may be forced to suspend the quest for various reasons. Upon resolution of these reasons, the hero may continue the quest. When he arrives at the destination, the hero may seek the possession or object. The hero may or may not face some sort of tests or challenges before obtaining the treasure. Should the hero fail the test he or she might not obtain the treasure.

The quest is usually complete when the hero returns with or without the object of the quest. Usually, the quest is circular in form, where the hero returns to the point of inception having taken a three sixty degrees turn. However, under some circumstances the quest may be considered complete if, before the inception of the hero, the hero has no intentions of returning; for instance if it's a quest for a new home and he achieves it. In tandem with the above structure I went further to look into how the protagonist in this primary text carries out his quest for justice and further ventures into his finding of the self. It should not be forgotten that the quest movement is not swift and that many challenges are faced by the protagonist, an evidence that not just anybody can be considered heroic enough to go out on a mission. Campbell explains the hero's journey in brief, he says; "the hero ventures forth from the world of common day... the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man." (49) It is this Camp'bellian explanation of the hero's journey that I have detailed in the below findings of chapter two in relation to the novel *Nairobi Heat*.



Campbell asserts that the journey is a process of self-discovery and self-integration, of maintaining balance, and harmony in our lives. As with any process of growth and change, a journey can be confusing and painful, but it brings opportunities to develop confidence, perspective and understanding. Therefore, understanding the journey pattern can help us understand the literary material as we read it, like, when we read the novel *Nairobi Heat* we are able to understand why Ishmael has to take that long journey to and from Africa. By recognizing the journey's stages and how they function, we will develop a sense of the flow of our own experience and be better to make decisions and solve problems. More importantly is that it will enable us to recognize our own points of passage and respect their significance in our lives. These passages come differently and hence we should not assume that quests must just be one that takes the same pattern as the one portrayed in this novel *Nairobi Heat*. This novel, as I analyze the stages of the quest journey, is basically to help us understand the importance of the entire motif of the quest process and particularly as employed by MukomawaNgugi.

The quest motif in literature symbolizes the absolute necessity of radical, defiant, creative change in the individual's life, in the life of any culture. The hero must alter and grow, physically, emotionally, psychically and spiritually. To stop or hold this growth is to invite stagnation. The hero learns to accept the difficult truth that all is in flux, that all must change, that life is an unending cycle of deaths and rebirths, a discarding of the things that were meaningful yesterday for those that assume new significance as the future unfolds.

The human psyche strives to make a literal or figurative journey. That journey primarily involves traveling into darkness (death, chaos, evil, hell) in order to bring an object that will save the hero and or society. Campbell posits the notion that all people in all times and all cultures possess the same psychological belief, the same monomyth, that is, the principal story that create meaning in life. He believes that the same story, the journey of the hero is told again and again in various manifestations just as in *Nairobi Heat*.

### **2.1.1 Departure**

In order to undertake a quest, it is essential that the hero consciously or unconsciously perceive the danger of remaining where he is. He is somehow kept from changing, from growing—in short, from living. He may be desperately unhappy and see his life as a lethal trap. He may actually be physically comfortable, yet otherwise unsatisfied. His life, in its very orderliness and familiarity, seems sterile and confining, his environment a kind of wasteland.

The quest motif in myth and literature symbolizes the absolute necessity of radical, defiant, creative change in an individual's life. Therefore the journey itself has to be motivated by either the individual hero, the society, a situation or it can be imposed upon the hero by someone depending on what the quest is all about.

In *Nairobi Heat* Ishmael takes a journey to Africa and the quest as he put it “I was travelling to Africa in search of his past.” (1) The murder of this beautiful blonde white girl involves an African university professor who finds her body dumped in front of his porch. Ishmael being a police detective is handling the case but after trying several times to figure out answers and

meeting dead ends, he receives a “mysterious call” telling him that if he wants answers then he has to travel to Africa. Campbell asserts that, “the mythical hero, setting forth from his common day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure.” (57) The journey or the departure of the hero like I said before has to be motivated by something as Jung denotes that, “Man’s behavior is conditioned not only by his individual and racial history but also by his aims and aspirations. Both the past as actuality and the future as potentiality guides one’s behavior” (44). Therefore in *Nairobi Heat* it has been influenced or motivated by the case of murder and that of a white girl to be precise who is allegedly murdered by an African. Meaning answers must be found and the murderer must be caught no matter the strategy, “...the state will not rest until you are caught...a black-on-white crime does not go cold,” (7) hence the quest:

A young blonde woman found murdered on the doorstep of a black man-an African (...) it was going to be the story of the year” (7).

#### **2.1.1.1 The Call**

In the ordinary world (the hero’s home or community), the hero, uneasy, uncomfortable or unaware, is introduced sympathetically so the audience can identify with the situation or dilemma. Ishmael is introduced to us as a sorry police detective whose services are hired on loan yet the department makes a lot of money. He says, “...and that’s why I’d been called in, most probably on loan. My department makes thousands- and, if lucky, I get paid overtime.” (7) The hero is shown against a background of environment, heredity, and personal history in the sense that, like Ishmael is shown in an environment dominated by rich whites yet who hire African

American's services on loan. Some kind of polarity in the hero's life is pulling in different directions and causing stress. In the sense that, the hero is facing a dilemma of race and fairness.

After the hero is introduced to us, the call to a quest comes in. Something shapes up the situation, either from external pressures or from something rising up from deep within, so the hero must face the beginnings of change. Ishmael's quest for justice is triggered by a crime against a white girl. He receives a call instructing him that if he wants the truth, then he must go to its source. The truth is in the past. At this point, it is upon the hero to either accept or reject the call. About the acceptance of the call Campbell posits;

To find your own way is to follow your own bliss. This involves analysis, watching yourself and seeing where the real deep bliss is...not the quick little excitement, but the real, deep, life-filling bliss" (67).

Anyone can undertake a quest. However, those who do must have certain qualities: insight, courage, endurance. These qualities must be inherent in the hero. Not all have what it takes, or enough of what it takes, to complete the quest. But anyone who accepts "The Call" must have these qualities. These heroes need insight to see the limitations of their lives, especially when the rest of their world regards those lives as enviable. They need courage and endurance to fight against the fate others succumb to, against social conventions (like racism as brought out in the novel) and the expectations of family and friends, or even against the stable but unsatisfying conditions of their lives especially since their own fears and habits urge them to stay home, to stay safe, to be happy with what they have and what they are. Ishmael is portrayed as the character who possesses these qualities of a quest hero.

It's in the middle of the night and he receives the first call and without wasting much time he leaves for the scene of the crime; "The call came at two in the morning. I jumped out of bed...five minutes later...I was on the road." (7) Later he goes to the Chief and tells him, "...I'm working this case alone" (17). The first call that Ishmael receives is what I consider a duty call in that he is a police detective and like any other detective he is called to duty.

In order for these heroes to undertake a quest, it is essential that they consciously or unconsciously perceive the danger of remaining where they are. These heroes need insight. To leave the security and familiarity of the known world for the unknown as the quest demands may seem more dangerous than staying put. But it is not.

The hero's willingness to undertake the quest is a sign that he understands and accepts these exacting conditions of human life as Jung puts it that the hero must know that to be static is to be dead not in a literal sense but it is to be completely stagnant. Stagnant in that, if the hero fails to venture into the quest, then he will not be able to define himself or even ensure justice for the dead girl.

The hero's quest begins with a call to adventure. A "stranger" appears and issues this call. The "stranger" is often someone or something external, though there are many instances when the call arises from within the hero in the form of a powerful impulse or sudden craving. More often though, the call comes from a source outside the hero. In *Nairobi Heat*, Ishmael receives "the call" from a stranger, who sounds precise and sure that Ishmael can only get the answers if he goes to Nairobi;

...my cellphone rang. 'Is this Detective Ishmael?' a voice with a heavy accent asked. 'Yes, that's me,' I answered and quickly

looked for the caller's number. *Unknown...* 'If you want the truth, you must go to its source. The truth is in the past. Come to Nairobi.' And with that the person on the other end of the line hung up."

Details of the above information confirms the fact that this quest was not self-imposed instead it was imposed upon Ishmael to take that long journey to Africa to find answers to the murder case. At the same time the caller is "unknown" and he or she actually hangs up even before Ishmael can ask questions or seek clarification. In short, the quest call leaves the hero in suspense which actually builds in him the anxiety to take that adventurous journey fast enough to find answers.

The call hence represents the transition into the world of adventure, the step "Crossing the first Threshold" a sense of danger as well as opportunity is conveyed. The threshold guardian must test the hero's mettle for competency before he may enter the realm. . Ishmael's competency is again portrayed when he promises himself that no matter what, he "was going to follow the evidence wherever it led me... I would follow this path to whatever end. My reason was simple but immutable- it was wrong that someone had killed her and even more wrong for the killer to go free. My allegiance was to the dead white girl. She had died alone. No one had claimed her"(24). Ishmael proves that he can cross the threshold and face the dangers. When they get to Mathare, Ishmael's abilities is tested and he successfully manages to save the young girl Janet from the rapist with O playing the role of the threshold guardian.

Quest therefore is triggered by an extraordinary event or an intriguing object that makes a sudden, dramatic appearance, disrupting the day-today existence of the hero. Whether that call

comes from outside the hero or within, it always signifies that the present situation has become stale, sterile, and unrewarding and that the hero is ripe for a change, that he is ready, if not necessarily willing or able, to leave his old familiar life behind and move on to something new. Ishmael received the call and willingly started the journey to Africa, "...I was actually in a plane on my way to Africa" (1). He tells chief that he is working the case alone and that he will chase the evidence to whatever end because this case involved a white "...girl who had come represent all that was right and had gone wrong in America" (23). Ishmael is on his way to Africa to search for Joshua's past and basically because "... the call was only confirming what I had known instinctively: that, somehow, Joshua was in the middle of it." (30) The quest takes the hero to unfamiliar grounds where the hero has never been before and has little knowledge about. Ishmael's imaginations of Africa even as he travels in the plane tells us that in deed the hero broadens in mind as he leaves his familiar grounds to seek in the foreign lands. Ishmael wonders about Africa;

...how many times had I thought of Africa? ...I knew of Africa.

After all, it was the land of my ancestors; a place I vaguely longed for without really wanting to belong to it...come to believe Africa was a land of wars, hunger, disease and dirt even as my black skin pulled me towards it." (1)

Having crossed the threshold, the hero is swallowed into the unknown abyss, reborn in the new world, and may appear to those left behind as dead or lost. There he awaits rebirth which will symbolize a relinquishing of attachment to the world left behind.

Ishmael's quest is not just a quest to find the truth about the murder, but also a quest for the African identity, the need to reconnect with his blackness even though he lives and was born in

the US. At this point, the hero's very survival—spiritual, psychological, even physical—depend on his ability to grow, to answer the inner challenge that urges him to change his life. Therefore, if the hero stays where he is, out of fear or habit or conventional morality, then he will be condemning himself to a kind of living death. For instance, Ishmael takes up the case and travels to Africa because his life and that of other blacks depended on the solution of the case. If he does not take the case, then he will be condemning himself and fellow African Americans to further frustration of racism and related social ills.

This refusal can be caused by the hero's feeling of fear of the unknown and hence would try to "Refuse the Call" and turn away from the quest even for a brief moment. Campbell asserts that, "Refusal of the summons converts the adventure into its negative. Walled in boredom, hard work, or 'culture,' the subject loses the power of significant affirmative action and becomes a victim to be saved. His flowering world becomes a wasteland of dry stones and his life feels meaningless..." The meaninglessness of life is what would further encourage the hero to the quest in that, if he solved the mystery murder, then he will have fulfilled the desire of the community as well as his loyalty to the dead white girl by ensuring justice is done. In *Nairobi Heat* Ishmael freaks out immediately he receives the call to go to Africa,

I finally had a lead. But what the hell? Who wanted to chase this thing all the way back to Africa? Where would I even start? (30)

It is this fear of the unknown that scares the hero to an extent that he may or may not go ahead with the quest but ultimately he, depending on the urgency of the quest, is likely to take the quest. Just as Ishmael decides to take the quest even though he does not know where he will start- he needed answers and to ensure justice so he had to follow the lead.



### **2.1.1.2 Helpers and Guides**

Because the quest is so difficult, the hero frequently finds themselves at a loss. Faced with an insurmountable obstacle, an insoluble mystery, or an enemy with powers that surpass their own, even the mightiest heroes may need help to reach their goals. In *Nairobi Heat*, Ishmael is faced with an insoluble mystery of a blonde girl's murder. A girl whose identity or even a trace of a claimer does not exist. Therefore, he has to start by finding information about the accused and this takes him to Africa. While in Africa, the help Ishmael gets comes from very unlikely sources. Helpers are necessary in aiding his quest mission and the helpers are total strangers at their first meeting with the hero. The hero needs them because, there are some tests that the hero cannot pass without the help of the helpers who most times act as the guardian angels to the hero. In Africa he meets another detective, David Odhiambo who prefers to be called O and later he meets Muddy.

### **2.1.1.3 The wise old man**

The masculine counterpart, the mythological figure known as the Wise Old Man can be a profound philosopher distinguished for wisdom and sound judgement, hence, tends to offer a different type of assistance. Like O is constantly referred to as a philosopher. O is a Kenyan police detective who picked Ishmael from the airport and hosted him in his house. Being a Kenyan, O plays a role in guiding and protecting Ishmael while on the murder investigation because Ishmael is not well versed with the Kenyan terrain. Generally portrayed as a magician, wizard, seer, or sage, he is the possessor of special, often arcane, knowledge, which he passes on to those rare individuals who have shown themselves to be worthy of it. He personifies

spirituality, wisdom, or the reflective or contemplative or the fuller life. Frequently, the Wise Old Man functions as a surrogate father of the quest hero, taking him under his wing as children, like O took Ishmael to his house and went with him through the search for truth; training him in the skills he will need to succeed in his enterprises, and initiating him into the uses and responsibilities of power.

He is portrayed as a kind, wise, old-father-type figure who uses personal knowledge of people and the world to help offer guidance, hence acting as a mentor. The wise old man possesses knowledge, insight, cleverness or intuition. He possesses exemplified moral qualities such as good will and readiness to help. O does not wait for Ishmael to ask for his support in the foreign world, instead, he goes ahead and directs him and guides him through the initiatory journey, teaching him and awakening in him the capabilities that he possessed that had not been discovered. He trains the hero in the skills that he will need to succeed in his enterprises. In the process of the Wise Old Man's mentoring of the hero, he introduces him into the uses and responsibility of power, even the power within the hero himself. At the same time introducing the hero into a larger world than he had previously known. Like in *Nairobi Heat*, Ishmael is introduced into a world of a cartel of criminals unlike the kind of cases that he had ever solved.

He also makes a discovery of himself when he goes back to save Janet from the rapist, hence awakening in him the inner powers that he did not know he possessed. His conscious and the saving instinct could not allow him to just leave and pretend like he did not hear anything. He went back to save Janet and got involved in a shootout that left five men dead. He concludes,

“Better the bad guys than the good guys, I suppose” (46). He was able to choose between saving one woman to killing five bad guys granting Janet the justice she deserved from the rapists.

When the wise old man’s pupil is ready to begin the quest, the Wise Old Man may accompany him on the journey, to warn him of any dangers that lie ahead and point out the path that will lead him to his goals. At other times, he appears only when the hero has arrived at a dead end and is in desperate need of guidance. For instance, when Ishmael arrives at the airport in Nairobi, he does not know where to start or go but O arrives and picks him and goes with him to his house. By taking Ishmael to his house, O acts as the protective father to the hero. The wise old man is often seen to be in some way “foreign,” that is, from a different culture, nation or different time from the one he advises. For example, O is an African living in Kenya and understands the ways of Kenyans while Ishmael on the other hand is an African American.

In essence, what the Wise Old Man offers his pupil, what he symbolizes is not only mature knowledge and saving insight but also self-realization. Following his counsel he delivers heroes from narrowness and immobility and set them on the road that leads ultimately to the release of all their latent powers and capabilities. The Wise Old Man helps him to develop into the hero he has always had the potential to become. In the novel, Ishmael receives mentoring from his wise old man O while he goes through the initiatory process while they are at Lord Thompson’s house; O kills and in fact goes to the extent of setting Thompson’s house ablaze. Ishmael does not feel otherwise about O’s actions because as he was beginning to understand- maybe because he was becoming like his wise old man who believed in justice that he could see. He asserts, “...I was beginning to understand- maybe because I was becoming like him”(76).

Some heroes treat their elders badly. Others respond to their mentors with the kind of gratitude, devotion, even awe, that a child feels for a beloved parent or grandparent. That is true of Ishmael who learns the positives of the actions taken by his mentor even though at some point he does not agree with O's reactions, he does not wage a battle against him, instead, "I understood that in O's world justice was long overdue, but that didn't stop me from pitying the old man-there was something pitiable in him and perhaps, for that reason alone, we should have let him live." (77) Ishmael possesses a different view in as far as killing Lord Thompson was concerned but because he is going through an initiatory process, he does not counter his mentor instead he learns from his actions that at times justice cannot be delayed any longer.

Whatever their individual concerns, helpers ultimately teach the same fundamental lesson. By introducing the young hero into a larger world than he has previously known and, even more important, by giving them access to the untapped, and unsuspected, powers that reside within him, these older and wiser characters show their pupils how to lead a fuller life: not simply how to be a man or a woman, a poet or a hunter, but how to be a human being.

They always appear when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea can intricate him. Sometimes his assistance, at first glance would appear insignificant or mundane, but for one reason or the other, the hero cannot accomplish certain tasks by himself, and therefore the wise old man compensates for the hero's deficient knowledge and skills. A case in point is when Ishmael arrives in Kenya, and being a foreigner, he does not know Nairobi or where to start looking for the information on Joshua, and that is where O comes in as a mentor and a guide to the sought treasure. It is therefore important that the mentor and the hero, be in good understanding for the success of the quest, because "at the outset of traditional quest narrative, the hero often receives sage advice from a wise old

man..." (Salinger 33). Ishmael stays in good terms with O until the end of the quest making the quests successful.

The adventurous journey therefore has a purpose and it is a process of discovery in which the hero learns essential truths about himself, his society, and the nature of human existence. The rigors of the journey, the trials and even tortures the hero must undergo, are a sign that these truths are very difficult to face, not simply because they are often painful in themselves, but also because accepting them requires that the individual rid himself of his familiar, if outmoded, assumptions, values and self-images. In short, the hero must "die" to his former way of life before he can be "born" into a new one.

### **2.1.2 Initiation**

In a sense, quest narrative is in its certain aspects a story of initiation. The quest narrative reproduces the pattern of the "rites of passage." Similarly, the quest journey features episodes in which the hero undergoes a symbolic death or "return to the womb" and rebirth. The knowledge the hero gains through his experiences on the journey is always important, if not always pleasant or easy to accept. He may be forced, for instance to face a hard fact about his place in a particular culture or in the world at large. At other times, the protagonists gain insight into vital areas of his own natures, for psychological journey, a descent into the dark unexplored regions of the hero's heart and soul, where the dragons and demons that must be faced and overcome are either embodiments of his or her own personal weaknesses, limitations and fears. In a larger sense, the "road of trials" always leads to an illumination of character.

The term “initiation” denotes some rites or moral teachings which produce a radical change in the religious, psychological, cultural or social status of an individual. The transition which occurs with the hero is that he, as Campbell puts it, achieves a cultural status gaining access to the metaphysical realm, through initiation, “men attain the status of human beings...it is a fundamental existential experience because through it a man becomes able to assume his mode of being in its entirety. (60)

The quest and the initiation are therefore, mythical motifs related to a hero’s transformation or redemption. In the quest, the hero undertakes a long journey during which he must perform extremely difficult tasks, fight against hostile forces, solve complicated riddles and overcome obstacles, in order to attain a change in his personal status. In the initiation, the hero goes through a series of psychological and physical painful ordeals, basic to the process of passing from ignorance and immaturity to social and spiritual adulthood, thus achieving a well-established place in his social group.

This peril-filled journey the hero must undertake to reach his goal is the most critical stage of the quest. The hardships he must face do not fully begin until he has completely left his familiar surroundings and crossed into a mysterious world. “I was travelling to Africa...” (1) In the new world, he must survive a series of ordeals, traveling a hard and dangerous path, “the road of trials,” to acquire the treasure he seeks. In some cases, the hero is tried most by forces within himself; forces that tempt him to give up, to seek safety, to rest, to settle for less, to go back to the old life or the old ways of perceiving and experiencing things. While at other times he faces external enemies, agents of conservatism or conformity that must be overcome, forces like Lord Thompsons, Joshua, Alexander and many more for Ishmael in *Nairobi Heat*.

Both the quest and initiatory rites inspire and guide spiritual activity, giving access to what is considered meaningful in grasping the reality of the world. And the reality of the world faced by Ishmael in *Nairobi Heat* is the fact that a girl has been murdered and the murderer must be found and justice be done and to top that is the fact that his life as the hero is also at risk. Besides that, they also give man the image of himself as integrated in society, teaching the essential wholeness of the individual and the group. As Eliad asserts;

The nostalgia for initiatory trials and scenarios, nostalgia deciphered in so many literary...works, reveals modern man's longing for a total and definitive renewal, for a renovation capable of radically changing his existence. (34)

During this initiatory period, the hero undergoes a series of excruciating ordeals in passing from ignorance and immaturity to social and spiritual adulthood, that is, in achieving maturity and becoming a full-fledged member of his or her social group. The initiation period is what I would like to refer to as the "death and re-birth" archetype, therefore the hero has to face the trials before he gets to the next stage of the quest. These trials are what shapes and initiates the hero into the quest experiences hence the ability to either achieve or fail to achieve the quest depending on the success of the hero's initiation. It is during this initiation that the hero goes through "a road of trials." Ishmael faces a lot of obstacles on his search for both identity and justice, in several occasions he narrowly escapes death and gets involved in shootouts and fights for the sake of the search for truth.

#### **2.1.2.1 Road of trials**

The hero often has to overcome the human normal limitations either personal or historical. Just like a rite of passage the initiation process requires the hero to be strong enough to pass through the pains and challenges that are facing him at the point when he has to leave the comfort of his

home to go to a foreign land in order to fulfill the quest. Eliad says that, the initiation “introduces the candidate into the human community and into the world of spiritual and cultural values,” (62) that is, the unknown world that opens the hero’s mind and introduces him to the new that had not been discovered.

In *Nairobi Heat*, Ishmael displays his heroic prowess when, being a black man working a murder case of a white girl, he does not allow racism to overshadow his quest for justice and therefore, he decides to take up the case alone, “Chief, I’m working this case alone.” (17), and follow up the investigation to whatever ends;

This was my job and I was going to follow the evidence wherever it led...it was wrong that someone had killed her and even more wrong for the killer to go free. My allegiance was to the dead white girl” (24).

As a police detective, Ishmael feels obliged to find the truth and bring the murderer to justice even though it involves a white girl. He considers it his job to find justice to all people no matter their race.

Snyder stated that the hero’s journey corresponds “on the one hand to primitive rites of initiation, and on the other to the psychological journey into the unconscious required of the individual who would attain ‘wholeness.’” (50) In other words, the hero is forced to detach himself from the familiar and seek as he is initiated to the new. He crosses the threshold into an alien land “Kenya” which symbolizes a free field for the projection of the unexplored features- abilities that had not been explored, which he could not have discovered had he stayed back in the US. For instance, his ability to relate with strangers and accept their help like from O, and even the pursuit of evidence to that length that he did by leaving the US and going to Africa. When



Ishmael received the call, he is at first afraid, because the call has directed him to a place unknown, he therefore has to go through the initiation, which starts with him being able to leave the familiar grounds and head for the unfamiliar.

Just like a child is separated from the mother at birth, and is initiated into the world, the hero always goes through the same birth separation from the familiar to the unfamiliar. His reaction at first is that of denial and disbelief which can be equalized to the reaction of a baby's cry the instant it comes into the world, "Africa, goddamn it... Who wanted to chase this thing all the way back to Africa? Where would I even start?" (30) The separation of the hero from his familiarity is normally triggered by his main objective, which is always to achieve the purpose of the quest, so much so that the hero after weighing his options tend to bend towards the pursuit of the intended treasure. Ishmael, faced with the dilemma of travelling to a foreign country and the desire to seek justice for the murder of the white blond girl, tends to bend towards the adventurous quest journey in order to find answers, after all in so far as his investigation was concerned, he was heading nowhere, so he reluctantly decides upon the changes, "But thinking back over the last two days, the call was only confirming what I had known instinctively: that, somehow, Joshua was in the middle of it." (30)

The directive to go to Africa for answers tests the hero's readiness to sacrifice himself for the sake of justice and the society, and being that Joshua, the suspect happens to be an African, the hero (Ishmael) therefore is left with no choice but to dig deeper into the quest. This quest does not just revolve around justice for the young white girl but also around the race, in that, Ishmael's loyalty to justice and race is tested. His ability to determinedly follow up the case without bringing in the race issue portrays him as a hero as O reminds him, "That's cos you are

the man...” (55) Ishmael is not affected by the accusations of the ex-wife who divorced him because to her he was a traitor to his race instead he consoles himself that, “It’s true, am not out there fighting the man, but I do something” (55).

This initiatory process is one that represents a passage, “from the profane to the sacred, from the ephemeral and illusory to reality and eternity.” (57) In other words, the departure into the “land of trials” represents the beginning of a long path of initiatory conquests and moments of illuminations. In *Nairobi Heat*, when Ishmael and O are on their way to Mathare in search of anyone who would be having any knowledge of Joshua, his (Ishmael’s) emotional instincts are put to test when he hears a woman screaming, he says, “...I felt like she could see me abandoning her and I couldn’t stand it.” (40) O tries to stop him from going back, “Follow me, Ishmael, remember where you are,” (40) but he insists and saves the young Janet from the rapist. He is reminded that he is in a foreign place where he does not comprehend the people’s wayward ways and that he should turn deaf ears to such noises, but he cannot go away without helping especially after he noticed that nobody bothered to find out or even help; in short there was no other hero around. He asserts, “...I heard a woman screaming from somewhere nearby. I looked around, but everybody was going about his or her business as if deaf to the sound.” (40)

The initiation could be tough and challenging to the hero but he must endure the experiences in order to find the truth and get justice for Macy Jane. Like the shoot-out that erupts after he saved Janet. They kill the gang in order to save Janet which actually makes him throw up but O reminds him that they too are not good people but the difference is that, they do things to help good people like Janet is one good person they saved. He later asserts, “What choice did we

have? I could not pretend that I couldn't hear Janet's screams. We couldn't have left the thugs kill us either. But still, it was five lives for one. Once I decided to help Janet, I had set the wheels in motion-people were going to die" (45). In other words in the process of the hero's initiation, he has to learn and at the same time prove his ability to stretch his limits for the sake of both his society and the foreign land that he goes to. Therefore, Campbell asserts that the quest journey signifies,

...that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown. The fateful region of both treasure and danger may be variously represented: as a distant land, a forest, a kingdom underground ...but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight. The hero can go forth on his own volition to accomplish the adventure ...or he may be carried or sent abroad by some benign or malignant agent ..." (61).

The hero is faced with a lot of ambiguous situations or directions that he does not comprehend. It is this chain of trials that nurtures the hero towards the intended treasure. For instance, they receive a call and the old man on the other end, Lord Thompson wants to see and talk to Ishmael at his house. They get excited about the lead and when they get to Thompson's house, he gives them a starting lead, "Ishmael, I will give you what you came for. Go to the Tumbuku Bar in Eastleigh. There you will find another guide. What you seek is in Africa. One dot connects the next...Only the traveler knows the road." (62) This information turns out to be one of the challenges that the hero has to overcome in order to get the treasure. The direction given by Lord Thompson turns out to be a trap to kill him and his helper O. The young man at the jukebox

admits being sent by Thompson to come and kill them but they manage to defend themselves and survive the intended plan. Having discovered the dangers of their investigation, O and Ishmael drive back to Thompson's house only to find another lead to the "Never Again Foundation" (75) which turns out to be connected to another fellow Samuel Alexander.

As Campbell asserts that the inner discovery must just be done by oneself, after the hero (Ishmael) and O go back and kill Thompson and in fact set his house a blaze, Ishmael discovers something about himself through the eyes of O. He asserts;

There was a fury and a logic in him. I was beginning to understand-maybe because I was becoming like him. O had drawn a line between what he considered his world and the outside world. The good people- his wife, Janet, the dead white girl-existed in the outside world. When he was in that world, he was visiting and he behaved accordingly. He did not carry his bad dreams and conscience into it. But sometimes those from his world went to the outside world and did terrible things. And when he came across them, or they crossed back into his world, there were no rules, and there was no law. There was a duality to him that was so complete that he moved between the two worlds seamlessly" (76-77).

In their continued search for the truth, they reach a dead end when they find Alexander dead with a note directed to Joshua (the suspect). It is after they find the picture of the woman with Alexander that an opening is found. This road of trials shows the hero as moving from childish behaviors to self-reliance like throwing up after a shootout. It is his personal evolution from personal limitations to unrealized potential of choosing between killing five criminals to save one innocent soul and having to connect the Alexander and the woman on the picture.

Now it was only the woman in the picture that would help connect the puzzle. Through the hero's quest journey, a woman (goddess) makes an appearance either to confuse, distract or support the hero. Most instances, the woman appears as a link to the sought treasure and hence the hero would be required to link up with the goddess or follow the goddesses' instructions to the intended treasure. Ishmael and O set out to find the woman (Muddy) who happens to be the only living link to the murder case that Ishmael is investigating.

#### **2.1.2.2 Meeting the goddess (woman)**

In the process of going through the quest journey, the hero meets several people, amongst the people that the hero meets is the woman (goddess). The goddess would first appear like a victim of circumstances and vulnerable, in which case, the hero would be required to express his ability to trust the goddess. It is during this initiation that the hero meets the goddess who is a representative of the Earth Mother or source of life. The Woman may be approachable, as the hero's mother, sister, beloved, like in the case of Muddy and Ishmael, or she may be seemingly larger than life. She is encompassing beauty, unrevealed mystery, and unification of good and evil. Muddy, the goddess that Ishmael meets is "...one of the most beautiful women I had ever seen..." (98) Apart from the beauty, Muddy bears with her a lot of secrets and her entire life is a mystery as later discovered by the hero. It's after understanding the woman that the hero will bond with her. The woman comes like the helper who can be trusted by the hero right from the beginning. Muddy and Ishmael bond just right on the first day they meet and in fact, neither of them resists the other.

The hero's experiences concerning women have a wide symbolic meaning. The woman represents, "the totality of what can be known. The hero is the one who comes to know."

(68) Knowledge that can only be exposed to the hero by the goddess is what links and in fact directs the hero's search and access to the intended treasure. In so far as the meeting with the goddess is concerned, Campbell explains;

The form of the goddess undergoes for him a series of transfiguration: she can never be greater than himself, though she can always promise more than he is yet capable of comprehending. She lures, she grades, and she bids him burst his fetters. And if he can match her import, the two, the knower and the known, will be released from every limitation. Woman is the guide to the sublime acme of sensuous adventure. By deficient eyes she is spell bound to banality and ugliness. But she is redeemed by the eyes of understanding. The hero who can take her as she is without undue commotion but with the kindness and assurance she requires, is potentially the king, the incarnate god of her created world (65).

The woman is, therefore, the totality of what can be known. In the process of the hero's initiation into life, the goddess becomes transfigured through the hero's understanding. It is therefore through the goddess that the hero attains a mastery over life. The trials that the hero experiences have prepared him to recognize the richness of life that she offers. At times the hero may encounter the negative side of the goddess "woman as temptress." In which case the hero finds himself occupied with selfish pleasures. The ease with which the hero may fall into temptation places the path to enlightenment into danger. Ishmael admits to being tempted, "I had no illusions about who was in charge here. The simple truth was that she could have poured

gasoline on me, struck a match and I would have stayed to see what happened...” While the purified hero will be repulsed by the offerings, the struggling hero must soar beyond the sin and despair to regain his path, “...nevertheless I had to try and get some of my questions answered”(102).The hero must work hand in hand with the woman to ensure he achieves the purpose of his quest.

### **2.1.2.3 The Boon**

When the hero sets out to a quest, there is always a treasure that the hero aims to access and acquire. He does not go on a ghost chase but instead he sacrifices his entirety to achieve the intended treasure what is normally referred to as “the boon.” The boon here is the achievement of the goal of the quest. It is the treasure the hero went to seek. The previous steps that the hero went through were served to prepare and purify the hero for the boon. Campbell states that, “the gods and the goddesses then are to be understood as embodiment and custodians of the elixir of imperishable being but not themselves the ultimate in its primary state. What the hero seeks through his intercourse with them is therefore not finally themselves, but their grace, i.e., the power of their sustaining substance...Its guardian dare release it only to the duly proven” (94).

The joy of the revelation that is only exposed to the hero when he nails the treasure that he has been looking for is exposed to him as O exclaims “...man, if anyone ever deserved a lucky break it is you,” In *Nairobi Heat*, Ishmael at long last finds a link, at least now he has a name and a place to start, indeed the call to Africa has borne fruits;

I started laughing and yelling. I had found her. Macy Jane Admanzah. I repeated her name several times, letting it wash over me one syllable at a time. At last I had a name for her. (157)

The ultimate boon is, therefore, the benefit, favor, or blessing that is bestowed on the hero who is normally driven to share the boon with the humankind, whether it is an elixir of immortality, a holy grail, true love, perfect knowledge, or the meaning of life like in *Nairobi Heat* it is Joshua's link to the dead white girl. Like it has been bestowed upon Ishmael, the knowledge of the identity of the dead white blond girl and her connection to Joshua, "...it suddenly felt as if an arc was closing- I had started off believing Joshua was involved and now I had a confirmed connection. Joshua must have known who the girl was." (159)

The attainment of a treasure is not the end of the quest, but a prelude to its final stage. Once the treasure has been secured, the hero must still return with it. A hero who successfully completes the journey is never the same person he was when he first started out; he is transfigured by the quest he has undertaken. His life will often be radically different from what it was before, or he may see everything differently;

I felt like I was in a stranger's apartment. Yes, I lived there- I recognized the wooden table, the clothes and photographs on the walls- but everything was from my past, there was nothing from the present. Perhaps I too had become something in need of solving. I had to move. It made sense. I could belong anywhere. I would choose Africa. There I had hated and loved like nowhere else (212).



Though the outward circumstances of his life may seem the same, nothing he views will be unaffected by what he has been through. Jung reiterates that man is constantly progressing or attempting progress from a less complete stage of development to a more complete one. When Ishmael started with no link at all but he managed to gather information and even find the blond girl's name. The ultimate goal is 'self-realization' which means the fullest, most complete differentiation and harmonious blending of all aspects of man's total personality. Self-realization occurs when the self takes the place of the ego.

### **2.1.3 Return**

Return is the stage when the hero is "born back into the world from which he came." This is the point at which all the experiences have been felt, calculated, dangers escaped and most of all the treasure has been or has not been acquired. The hero has to make a round turn back to the starting point. It is like standing at the same point and going round and round in circles. Ishmael, before he set out for this quest, he had met Joshua and had a chat with him, but he did not have as much information and as much courage and tactics to face his challenges as what he has gathered during his adventure in the unknown land.

Based on these calculations, calculations that I would never have thought myself capable of before I came to Africa, I had shot the white gunman. If I had waited less than two minutes Muddy would have come, and in another three O, and in ten Jamal. Not that this would have saved the guitarist or the white gunman- they certainly would not have survived O and Muddy. My calculations were wrong, but it did not matter because either way I looked at it the two men would still have died" (150).

Now he has to make a turn back to the starting point, "...there was nothing more for me to do in Kenya, it was time for me to return to the United States. The key was Joshua." (134)

After his adventure out of a known land into "darkness," once having accomplished his adventure, the hero comes back "out of that yonder zone." The ending of the hero's adventure equals a "rebirth" or, in other words, the birth of something new to substitute the old values, the new in *Nairobi Heat* is Joshua's link to the murdered white girl. The birth is twofold: there is a birth within the hero's soul and another one within the body social. On the one hand, as a result of his quest, the ritualistic journey effects in the adventurer a transformation in his conscious and unconscious life; Ishmael admits that his actions now were more calculated and the choices he made were better than what he would have done before he came to Africa. Like when he shot the white gunman before O, Muddy or Jamal came because he did not want them killed.

A satisfaction of the inner self is also felt by the hero after the initiation period, Ishmael felt better and in fact felt vital after the adventurous journey, "I had no idea why I wanted to return to the US. Something had been returned to me-though what it was I couldn't be sure. Perhaps it was something as simple as knowing I could be happy again." (154) Ishmael had fallen in love with Muddy and was a happy man, but he had to complete the quest before he could come back for his goddess. He says, "We didn't have much of a goodbye, Muddy and I. For now, only solving the case mattered. If I didn't manage it we would all be dead soon enough, killed by assassins for reasons we still did not quite understand." (160) On the other hand, regarding the social implications brought by the quest, now occurs a social "catharsis" or a purification of the

community which profits from the hero's personal experiences. The knowledge of the identity of the dead white girl and her connection to Joshua the main suspect are to be shared with the community. For instance, after Joshua is shot dead and the neighbors crowd around the house, Ishmael says that he wanted the neighbors to call the police and through that they will have had a share of the information that the hero had been out questing for. And this is achieved when the hero comes back and is reintegrated with society, a continuous "circulation of spiritual energy into the world" (64).

Occasionally, just as the hero, at the beginning of the quest might have refused the call due to fear and uncertainties, the return journey after the adventure may also become a challenge to the hero hence the "Refusal of the Return." This is normally caused by the familiarity and the knowledge of the newly discovered world and the illumination the new world has shone on the hero. The refusal of the return comes after the bliss have been found and there arises an urgent need for a journey back to the starting point. Campbell says that, "When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princes, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet or the ten thousand worlds. But the responsibility has been frequently refused." (70) The refusal would be because the hero holds a belief that those still in the former world maybe cannot comprehend what the hero has learned. In his (Ishmael's) thoughts he compares home with the new land, "Back home in the US nature has been compromised- chemicals poured

into the earth and animals so that everything is big and colorless- but in Kenya it is still full.” (150) He therefore, experiences the desire to stay put and not go back, “...I drove, feeling as if in returning to the US I was leaving myself behind. It was almost as if the America I was going to seemed to slip further and further away...” (150)

The hero's attachment with Africa has grown within the period of his adventure and the lessons he has learnt while on the quest adventure makes him wish to stay, but because the found boon has to be taken back, he asserts as he leaves, “If I ever came back to Kenya it would be to buy a small farm, ” (151) a proof that the hero always experiences changes that make him want to belong to the land of adventures because of the familiarity he has with the new world.

Otherwise, if a hero accepts to return like Ishmael did, there are two principal scenarios that he has to overcome to successfully get to his former world: flight or rescue. The helpers in this case O and Muddy assists the hero (Ishmael) in the flight to cross the return threshold with the acquired treasure. And because the treasure was obtained through conflict and without consent, the flight hence has to be of difficult obstacles and pursuit by angered forces. They are pursued and several of the attackers end up dead because the hero and the treasure has to be protected. Ishmael, O and Muddy are attacked on their way to the airport- they are gunned, but they escape unscathed.

As a result of his “miraculous passage and return” the hero attains what Campbell calls “a reconciliation of the individual consciousness with the universal wit.” (72) Like Ishmael does, “There was no time to think about what Africa had come to mean to me. I was trying to solve a

murder- I had followed a lead to the continent and now it was time to try and rattle my main suspect.” (134)

Campbell’s structure of the quest journey establishes that the final element necessary for the quest completion is that after his understanding of the nature of human existence, the hero’s deeds must reverberate in the community, in the people’s mind, acquiring didactic dimensions.

He says that;

The two, the hero and his ultimate god, the seeker and the found-are thus understood as the outside and inside of a single, self-mirrored mystery, which is identical with the mystery of the manifest world. The great deed of the supreme hero is to come to the knowledge of this unity in multiplicity and then make it known.” (73)

The found treasure has to be shared or made known to the community who should share in the conquest.

As a result of the experience of initiation “yesterday’s profane and illusory existence gives place to a new, to a life that is real, enduring, and effective.” (75) The fundamental change accomplished by the hero when he finishes his journey is the transformation of the “natural”, a cultural man, into a new mode of existence (a world open to the trans human, a transcendental world) assuming the responsibility of the real “real man” and participating actively in the cultural life. As Eliad says that, the hero becomes a being “born to the spirit, i.e., one who does not live exclusively in an immediate reality.” (76) The immediate reality that Joshua was trying to convince him that he was not involved in the murder of the white blonde girl and that he just

found her at his door, instead Ishmael having assumed the identity of a real man (hero), he goes further to dig deep and find the evidence that links Joshua to Macy Jane.

To complete the whole quest, the hero has to bring back the found treasure where it will play a role in the renewal of the community. He returns to the world to heal it. As he crosses back, he faces other challenges which now serve as lessons for the common man. Campbell asserts that;

The world of human life is now the problem... the field of unconsciousness so contrasts that the ground lines of human comedy are lost in a welter of cross-purpose. Man's perspectives become flat, comprehending only the light-reflecting, tangible surfaces of existence. The vista into depth closes over. The significant form of the human agony is lost to view. Society lapses into mistake and disaster. The Little Ego has usurped the judgement seat of the self (77).

In *Nairobi Heat*, Ishmael makes two attempts of crossing the threshold in the return journey and in each instance, he faces barriers and attacks from the opposing forces in the shape of white gunmen sent by the Never Again Foundation, who are trying to prevent the hero from sharing with the awaiting community the knowledge he has acquired about Joshua's link to the dead white girl and the factual truths about the organization run by Joshua and other stakeholders. The helpers- woman (Muddy) and the wise old man O saves the situation when on his way to the airport, the hero is attacked. An informant saves them, Abu Jamal informs them of the car trailing them, "Do you see the red Peugeot two cars behind you? ...Do you see the Range Rover behind it? ...Those are the bad guys, okay...the real bad guys" (140). They get involved in a

shoot-out with bad guys whose intention is to kill the hero and his helpers, but Ishmael and his helpers succeed in killing the bad guys. That is when they get a shock revelation that there is nobody to be trusted, when it turns out that Muddy's guitarist had betrayed them and has been Joshua's informant.

The hero is therefore forced to change his travel route and instead go through Uganda as suggested by Muddy and O who are playing their role being the protective guardians of the hero. "...O and Muddy decided between them that it would be best if I left through Uganda. It was obvious that the Foundation would do everything in its power to prevent me getting to the airport-we had been lucky once, but we might not be so lucky again." (149) He is driven to complete the adventure, leaving the Special World to be sure that the treasure is brought home and the chase signals the urgency and danger of the mission. It is evident that acquiring the boon does not guarantee success in the quest, but the successful return and the sharing of the boon with the community does.

It is therefore, not just a return, but a type of resurrection: the hero dies (not physically in this case) in order to be reborn. Ishmael loses his attachment with US, he does not feel a part of the place, even in his house he felt like a stranger. A hero may achieve what is perhaps the most difficult rebirth of all: psychological rebirth, the transformation of his own personality. Changes that take place within him are profound, affecting his values, perceptions, the very way he approaches life. He experiences inner liberation, gains self-knowledge, and enjoys a renewed sense of life's limitless possibilities. "I needed to live my life in an intense place, a crucible. But then the service had ended and whatever had stirred- a feeling of belonging, of being embraced

by voices whose register was an intense thirst for life-died away” (211). The treasure he sought and found is precisely the transformation of a life that was too constricted.

Ultimately, the quest demonstrates the human potential for meaningful transformation, the ability to change one’s world and oneself for the better. This transformation is well illustrated in Ishmael when he is again attacked after arriving in his former world. He is severely tested once more. He is purified by a last sacrifice, another moment of death and rebirth, but on a higher and more complete level. By the hero’s actions, the polarities that were in conflict at the beginning are finally resolved. With the experiences he had acquired during his initiation, Ishmael manages to defend himself and escape death when Chocbanc and his gang came to kill him because of the amount of information he had about them. He remembers some of the things he had learnt from the wise old man, “Always do the unexpected. That’s what I had learnt from O.” (170). This time round, Ishmael does not hesitate to kill Chocbanc and his group because he knows that his life and the boon depend on it. In addition, he does not throw up like he used to when he shot someone. An indicator that indeed, the initiation has hardened and successfully matured the hero.

The quest journey in *Nairobi Heat* does not give the hero an easy smooth breakthrough, Ishmael gets a short celebration on the case when all is put behind after the burial of the white blond girl and the community has been informed of the found knowledge. The hero is still restless and the quest has not been accomplished.

The trick in returning is to retain the wisdom gained on the quest, to integrate that wisdom into human life, and then be able to share it with the rest of the world. Campbell reiterates that for the



returning hero to complete his adventure, he must survive the impact of the world. That the first problem for the returning hero is to accept as real, after an experience of the soul-satisfying vision of fulfillment, the passing joys and sorrows, banalities and noisy obscenities of life. That as dreams that were momentous by night may seem simply silly on the light of day, so the poet and the prophet can discover themselves playing the idiot before a jury of sober eyes. The easy thing is to commit the whole community to the devil and retire again into the heavenly rock dwelling, close the door, and make it fast.

The need to finalize the quest and access the “the heavenly rock dwelling” is the moment when Ishmael in *Nairobi Heat* reflects on what he had learnt during the initiation process and particularly from his mentor O. He says, “Then some of the lessons I had learned with O in Kenya began to surface: nothing is random; look at who wins, who comes out on top. And there was only one big winner, and that was Joshua” (195). These unending questions that are going through the hero’s mind are driving him towards the should have been treasure and this is only after BQ, in trying to make him realize the connection tells him, “...a person cannot be guilty of genocide and innocent of murder. It doesn’t add up. His instinct is to kill, just like a scorpion stings.” (182)The facts fit in and because he had promised Macy Jane Admanzah he would kill her murderer, he does not waste time about the findings. With the courage and the personality he acquired in the quest trip, he sets a trap for Joshua and kills him. He says, “He might as well have taken his chances because I wasn’t going to let him live. I shot him twice in the chest- the gunshots resounding loudly in the quiet neighborhood. They would call the cops. I wanted them to” (206). By giving room for the neighbors to call the cops was a way of sharing the boon with the community who have been waiting for his return.

Ishmael at this stage needs to reconcile the two worlds- divine and human, known and unknown. He must understand that the unknown is a forgotten dimension of the world he already knows. And to explore that dimension is his whole deed. By crossing this last threshold, Ishmael hence recognizes that the apparent separation in reality does not exist and therefore, he becomes the master of the two worlds. He says, “It was finally over and for the first time in a long time I felt content. It was as if I had left myself and gone somewhere and had only just returned” (209). The hero hence becomes one of a kind, in the sense that, he is the only one who understands the person he has become and the boon he has shared with the community is one that makes him “Master of the two Worlds” and his story did no matter anymore than the actions and the risks that he had taken. “The Chief knew and I knew that it didn’t matter what story I told” (208). He succeeded in his quest for justice by mastering the two worlds and getting the link from the initially foreign land, Kenya and comparing it to the US where the crime was committed when Joshua is ultimately killed.

With the quest finalized, the hero has hence become comfortable and competent in both the inner and outer worlds. About being a master of two worlds, Campbell asserts that, “Freedom to pass back and forth across the world division, from the perspective of the apparitions of time to that of the causal deep and back-not contaminating the principals of the one with those of the other, yet permitting the mind to know the one by virtue of the other- is the talent of the master... It is possible to speak from only one print at a time, but that does not invalidate the insights of the rest. The individual, through prolonged psychological disciplines, gives up completely all attachment to his personal limitations, idiosyncrasies, hopes and fears, no longer resists the self-

annihilation that is prerequisite to rebirth in the realization of the truth, and so becomes ripe, at last, for the great at-one-ment. His personal ambitions being totally dissolved, he no longer tries to live but willingly relaxes to whatever may come to pass in him, he becomes, that is to say, an anonymity”( 72).

It is true that in every quest that a hero ventures into, the hero returns a newly born person. The eyes with which he views the world is far illuminated and different from the rest of the world. Mastery leads to freedom from the fear of death, which in turn is the freedom to live. It is like, he is now out of bondage and away from the guidance of the parents, capable of looking after himself and making personal decisions. He gains in him the ability to cross freely between realms.

The hero is transfigured and is not deterred by personal limitations, and even death holds no power over him. Through his transfiguration, he is thus prepared for atonement. In which case he will be living in the moment without the anxiety of the future nor fear of the past. Campbell asserts that, “The hero is the champion of things becoming, not of things become, because he is... He does not mistake apparent changelessness in time for the permanence of Being, nor is he fearful of the next moment (or of the ‘other thing’), as destroying the permanent with its change. ‘Nothing retains its own form; but Nature, the greater renewer, ever makes up forms from forms. Be sure there’s nothing perishes in the whole universe, it does but vary and renew its form.’ Thus the next moment is permitted to come to pass.” (78) In other words, the changes that take place within the hero are profound, and they affect his values, perceptions, and the way he experiences life. Because of this, everything around him seems transfigured; the world for him, wears a new

face. In *Nairobi Heat*, Ishmael exercises his transfiguration when he decides to quit his job and go back to Kenya to start a new life there. Reflecting on the experiences he has had of the world and how dark and cruel the abyss of life is, he reiterates, “I called the Chief, told him I was done and hung up on him before he tried talking me into staying. I wanted to live at one hundred degrees centigrade- all or nothing all the time... I left the US at the height of my career for another beginning in that same Africa I had left.” (212)

Heroes tend to have a tendency of going back to the beginning of their initiation, the link and the openness that the initiation process incur in them, make them so attached. Apart from that, they at some occasions go back to reconnect with the previously met goddess. The goddess who had practically played a role in his acquiring of the treasure. He says, “There was Muddy and O. There was Janet. There were things to do there. I wasn’t superfluous. I was useful and needed.” (212) He therefore exercises his freedom to live and goes to Africa because he now “could belong anywhere” and in Africa he could live out his contradictions, or at least his contradictions would be reconciled by the extremes of life there. It is therefore right when Aerobindo in “Essays of Cita” asserts that;

It is self-evident that in the actual struggle of man’s intellectual, social, political moral, we can make no real step forward without a struggle, a battle between what exists and live and between all that stands behind either. It is impossible, at least as men and things are, to advance, to grow, to fulfill and still to observe really and utterly that principle of harmlessness which is yet placed before us as the highest and best law of conduct” (3).

The quest or what Campbell terms “the hero’s journey” is indeed a struggle for the society and the hero, both in the outer and inner circle until the dream or mission is accomplished. And so quest journey does not condone the faint hearted for it is a battle that needs full regalia to be won successfully just like Ishmael in *Nairobi Heat* did win at the end by finding the link and Joshua’s connection to the white dead blond girl and he later kills him too just to fulfill the justice and promise he made to Mary Jane Admanzah.

I therefore conclude this chapter by confirming that MukomawaNgugi has successfully explored and used the quest structure in his novel, which I analyzed in this chapter with regard to the Joseph Campbell’s stages of the hero’s journey. He has succeeded in developing the quest structure step by step in the narration of the story. A process through which he develops and maneuvers the steps of the protagonist into accomplishing the aim of his quest. In the following chapter, I will explore and demonstrate the importance of the quest structure in attaining the author’s tasks by demonstrating the hero’s search for justice and identity.

## CHAPTER THREE

### QUEST FOR JUSTICE AND IDENTITY IN *NAIROBI HEAT*

#### 3.1 Quest for Justice

##### 3.1.1 Introduction

In *Nairobi Heat*, the protagonist is faced with the responsibility of ensuring that the murderer of the white young blond girl is brought to justice. But, he faces the challenge of color difference. He is an African American cop expected to solve a murder case of a white girl- a girl whose skin color represents the discriminative dominance of the whites in America towards the African Americans.

Justice as defined in the *Merriam Webster Dictionary*, is the “process or result of using laws to fairly judge and punish crimes and criminals” (456). *American Heritage Dictionary of the English Language* on the other hand defines justice as “the attainment of what is just, especially that which is fair, moral, right, merited, or in accordance with the law” (384). So when I talk about quest for justice in *Nairobi Heat* then I mean that the protagonist, Ishmael is out in search of what was just and fair by finding the murderer of the white girl and ensuring that he/she was made answerable to that particular offence. In this chapter therefore, I am looking at how quest motif has been presented in the search for justice in the novel.

### **3.1.2 Attaining justice through investigating Macy Jane Admanzah's Murder**

This was my job and I was going to follow the evidence wherever it led me. They say for each detective there is the one case that makes or breaks him or her. My training and my other cases had led me here. I would follow this path to whatever end. My reason was simple but immutable-it was wrong that someone had killed her and even more wrong for the killer to go free. My allegiance was to the dead girl (Mukoma, 24).

The statement above uttered by the protagonist after he is called in to investigate the murder of the white blond girl, Macy Jane, is what marks the genesis of the protagonist's quest for justice. Ishmael first admits that being a police detective is his job and that he is going to follow the case until he finds the truth no matter the hardships because he had sworn his allegiance to the dead white girl. He had to ensure justice was served. Ishmael decides to ensure he investigates and finds the truth about the murder of this girl because, he believed in the right to justice for each citizen, no matter the race or the color of the skin.

The murder of this beautiful blonde white girl involves an African University professor who allegedly finds her body dumped in front of his porch. Ishmael being a police detective is handling the case but after trying several times to figure out answers on who might have murdered the girl and why, he meets dead ends because, Joshua claims he found the girl at his poach and that he does not know her. When Ishmael asks him if he knew the girl, he says, "No, never met her. Not type that takes my class" (10). After that he receives a "mysterious call" telling him that if he wants answers then he has to travel to Africa.

Quest for justice in *Nairobi Heat* takes several racially related dimensions being that the murdered girl is white- American, the accused is a black man, an African and the detective in charge of the investigation is a African American. Ishmael, therefore, needs to focus on finding the murderer more than anything else because as Ishmael says that the lives of other African Americans depended on the outcome of that case; “If we solved what was going to be a high-profile, it would open more doors for black people in the force” (20). Ishmael, who came from a minority that faced political, social, economic and racial injustices, had to ensure neutrality in order to find justice for Macy Jane- by overcoming the racial barrier that presented African Americans as inferior and as lesser beings as compared to whites so much so that criminal offenses committed on blacks by whites were not solved or even the offenders brought to justice. Ishmael therefore had to consider justice to all mankind without racial discrimination.

As I explore the protagonist’s search for justice in *Nairobi Heat*, it should be noted that in the US, it has not been an easy task for an African American to exercise his or her potentials professionally. This is because, the police department for instance was manned and supervised by the white authorities who dictated the African American’s professionalism, just as Ishmael reports that;

If the Mayor says that he ‘trusts the Chief of Police will do all in his power to ensure that the right thing is done’, to the whites it means that the Chief won’t hesitate to hang a fellow black man if it comes down to it. To the blacks it means- don’t forget who owns the police (23).



Hanging a fellow black man meant that a African American cop was expected by the whites in charge of the police department not to have mercy when dealing with African American criminals.

If such a case happened, the African American cop would be termed a traitor by other African Americans. A situation that was challenging for African American cops like Ishmael and Chief who wanted to follow the law to the letter by being fair and just to all no matter the race or color. Bearing in mind that the dominant white authority that considered themselves superior to African Americans were in control of power, an African American had to go an extra mile to ensure justice. That is why Chief reminds Ishmael when he reports that he had not gathered any information about the murder of the white girl, “We have to get the son of a bitch who did this... This is a little more than the department looking bad” (20). The department was represented by the African Americans who were in the police force and were put in charge of the case.

The search for justice for an African American cop was more than just finding the criminal because the lives of other African Americans also depended on the results. It was, therefore, a big risk not to solve the murder case but more challenging when the accused was a fellow black man; as Ishmael states, “But a black- on -white crime does not go cold” (7) because the State will do everything in its power to ensure the accused is brought to justice. Unlike the black on black cases which are ignored just as Ishmael asserts that, “Had it been a black victim, I certainly wouldn’t have been racking up overtime in Nairobi” (7).

Ishmael faces the challenge of being an African American detective in a case where the murdered white girl “had come to represent all that was right and had gone wrong in America.” The “whites felt they were under siege while black folk felt that white justice was going too far in incriminating Joshua” (23). Still Ishmael takes up the case and sets out to Africa in search of evidence and Joshua’s link to the murdered girl.

Like any other quest narrative starts with a motivating event, Ishmael’s quest for justice is triggered by a crime against a white girl. He receives a call instructing him that if he wanted the truth, “you must go to its source. The truth is in the past. Come to Nairobi”(30). By the time the call came, Ishmael had never visited Africa. He is happy that at least now he had a lead but he was worried because he did not know where he would start. Ishmael portrays his neutrality to the search for justice when he goes ahead with the investigation of his fellow black man (Joshua) who is alleged to have murdered the white girl. Ishmael is trying to resolve this case to ensure justice for the girl even though they do not belong in the same racial bracket. He therefore leaves for Africa. He says;

Who wanted to chase this thing all the way back to Africa? Where would I even start? But thinking back over the last two days, the call was only confirming what I had known instinctively: that, somehow, Joshua was in the middle of it” (30).

Directed by the instincts of a police detective, he leaves for Africa where he meets another detective, David Odhiambo who prefers being called O. Ishmael and O become partners in the investigation of Joshua’s past. When Ishmael and O met, they shared the same interest, in that,

Ishmael was on a quest for justice for a murdered white girl back in the US, while O, on the other hand, was also on a quest for justice for the murder of his fellow blacks by a “white- Kenyan.” It is actually ironical that Ishmael, a African American, was out searching for justice for a white girl who is allegedly murdered by a black man yet in Kenya, whites like Thompson was killing blacks and none of the whites made any attempts to find justice for the blacks. Instead, the white judge who handled the murder case by Thompson acquitted him just because they were of the same race. O, an African in Kenya therefore takes it upon himself to look for an opportunity to find justice for his fellow Kenyans who were murdered by a Thompson who resided in Kenya.

O acted as a guide and helper to Ishmael in his pursuit for truth. The investigation brought to light a cartel of money swindlers who were hiding behind the Never Again Foundation that claimed that they were aiding the Rwanda genocide victims yet they were swindling money from non-suspecting well-wishers for their own profit.

Ishmael and O starts their investigations from the moment Lord Thompson a white man living a life of ease and abundance in Kenya calls him to his house. Thompson is surprised to see anAfrican American instead of a white detective. He does not hide his racist perception of black’s capabilities when he asks Ishmael; “...where is your white whale?” (61) - meaning that, anAfrican American was not considered completely capable of finding justice for a white victim unless he is paired with a white man. Thompson directs Ishmael and O to the Tumbuktu Bar in Eastleigh where he says they would find another lead. He says:

Ishmael, I will give you what you came for. Go to the Tumbuktu bar in Eastleigh. There you will find another guide. What you seek

is Africa. One dot connects the next. And as my people say: Only the traveler knows the road (62).

The lead that Thompson gives them turns out to be a death trap. He had actually sent them there because he wanted them killed. Thompson was not killing Ishmael and O for any reason but because he had been asked by a fellow white man to get rid of them because they were interfering with their unjust money swindling exercise. These were some of the injustices that pushed O to the limits of taking the law into his own hands as Ishmael observed.

O shares with Ishmael some of the atrocities that Thompson had committed against Africans and how he had gone scot free just because the judge was a white. In fact, feeling protected and above the law because of his color; Lord Thompson proudly brags about his crimes and freedom.

He says:

Twice I have been acquitted... I have the great fortune of African justice working in my favor, and O does not like it... O here thought I shot them like dogs...But I was in front of a white judge and he acquitted me. This may not seem like much to you, but whites in this country hate me. Look around you. Whatever I am, I am African. My DNA is from my white parents, my skin is white, but my soul is African. I would never kill one of us (62).

Thompson mocks African justice. He takes advantage of his color and goes without paying for the crimes he commits against blacks in their own land. He had killed two blacks. "The first guy

he killed was a poacher...The other guy he killed was a game warden," (69) who was in fact in uniform and could not be mistaken for a stranger.

Both the hero and his helper in *Nairobi Heat* seems to be sharing the same quest in as far as justice is concerned; on their way back to Thompson's house, they try to understand their drive: Ishmael is on a quest for justice for the murder of the white blond girl while O wants justice for the young men murdered by Lord Thompsons. It's a whole quest irony in the sense that, Ishmael is out to find answers for the murder of a white blond girl and the suspect is a black African while O is out for the justice for the murder of blacks by a white man. Ishmael's story of the Random Killer and O's story of the murder of the family of the girl turns out to be their driving force. Ishmael asserts;

His story made sense and it didn't, just like my Random Killer story-at some point it broke down. But intuitively it made sense. Or perhaps we all have an ink-blot case-the case that we use to justify every fucked-up thing we do." (72)

It is clear that the hero needs to learn through his helper for him to succeed in his quest. He also understands that indeed race is still an obstacle to justice. The hero (Ishmael) learns that the injustice of racism does not only affect the people in his country but that it is extended to the Africans, hence, for him to get to the bottom of the investigation on the murder case, he has to prove a point both to himself and the society as a whole by viewing the world and the people in it differently.

It is, therefore, through O that Ishmael discovers that in as much as he was pursuing a black-on-white case, the need for justice for a black man on crimes committed both by whites to blacks

and even blacks to blacks was too much and justice was long overdue. Ishmael observing O during their second visit to Thompson's house as he shot him says:

There was a fury and logic in him. I was beginning to understand- may be because I was becoming like him. O had drawn a line between what he considered his world and the outside world. The good people- his wife, Janet, the dead white girl- existed in the outside world... But sometimes those from his world went to the outside world and did terrible things. And when he came across them, or they crossed back into his world, there were no rules, and there was no law. There was a duality to him that was so complete that he moved between the two worlds seamlessly. (77)

O had drawn his boundary and was willing to do anything to ensure justice was done, because he did not trust the justice methods in Kenyan-corrupt and unfair judiciary, like the case of Amos Kamau who murdered his business partner and his family because of selfishness. O and his colleagues arrested him but because he had all the money, "...we were ordered to release him, and just like that he was out. Everyone now knew he was a killer, no doubt, but he was out, bribed his way out" (71). Unlike the case of the poor man who was hanged because he had killed his whole family to spare them the hardships of the kind of life he was able to provide for them. O therefore, did not wait to take criminals to be jailed because he had known that because most criminals were rich, they would bail themselves out as soon as they were taken in and the poor will pay dearly for any little crime. O tells Ishmael that,

So, after that I started believing in justice I could see. We live in anarchy; life is cheap and the rich and the criminals can buy a whole lot of it. Meantime, someone has to be on the side of justice (72).

For instance, when they went to Mathare to find out if anyone knew Joshua, Ishmael is pulled by his duty as a policeman to save a screaming woman. They rescue Janet from a rapist and his gang. They killed all of them but Ishmael is bothered by the number of people they have killed. To make Ishmael understand the urgency for justice, O tells Ishmael, “me and you, we are not good people. We have done some good and some bad...But Janet is a good person and she survived. That cannot be a bad thing” (46). In other words, good people cannot be left to suffer in the hands of bad people just because he feared killing them.

It is while in Africa, pursuing Macy Jane’s murder case that Ishmael discovered that many Africans were denied justice for crimes that had been committed against them. Like the Rwandan genocide survivors, the Kokomat market women, whose families and children were killed. Later these women are bribed to keep quiet about that horrific experience. Mary Karuhimbi one of the women who survived the genocide, tells Ishmael and O about the incidents that made them partners in business and how they had been denied justice. She says, “I have seen his evil, but can I take that to court? It almost killed us when we went to the Foundation and they offered us money to keep quiet”(131). The Kokomat women were denied justice; instead, they were threatened and offered money in exchange for their silence. It is because justice was not

served in their cases when their children were murdered. Now another person has been murdered and these women felt responsible because they had not spoken out.

Justice for victims in Africa was not guaranteed. Macy Jane whose murder Ishmael is investigating had escaped death in the first attempt when Joshua had killed her parents in Kenya because they had been helping and sheltering victims of the genocide in their church. He says,

I gathered that the Admanzahs were a missionary family who had been running an underground railroad out of Rwanda during the genocide. The genocidaires had found out and massacred the whole family. Macy Jane survived by pure luck- she was away in boarding school at the time. Her brothers, much younger than her, were not lucky” (157).

In other words, the Admanzahs were interfering with their money swindling deal. Joshua and his goons did not pay for this crime. Commenting on Joshua’s crimes Ishmael says;

The black Schindler...had saved a few in order to use them as bait and reel in whole villages searching for refuge. It was a brilliant set-up because no one would have expected such evil, especially from a man who a few weeks earlier had been educating their children. I had met rapists and murderers, but this kind of evil was something else... now I



was beginning to get him in focus I knew that he had killed the white girl. I just didn't know why yet" (130-131).

These discoveries made Ishmael realize how much Africans faced a lot of injustices which whites in conjunction with blacks committed against them, he therefore wanted to ensure justice was well considered raceless. Instead of genuinely helping the victims, they used their unfortunate conditions as opportunities to enrich themselves. As a policeman, he moved fast to find justice for the murdered white girl and in the process find justice for other Africans who were denied justice.

Therefore, after collecting enough information concerning Joshua and his link to the murder case and also finding out Macy Jane's connection to the Rwanda Genocide and to Joshua. Ishmael says that it suddenly felt as if an arc was closing in because he had started believing that Joshua was involved and now he had a confirmed the connection (159). Ishmael decides to return to the US to finally solve the whole crime puzzle. He says,

...there was no more for me to do in Kenya, it was time for me to return to the United States. The key now was Joshua...I was trying to solve a murder- I had followed a lead to the continent and now it was time to try and rattle my main suspect, (134).

Ishmael makes two desperate attempts of crossing back to the US as he says, "For now, only solving the case mattered. If I didn't manage it we would all be dead soon enough, killed by assassins for reasons we still did not quite understand" (160). In deed in each instance, he faces

barriers and attacks from both white and black gunmen sent by the Never Again Foundation controllers to prevent him from sharing with the awaiting community the knowledge he has acquired about Joshua's link to the dead white girl and even the factual truths about the organization run by Joshua and other stakeholders. These barriers were created to block him from achieving justice.

Because of the promise Ishmael had made that he had to find Macy Jane's murderer and kill him, he takes the Ugandan route and successfully gets back to the US. The quest demonstrates the human potential for meaningful transformation, the ability to change one's world and oneself for the better. This transformation is well illustrated in Ishmael when he is again attacked after arriving in the US. With the experiences he had acquired during his investigation in Kenya, Ishmael manages to defend himself and escape death when Chocbanc-another white member of the Never Again Foundation and his gang came to kill him because of the amount of information he had about them. He remembers some of the things he had learnt from O, "Always do the unexpected. That's what I had learnt from O." (170). This time round, Ishmael does not hesitate to kill Chocbanc and his group because he knows that his life and the success of his quest for justice depended on it. Ishmael's experience in Kenya changed his approach to ensure justice was done and that is why he does not hesitate in killing Chocbanc and his white accomplices who were sent to kill him.

In deed justice is never easily achieved. The quest for justice in *Nairobi Heat* too does not give Ishmael an easy smooth breakthrough. Ishmael gets a short celebration on the case when all is put behind after the burial of the white blond girl. But he is still restless that the quest has not

been accomplished. Because, ironically, Joshua manages to convince everyone that he was innocent and that every other member of the Never Again Foundation that had actually been killed wanted to get rid of him. That they had killed that young white girl and put her at his door to frame him so that they would get rid of him. Joshua almost manages to elude justice again when he convinces the public that he was innocent and instead ends up being hero-worshipped for saving the genocide victims. Just like the two white cops who shot a black undercover detective and got away with murder, Joshua was almost getting away with murder too an indication that injustice too knows no race. But BQ, the coroner who did a forensic study on the dead white girl; after Macy Jane's burial, reviews with Ishmael the whole drama around her murder. He tells Ishmael that, "... a person cannot be guilty of genocide and innocent of murder. It just doesn't add up. His instinct is to kill, just like a scorpion stings" (182).

With BQ's statement and the desire to finalize the quest for justice and overcome the challenges of dominance and racism in exercising his professionalism, Ishmael reflects on what he had learnt during his time in Kenya- the lessons he got from a black Kenyan detective. He says, "Then some of the lessons I had learned with O in Kenya began to surface: nothing is random; look at who wins, who comes out on top. And there was only one big winner, and that was Joshua" (195). It is then that Ishmael realizes the connection and confronts Joshua who admits that he planned the whole crime. The facts fit in and because he had promised Macy Jane Admanzah he would kill her murderer, he does not waste time about the findings. With the courage and the personality he acquired in the quest trip, he sets a trap for Joshua and kills him. Through this he proves that real justice knows no race: he pursues- at his will, a black murderer of a white woman.

He says, “He might as well have taken his chances because I wasn’t going to let him live. I shot him twice in the chest- the gunshots resounding loudly in the quiet neighborhood” (206). He succeeded in achieving his quest for justice by manipulating race when he ensures that Joshua is shot by James the leader of the KKK group. James paves way for Ishmael to finally kill Joshua. He does this because in the US it was a common daily occurrence for a white man to kill a black man and people would not ask questions. He tells James,

...Joshua had not only escaped with the murder of a white girl, but was also going back to Africa a rich man....But here is an opportunity for justice. Justice for your people (203).

He used James as an avenue to achieving his quest for justice; but when he talks about “Justice for your people” then I understood that, by making James kill Joshua and later killing James, Ishmael was not just ensuring Justice for the whites, for a white girl murdered by a black man but also justice for his fellow blacks for the crimes committed against them by both the greedy racist whites and the selfish blacks. In other words, ‘bad’ and ‘good’ guys are found in all races and all places- like the white missionaries Admanzahs who were saving the lives of the African victims and were killed by African perpetrators of the genocide and their white partners.

In other words, Ishmael was demonstrating that even though it is a big challenge for an African American policeman in the US to exercise his professionalism in a white dominated society, Justice should not be racist or should not be awarded depending on color or class; it should be neutral and guaranteed to everyone.

It is true that in every quest that a hero ventures into, the hero returns a newly born person. The eyes with which he views the world is far illuminated and different from how he saw the world before he ventured into the quest. Mastery leads to freedom from the fear of death, which in turn is the freedom to live. It is like, he is now out of bondage and away from the guidance of the parents, capable of looking after himself and making personal decisions. He gains in him the ability to cross freely between realms.

In *Nairobi Heat*, Ishmael exercises his transfiguration when he decides to quit his job and go back to Kenya to start a new life there. Reflecting on the experiences he has had of the world and how dark and cruel the abyss of life is, he reiterates, “I called the Chief, told him I was done and hung up on him before he tried talking me into staying. I wanted to live at one hundred degrees centigrade- all or nothing all the time... I left the US at the height of my career for another beginning in that same Africa I had left.” (212)

He says, “There was Muddy and O. There was Janet. There were things to do there. I wasn’t superfluous. I was useful and needed.” (212) He therefore exercises his freedom to live and goes to Africa because he now “could belong anywhere” and in Africa he could live out his contradictions, or at least his contradictions would be reconciled by the extremes of life there. It is therefore right when Aerobindo in “Essays of Cita” asserts that;

It is self-evident that in the actual struggle of man’s intellectual, social, political moral, we can make no real step forward without a struggle, a battle between what exists and live and between all that

stands behind either. It is impossible, at least as men and things are, to advance, to grow, to fulfill and still to observe really and utterly that principle of harmlessness which is yet placed before us as the highest and best law of conduct.”

In conclusion, Mukomawa Ngugi successfully uses the quest structure in the protagonist's search for justice, according to the systematic Campbellian model. Quest for Justice as explored by an African American police officer in a state of white dominance, is portrayed to require more than just being a cop because as Ishmael searches for Justice, the quest for identity is also brought out. A quest for identity brought about by the African Americans desire to assert himself and be able to exercise fairness to all mankind. An African American does need to prove himself worthy of the white man's measuring eye for any form of justice to be achieved. But as portrayed by Mukomawa Ngugi through the protagonist, that justice deferred is not justice denied; Justice must be a fair and just treatment of all mankind no matter the race, class or origin. All these discoveries are made successful by the definition of the self both professionally and personally as Ishmael does before he leaves Kenya, goes back to the US and later quits his job to go stay in Kenya as I have discussed below.

## **3.2 Quest for Identity**

### **3.2.1 Introduction**

The search for identity has been a recurrent literary theme, which many African American authors such as Frederick Douglass in *The Autobiography of Frederick Douglass*, James Weldon Johnson in *Ex-Colored Man*, W. Wells Brown in *Clotel or the Presidents's Daughter* and many

others have been venturing in to address the identity plight of individuals, social groups and the nation as a whole for the African Americans in the US. For a very long time and even right now, blacks in the US still struggle to assert themselves amongst whites. A struggle that triggered in them a quest for identity as HomiBhabha asserts that “the question of identification is never the affirmation of pre-given identity, never self-fulfilling prophecy- it is always the production of an image of identity and the transformation of the subject in assuming that image” (45). Therefore, triggered by racism and lack of identity, many African American writers have been writing literary works that outline their search for identity and struggle to be noticed.

Every individual in any society without considering the differences of race and culture, at some point comes across the question of identity in his or her life. To answer this identity question of “Who am I?” African Americans needed to explore their history, their roots, their behavior, their view points, and their aims, their history and their roots. A problem that became more complicated because of displacement and racial oppression therefore, quest for self-definition and identity are the most important concerns recurrently foregrounded in African American literature like in MukomawaNgugi’s *Nairobi Heat*, he addresses the same issues that most African American writers address in their literary works, such as identity crisis, identity search, justice and many others. Frantz Fanon in trying to locate the agency of self-empowerment asserts,

When it encounters resistance from the other, self-consciousness undergoes the experience of desire...As soon as I desire I am asking to be considered. I am not merely here-and- now, sealed into thingness. I am for somewhere else and for something else. I

demand that notice be taken of my negating activity in so far as I pursue something other than life, in so far as I battle for the creation of a human world, that is a world of reciprocal recognitions...In the world in which I travel, I am endlessly creating myself. And it is by going beyond the historical, instrumental hypothesis that I will initiate my cycle of freedom (8-9).

Therefore, through the travel quest, there is the creation of the self through a return to the performance of identity as iteration, the recreation of the self in the world of travel, the resettlement of the borderline community of migration. So as Ishmael travels to Africa, he is recreating himself and a world of reciprocal; a world where everyone is given the same identity value. The world that Bhabha refers to as the “beyond”, the beyond he says is

Neither a new horizon, nor a leaving behind of the past because, beginnings and endings may be the sustaining myths of the middle years, but in the *fin de siècle* we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. For there is a sense of disorientation, a disturbance of direction, in the ‘beyond’: an exploratory restless movement here and there, on all sides, back and forth (1).



Identity consciousness is therefore caused by the conspicuous difference which further escalates the need for identity and assertion in the racially dominated society as portrayed in *Nairobi Heat*. The text portrays a protagonist who is faced with the dilemma of defining his identity as a professional; a cop in a racially stereotyped society and a search for personal self-definition driven by the desire to belong.

### **3.2.2 Quest for Identity as a Professional Police Detective**

Identity according to the *Oxford Companion to African American Literature*, as a concept is defined as “the search for self and its relationship to social context and realities,” (Gates 270) that is, the social context that Ishmael faces and the realities of white dominance that an African American has to fight against by finding the self. Bhabha defines Identification as “ always the return to an image of identity that bears the mark of splitting in the Other place from which it comes,” (45) *Nairobi Heat* therefore portrays an African American male protagonist engaged in a quest for identity and justice through an alternating patterning of withdrawal from and involvement with the community. That is, withdrawal from the stereotypical white dominated community and getting involved with the African society for the benefit of the search for identity. Bamberg on the other hand defines identity as,

The attempt to differentiate and integrate a sense of self a long different social and personal dimensions such as gender, age, race, occupation, gangs, socio-economic status, ethnicity, class, nation state or regional territory.

(132)

African American's search for the self was triggered by need for self-definition and according to Bhabha, there are two traditions in the discourse of identity: the philosophical tradition as the process of self-reflection in the mirror of (human) nature, and the anthropological view of the difference of human identity as located in the division of nature/culture (46). MukomawaNgugi's *Nairobi Heat* explores both traditions of the discourse of identity. Presenting Ishmael an African American who is faced with the challenge of finding his status in the white dominated society where African American's identity was determined through the white man's mirror. Bhabha goes ahead to add that, in the post-colonial text, the problem of identity returns as a persistent questioning of the frame, the space of representation, where the image-missing person, invisible eye, Oriental stereotype- is confronted with its difference, its Other (46). It is in the frame of that difference that the desire for identity assertion is initiated.

*Nairobi heat* therefore, has a composition of a crime story that involves a protagonist who is tied by race and identity crisis. The protagonist Ishmael is out on a quest for justice that tests his loyalty to his race and at the same time, he is on a quest for identity. The quest for identity is much brought out in the essence that Ishmael is a black cop in a white country where racism is so high. MukomawaNgugi presents us with a protagonist who is at cross roads: to find justice for the murdered white blond Macy Jane or to save the face of the black 'Man' and face-lift his race by assuming Joshua's innocence hence determining his loyalty to the black folk. His dilemma is further motivated by the fact that even his wife divorced him because to her, just like other African Americans, they saw in him a betrayer of his own race because he would jail other black criminals too. Ishmael laments when O asks him about his wife, he says, "I don't know how it is being a cop around here, but back in the States being black and a cop has

some...complications” (51). So, the whole dilemma was not just about being a cop but being black- color segregation is what made it complicated for an African American to define himself professionally because his loyalty to his people was compromised.

As a police detective, Ishmael is not able to define his boundaries in as far as black or white justice is concerned, he instead considered neutral justice to mankind not to blacks or whites. This is ironical because the white authority hired them (blacks) because they were good at handling black cases, for instance Jackson Jordan had been elected because he was tough on crime, that is, and he was tough on black crime (16). But at the same time, these black cops faced the challenge of rejection by the same African American criminals that they jailed and the innocent vulnerable blacks that they were trying to protect, because their fellow African Americans considered them betrayers of their own race. Ishmael says that;

...she had left me because I was a black cop. At least that is what she'd said. I didn't understand. How could I be a traitor to my race when I was protecting it? But then there were lots of things I didn't understand around that time, like how you could ask a man to choose between his life's work and love? (14)

This is the reality of racial attitudes and the lack of diversity in the US that impedes upon this effort and cripples the African American's ability to truly define himself both as an individual and professionally. He is left to constantly struggle and fight for an identity, for power, for

respect, and for understanding of who he is versus what he is projected as: a *nigger* by the whites and a traitor by fellow blacks. Therefore, the reactionary behaviors and coping mechanisms that manifest from this cultural group may appear incomprehensible to one who is not challenged with an anomalous form of self-awareness defined by a conflicting identity. An identity that forces the Black male to view himself through the lens of the dominant culture that does not perceive and does not allow him to function as equal. He is rather faced with the agony of a constant yearning for the self-a personal identity.

Professionally, Ishmael finds it difficult to place himself, he keeps saying “I didn’t understand,” he did not understand what was expected of him; whether to be the law abiding citizen as his consciousness required him to be or to be the black cop that the white man created of him. Ishmael is therefore confronted with his “difference” and because the “...phrase of identity cannot be spoken, except by putting the eye/I in the impossible position of enunciation,” (Bhabha 47) Ishmael sets out to search for truth by giving us a first person narration of his quest for justice on the murder case that also paved way to the search for self as a African American cop expressing himself with the capital ‘I’ as an authorial voice to his ability to assert himself.

When he is called in to the crime scene, Ishmael does not refuse to handle the case, in fact he goes to the Chief to tell him that he was going to work the case alone and he did not care how far he had to go to ensure justice is served. Ishmael portrays himself contrary to the expectations of his fellow blacks because the main suspect in the murder case of Macy Jane is an African, a Rwandan claimed hero. Ishmael, a black detective interrogates Joshua, (a black man like him) trying to figure out who might have killed the white girl.

In handling the white girl's murder case which involved an African as the main suspect, Ishmael was asserting his indiscriminate loyalty to the police force in as far as justice was concerned. He assumed the critical eyes of both the white "master" who considered him as either a cop or a criminal, and, the African American who expected him to compromise and when he didn't, tagged him a traitor. In justifying his reason to become a cop and his stance as far as his quest for justice was concerned he asserts;

I was a rebel. I didn't want to become part of the black middle class with aspirations of whiteness- piano lessons and debutante balls. I had seen that world and didn't like it one little bit, so I had opted out and become a cop. So, even though my ex-wife thought I was a traitor to my race, to my mind I was more of myself than I would ever have been being black on someone else's terms (54-55).

His desire to define himself started way before he even became a cop because in the US blacks' lives, language and even their professionalism was determined by the white masters. He says that, "... in the United States black people had to speak proper American English" (50). But his diction was different confirming the fact that even before he became a cop, he had denounced the white man's stereotypical upbringing and portrayal of the African American. He wanted to do what he felt was right and not what he was told or made to do. For instance, he asserts that for the whites, "there were only two kinds of black people in the police station-those in handcuffs and the Chief," (21) meaning that any other black in the police department was not recognized

unless he was a Chief or a criminal. A stereotypical view of African Americans that Ishmael felt he could not condone with, because this same notions brain washed African Americans in the US too and they also defined their fellow African Americans using the white man's mirror. Thoughtfully, he claims that, Mo would not date him for the same reason his wife left him, "I was a black cop and I sometimes arrested black people: I was a traitor to my race" (21) It is evident that it was not just the whites that denied the African American the opportunity to define himself as a professional but also his fellow African Americans who had been brain washed by their colonizers negative perceptions of blacks, and, therefore, could not see the dangers of perceiving their fellow blacks with a stereotyped connotation.

Even though Ishmael was a rebel in the US, racial difference made it difficult for him to figure out his own identity as a cop. For instance, in case of an assignment on a case, he says a white partner was normally paired with a black cop in order to balance the racial math. He did not want to be followed around by a white shadow that made it difficult to exercise his professionalism and portrayed him as incapable of making decisions or surviving alone. An insinuation that blacks were not equals with whites and hence had to be directed. When he goes to the Chief to tell him that he was working the case alone he exposes the over manned operations of a black cop, he says that;

My partner, a white guy, had just retired and I knew where this was going- a white partner for the nigger cop to make everyone feel safe. But I wasn't going to have it. If I was going to get a partner, I wanted one for the right reasons, not to balance the racial maths (17).

The balance of the racial math was caused by the different boundaries that had been created by the whites just like the Europeans that Edward Said reported to have divided the world into two parts: the east and the west or the occident and the orient or the civilized and the uncivilized. They laid the boundary on the basis of the concept of them and us or theirs and ours (69). They considered themselves superior as compared to the Orientals and felt they had a right to control their lives and behaviors just as they were doing to Ishmael and his African American colleagues in the police department.

It was also unfortunate that the success of cases handled by African Americans determined the livelihood of other blacks. A African American cop did not just work to ensure justice but his work determined the lives of other blacks like when Ishmael reports back to Chief that so far they have not been able to find a link to the murder case, the Chief reminds Ishmael that, “This is a little more than the department looking bad” (20) Ishmael understood that , “If we solved what was going to be a high-profile case, it would open more doors for black people in the force” (20). Determined by racial prejudice, the case held a lot at stake for Ishmael the African American detective and his fellow African Americans.

Because the victim was a young white woman and the main suspect, even though not officially, was a black man, an African,” (16) Ishmael confirms the fact that due to racial segregation, black on white cases were not handled like black on black cases and that the life and prosperity of a black man was dependent on the whites in charge. He asserts painfully that,

If I was to give advice to black criminals, I would tell them  
this: do not commit crimes against white people because

the state will not rest until you are caught. I mean, if a crime is not solved within the first forty- eight hours, it has all but officially gone cold... Had it been a black victim, I certainly wouldn't have been racking up overtime in Nairobi. (7)

Ishmael's professionalism was at the balance, weighed by the white man who did not answer to any black man even if they committed crimes against blacks like the case of "...a black undercover agent shot dead by two white cops in New York" (28) and nothing was done to penalize or discipline them, unlike a black-on-white crimes.

To bring out the intensity of the desire for black identity, MukomawaNgugi shares with us the feelings and lamentations of another black cop, Jackson Jordan , the Chief who claims he misses black on black cases; reason, at least in such cases he would be dealing with their own and no one would be watching his back like it happens when handling black on white cases. He (Jackson) "was a black police chief of a mostly white police force in a mostly white town. The victim was a young white woman and the main suspect, even though not officially, was a black man, an African" (16).I therefore understood the challenges he was facing as the Chief of the police department in which Ishmael was a detective.

Independent decision making and an urge for personal opinions and equality in terms of State protection and recognition pushed Ishmael to search for his identity. He wanted an identity that would allow him as anAfrican American to protect and defend his fellow blacks too. For instance, in the cases like that of the black undercover cop who was shot dead by two white



police cops and nothing was done to ensure justice to that offence. He wanted an identity that would persuade the State and its officials to give him and his fellow blacks the same equal treatment because they belonged together. A kind of identity that he felt he discovered in Kenya. Ishmael was tired of doing things as per the white man's command and pleasure. He did not want to conform to the white male patriarchal standards of manhood. As Harris explains;

The pressure to conform to white male patriarchal standards of manhood as protector, disciplinarian, and provider are representative of such a dilemma for Black males. Despite the unconscious internalization and acceptance of the white male patriarchal standards, inequities in education and employment and limited access to educational opportunities prevent the expression of these behaviors (Harris, 1995, 279).

Identity crisis that Ishmael was experiencing made him seek further into Africa. He realized that he could only assert himself as an African American police cop if he first found the "self." He therefore travels to Kenya in search of truth about Joshua and uses the opportunity in Africa to reconnect with his ancestry with the hope of finding the self. In other words, Ishmael's unsatisfied quest for identity as an African American cop and as a person is further explored in Africa as he tries to define himself in the process of looking for truth about the murder of Macy Jane Admanzah.

### 3.2.3 Quest for Identity into Africa

Ishmael, confronts his ancestry with the hope of finding his identity and being able to look at Africa from an African eye not the stereotyped white eye and be treated as an equal as asserted by Charles Correa that, “We develop our identity by tackling what we perceive to be our real problems.” (10) And Ishmael’s real problem is the desire to be able to control his own decisions and behaviors without worrying about the white man’s penalty or opinion and to define himself not with the stereotyped tags. The tragedy of the whole identity search is that, the African American’s quest for identity began over the things for which he himself was not responsible- his black color, his race, his ancestors and even his physic.

This African American detective is confronted by a crime committed on a white girl and the suspect is an African who lives in the suburbs with the rich whites. Basically, when I read the text, I at first encountered the narrative about the murder of this mysterious white girl whose justice Ishmael wants to achieve, but when I dig deeper into the text, Mukoma is hiding his protagonist’s agenda behind the quest for justice. The twist in the plot and the journey to Africa and back and even the impact of the journey on Ishmael reveals more of Identity search than a quest for justice which I discussed in the previous section of the chapter.

When the text begins, two things are immediately introduced to us, “A beautiful young blonde was dead, and the suspect, my suspect, was an African male” (1). The other thing which captures my attention more at this point is, “I was travelling to Africa in search of his past.” (1) The blonde girl in this scenario has been used as bait to guide Ishmael into the search for his ancestry, bearing in mind that the prime suspect in this case of murder is in fact a black from Africa. And

when Ishmael talks about going to “Africa to search his past” then I am left wondering whether he is going to Africa to search for Joshua’s past or he is actually on this journey to reconnect with his own past as a strategy to answering the question “Who am I? `Reading through, I notice that Ishmael like the other African Americans before him, is in fact looking for his past by visiting his origin just as Soma Das asserts;

Their cultural aspirations, as expressed in their literature, seems to revolve around an inevitable urge to reinvent and reassert an identity of their own. (83)

Therefore, as we read *Nairobi Heat*, we realize that the plot and the protagonist have been manipulated in a manner to ensure that quest for identity which has been a big issue with blacks in America is evidently addressed.

Quest being a search journey through a crisis of many challenges and dangers, MukomawaNgugi’s protagonist (Ishmael), a African American detective uses the crime allegedly committed by Joshua, an African in Maple Bluff as an avenue to finding his identity. The African American’s opportunity to search for his identity is presented to him when he receives a call and accepts the call to go find the truth in Africa just as Bhabha states that,

It is the desire for recognition, ‘for somewhere else and for something else’ that takes the experience of history beyond the instrumental hypothesis... it is the space of intervention emerging in the cultural interstices that introduces creative invention into existence...there is a return to the performance of identity as iteration, the recreation of the

self in the world of travel, the resettlement of the borderline community of migration (Bhabha; 9).

So through travelling to Kenya, Ishmael tries to recreate the self, he goes back to the origin, the historical starting point in order to redefine himself. To be able to identify the self and do away with the pre-given identity.

On his way to Kenya the reflective conscious awakens the wounds of racism that made Ishmael rebellious to the white man's dominance. As I have discussed above, Ishmael traced the pains and injustices that African Americans went and still go through in the US due to color prejudice. These instances of painful recollections and how whites and even his fellow blacks perceived him now that he was a black cop made him realize the urgency of redefining himself and not give any more room for people to define him. He disliked the stereotyped identity that was tagged on him.

Therefore, when a blonde girl is murdered, and the suspect turns out to be an African, Ishmael takes up the case and does not mind the dangers or how far he has to go to follow the case because it had presented him with an opportunity to discover and reconnect with his roots. He justifies this when he goes to the Chief and tells him that he is "working this case alone" (17). He did not want to be given another white partner who was going to interfere with his quest for identity and at the same time, he was tired of the racist thought of being given "a white partner for the *nigger* cop to make everyone feel safe" (17). "Everyone" here being the white people who referred to the blacks as *niggers*. Ishmael instead wanted a partner "for the right reasons"

(17) which was to reconnect with his ancestry and one who would help him find himself without having trouble with the racial mixture. This he finds in O a detective in Kenya.

It is during the quest journey to Africa that the degree of the 'difference' was magnified to Ishmael. He became conscious of the whiteness around him, "The funny thing though was, now that I was actually in a plane on my way to Africa, I found myself surrounded by whiteness- the passengers, the crew and the pilots" (1). That color difference dawned on Ishmael when he was already on a plane heading to Africa. The mental awareness and the quick need to find himself was exaggerated by the whiteness around him. In short, Ishmael accepted the call and departed from home to a new land "...I took my first steps in Africa" (2). By accepting the call, departing from home and in fact landing in Africa within such short notice, Ishmael brought to our attention the urgency with which blacks were searching for their African American identity, the intensity of the desire to find the truth about the death of Macy Jane and to find the self.

Ishmael expressed his anxiety when he lands in Africa, a place he says was his ancestral home. He said when he stepped out, "Blackness suddenly surrounded me, and coming from a plane full of whites I felt relief and panic at the same time-it was as if I was in camouflage..." (2). His first contact with Africa made him relieved because for the first time he was back to the origin, but, he also experienced the fear of not being sure of accommodating, surviving and being accepted by his fellow black men. He marked the differences in his stature with the blacks who had been "home" when he saw them, "People here were short and spare, and I felt full of useless excess- as if I had extra body parts" (2-3). He experiences the self-consciousness that is inscribed through the image of human identity, Bhabha asserts that,

This image of human identity and, indeed human identity as image- both familiar or mirrors of selfhood that speak from deep within Western culture- are inscribed in the sign of resemblance. The analogical relation unifies the experience of the self- consciousness by finding within the mirror of nature, the symbolic certitude of the sign of culture based on an analogy with the compulsion to believe when staring at an object.” (49) Ishmael realizes that there was something different in him in comparison to the first Kenyans he saw at the airport.

The initiation of Ishmael into the African soil makes him aware of things he never knew and would not have known had he not heeded the call to travel to Africa. The corrupt dealings between the whites and Africans against fellow Africans is a thing Ishmael experiences in the process of searching for his identity. His search for identity and rebellion of the white ways, culture, life style and systems started way before he went to Africa; therefore going to Africa in fact made his search factual and easy because now he was not just resisting the white society’s imposed domineering practices but at the same time reconnecting with his roots with firsthand experience.

Being in contact with the African feel through the music, alcohol, foods, the poor roads and even the crimes, Ishmael connects with his roots as he searches for his identity. He searches for the self that he has not been able to connect with while he was in the US. As I have illustrated

above, it is while in Africa that Ishmael reflects clearly on the experiences of the African Americans that pushed him to search for his identity.

Therefore, Identification, “as it is spoken in the desire of the Other, is always a question of interpretation, for it is the elusive assignation of myself with a oneself, the elision of person and place” (Bhabha, 51). The desire of the Other to signify the person and the place without contradictions, as expressed by African Americans who have been struggling to erase the “pre-given identity” so as to define themselves in order to achieve an identity fulfillment as Bhabha puts it that, “the more away from the singularities of ‘class’ or ‘gender’ as primary conceptual and organizational categories a subject is, is what results in the awareness of the subject’s positions of race, gender, generation, institutional location, geopolitical locale, sexual orientation that inhabit any claim to identity in the modern world.” So this protagonist who is out on a quest for justice has to solve his identity dilemma before he could find a solution to the murder case. As Iliam puts it “*Nairobi Heat* proposes a discourse and it is that, the black man is a perpetual wanderer surfing for the meaning he has refused to admit exists in his skin color. But no matter how long it takes he must encounter the miracle that will reverse his inclination to white imperialism” (2). Ishmael has to confront his origin if he is to find the “self” –his identity.

In the process of the search, issues such as colonialism, slavery, corruption, crime, hypocrisy and racial prejudice are addressed hence bringing out the societal evils in the US and Africa. Identity search for Ishmael therefore, is quite a shock with a pool of evil discoveries that even though it is post-independence, Africans are still tied and manipulated by their white “masters.” Therefore,

as I read *Nairobi Heat*, I realized that the plot has been structured to ensure that quest for identity which African Americans pursue is evidently addressed.

The white man's dominance on the African American had inflicted in the blacks the fear of finding out his ancestry through the kind of stereotypical notions they reported about Africans. Therefore Ishmael expresses his fear and anxiety and the degree of ignorance in finding out the bearing of his roots, when he asks himself;

How many times had I thought of Africa? Not many, I'm afraid. Yes, I knew of Africa. After all it was the land of my ancestors; a place I vaguely longed for without really wanting to belong to it (1).

Ishmael had never before stopped to think that there was Africa and that it was real and more so that it had a link to him. The call that he received pulled Ishmael to confront his fears if he really wanted the truth; he had to go to Africa because all the answers were in Africa- he had to go to Nairobi.

In Ishmael's words, I realized an admittance that indeed Africa was his ancestral land and at the same time there was that "vaguely" longing to belong to Africa but Ishmael having been born and bred in the US had in fact received and lived with all the stereotyped notions about Africa and the Africans that the white fellows in the US reported when they toured Africa, like he said; "...there was a part of me that had come to believe Africa was a land of wars, hunger, disease and dirt even as my black skin pulled me towards it" (1). That ignorance and a lack of reason is what had been keeping Ishmael away from discovering and reconnecting with Africa



and it is sad that he admits never having thought of Africa in “a real way.” As stated by Correa that we find our identity only by understanding ourselves and our environment, (10) Ishmael had not made an attempt to understand himself or his environment until the death of Macy Jane:

So this search for identity could give us a much greater sensitivity not only to our environment, but to ourselves and to the society in which we live. It is a by-product of looking at our real problems, rather than self- consciously trying to find identity as an end in itself, without worrying about the issues we face (10).

Ishmael’s trip to Kenya exposed him to several criminal and corrupt dealings that had been and are still committed against Africans in the name of aids to the victims of the Rwandan Genocide. The Never Again Foundation and the Refugee Center saw in the unfortunate desperate conditions of the victims of the genocide, a way of making money by taking advantage of the genocide survivors’ desperate status to source for funds from the public only that they used the money to enrich themselves.

So hiding behind the Never Again Foundation and the Refugee Center, the white cartel manipulated the black man (Joshua) who used the black victims as a pathway to mint money from unsuspecting well-wishers. Money that the whites and selfish blacks collected just to enrich themselves. It is this position of the black man that builds in Ishmael the desire for resistance, a resistance of the white man’s dominance and controlling ways in which Bhabha asserts;

... focus on those moments or processes that are produced in the articulation of cultural differences. These in-between spaces provide the terrain for elaborating strategies of selfhood- singular or communal- that initiate new signs of identity, an innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. (1-2).

By looking at the unjust situations that Africans and the African Americans in the US were exposed to, Ishmael was able to notice the in-between space that was created through racism, discrimination, injustices, insecurity and crimes for the elaboration of the self. These experiences that he went through while in Kenya made him understand his roots and feel a sense of belonging in that, he made several comparisons and in the process understood why Africa was as it was.

Ishmael was welcomed by the taste of the local alcohol, the music, the meat, the poor roads, the natural habitation and even the fact that he was among his fellow blacks who called him brother. O welcomed him to Africa, "Ishmael, welcome to Africa" (6). He did not take him to posh hotels in the center of the city, instead, he took Ishmael to a dingy "Hilton" hotel in the outskirts of town where he assured Ishmael that, "...here you get a taste of the real Africa" (5). Unlike if he went to those westernized posh hotels where he would not even realize the difference. O plays a major role in helping Ishmael find his identity and understand the status of Africa from his own perspective.

While in African he understood the intensity of crime from an African eye which made him understand the need for justice for humans no matter the race and the joy of finding the self. He realized through O that one could only believe in justice they could see, just as Mark observed that the young African Americans are

Faced with the challenge of not only developing their personal identity, but also integrating their identity as an ethnic group member with their identity as an American. (43)

It is in Mathare that he experienced how indifferent and disillusioned blacks were to crime, like in the case of Janet who was being raped but people around including O just went about their business indifferently. Having understood that African blacks were his fellow blacks, and also because his duty as a cop would not allow him to just pass by like there was nothing happening, he rushed back to save Janet. This identity that he had defined for himself allowed him to exercise his professionalism by helping and finding justice to all mankind as a police cop, even if it led to the death of several criminals.

In Africa he realized that, just like the African Americans in the US, Africans were disillusioned and so much needed a sense of new identity for their own assertion, to replace the existent whites stereotypical perception of blacks (both in Africa and in US) as unequal, “backward, degenerate, uncivilized and retarded,” (Said, 207).

This racist identity is another of the 'differences' that most black people have been rejecting. Being defined by the white man and not being able to stand out for oneself as illustrated by Edward Said in *Orientalism*, who asserted that Europeans defined themselves as the superior race compared to the Orientals and that they used the same concept to justify their colonization claiming that it was their responsibility towards the world to civilize the uncivilized lands. Therefore, they constructed the 'Other' whose characteristics were understood as being in opposition to the West. They understood the Orient as being static in time and place and that it was eternal, uniform and incapable of defining itself. Therefore, the European sense of cultural and intellectual superiority granted to the Westerners the authority of spectator to be the judge and jury of Oriental behavior. (243). A move that was later rejected by the Orientals when the West started handling them with a lot of prejudice. Likewise African Americans such as Ishmael in *Nairobi Heat* were making efforts to reject the white colonizer's definition of a black man: the *nigger*, that prejudicial tagging.

African Americans sought for a sense of belonging and a need for self-satisfaction, they refused to be "spoken for" or be represented so that they could define their home and world; "the negating activity is indeed, the intervention of the 'beyond' that establishes a boundary: a bridge, where 'presencing' begins because it captures something of the estranging sense of the relocation the *home* and the *world*-the unhomeliness that is the condition of extraterritorial and cross cultural initiations"( Bhabha, 10).

This self-search drove Ishmael through a lot of experiences and the injustices that the blacks went through in the hands of the white man that made him realize that in deed there was a need

for 'presencing' as Fanon insists that "and in privileging the psychic dimension he not only changes what we understand by a political demand but transforms the very means by which we recognize and identify its human agency" (42). For instance, when working with O on the murder case and trying to collect information, Ishmael came into contact with a white man, Lord Thompson who had killed two black men just because they were in his property- ironically, a black man's land. The first guy he killed was a poacher and the other was a game warden who was in fact in uniform, but he went scot-free because the judge was white and therefore, he was acquitted. Thompson proudly tells O and Ishmael that, "Twice I have been acquitted... I have the great fortune of African justice working in my favor...I was in front of a white judge and he acquitted me" (62). O commented that, "...white skin and wealth equals impunity" (71).

Thompson got away with the murder because he had murdered blacks who were not considered as equals to the white man unlike the murder of the white girl Macy whose case was giving Chief and Ishmael-African Americans, sleepless nights. Because he had gotten away with murder before, Thompson sent people to kill Ishmael and O just because a white man had asked him to do it, he did it not because he was involved in the fake aid scheme of the Never Again Foundation but because, he was white and a fellow white felt threatened by a black cop so the black cop had to die- that is the same kind of racism back in the US that made Ishmael seek his ancestry. He discovered that these injustices did not just happen in the US but worst in the African soil.

Thompson's whiteness had long been a shield only because the black people around him held it up. And in return? Humiliation and murder were his stock-in-trade" (72).

Just as Fanon comments that, “What is often called the black soul is a Whiteman’s artefact.” (qtd. *The Location of Culture*, 44). In other words, whites in Africa took advantage of blacks’ desperate situations and hypocritically pretended to be helpful to them through the refugee camps but instead used them to their own benefit. They felt protected and incurred so much wealth yet the only payment they accorded blacks, was death. Therefore, when O takes Ishmael with him to confront Lord Thompson, Ishmael discovers that the disparity line between O and the whites had been drawn and since, there was no brotherhood in the malicious practices of whites like Thompson, a black man had just to do the right thing to define himself amongst whites and to defend his fellow blacks. O kills Thompson without flinching. O was simply standing up for his fellow black men who had been tortured and murdered by Thompson who considered them unimportant and their death painless. As Ishmael painfully asserts about the reasons why Thompson had sent some people to kill O and him;

He had done it to preserve an old order of race and class- because a fellow white had asked him. And because he could. The same reason he had killed before (74). Race that defines a African American as a *nigger* and class that makes whites “masters” to Africans.

For identification Bhabha states that, identity is never an a priori, nor a finished product, it is only ever the problematic process of access to an image of totality (51). When Ishmael arrived at the airport, he was confronted by blackness that made him aware of how little of black he had been in contact with having admitted prior that Joshua was the first African he had interacted

with. He saw O and exclaimed in comparison to himself, “I came face to face with one of the blackest men I had ever seen. I mean, I’m black but this brother was so black he looked blue” (3). He realized that indeed there were other blacks whose complexions were deeper than his. He felt superior that O was too black as compared to himself. The stereotyped color prejudice that had brain washed him is evident in his encounter with O. He says, “Turning to find the voice, I came face to face with one of the blackest men I had ever seen. I mean, I’m black but this brother was so black he looked blue” (3) He suffered the same color dominance because of the kind of environment he had come from where he was used to some form of domination by whites.

He also brings out the pathetic status of Kenyans living in slums when they go to Mathare to search for anyone who might have had any knowledge of Joshua, he says that, “This was a land of suffering, an inverted Tower of Babel that descended into hell instead of rising to heaven” (39). By visiting the slums and in comparison to the rich estates like Muthaiga where the rich live behind high raised- tightly- manned walls, Ishmael understood the height of difference even among blacks in Africa themselves and how much poor Africans suffered at the mercy of the rich like Joshua who were over protected after taking away their aids.

Mukoma makes his protagonist experience a culture shock. Through this he achieves the identity shock in his protagonist by making Ishmael new to all the experiences that he went through and most of them raised in him that feeling of anxiety and a sense of curiosity. After he was picked up by O from the airport, he seemed to be in a state of wonder by everything he encountered. The music for instance was one socio-cultural experience that carried him away, he admitted that;

As the man finally made his way to the stage I noticed that I was breathing hard and that my hands had balled themselves into fists. I felt incredibly anxious, as if my life depended on the music that this man would play-it was as if I was on the verge of a panic attack... "This, for my black brother..." (31-32).

He felt that homeliness when a fellow black man called him brother and in fact the guitarist went ahead to dedicate his song to him as a way of welcoming a lost brother and this made him "I felt like I was being lifted out of myself..." (32). He felt like a part of him wanted to stay and get carried away by that melody that felt so much at home in his ears. So much so that when the song stopped, "I started chocking, having hardly breathed throughout the performance... I had been to a place within myself that I didn't know existed, a place that was beautiful and terrifying. The music had briefly awoken something in me- a rage or a healing..." (33). It is the music that woke the Africanness in Ishmael, he felt the connection with Africa the identity he was in search of was awoken in him through the music, a feeling he didn't know existed until he listened to the guitarist.

In this case, Ishmael finds that he identifies with the African music. This makes him realize that there is more to Africa than just the poor roads, the crime and the blackness of the people as he asserts that as, "...a African American detective- I knew I was about to enter Africa's under belly. If lucky, I would see some beauty as well...I knew I was not going to see Africa like some tourist staring at animals through a pair of binoculars" (33-34). Ishmael stated the difference between him aAfrican American and other white Americans who came to Africa as tourists,



because, for him it was more than just seeing the animals, instead it was a search and a connection with a long lost homeland-self. Differences which he confirmed after visiting several places.

Prejudicial oppression of the black man had infiltrated America so much that alienated blacks felt that a black could only make it in US if they could speak “proper American English” (50).

As Frantz Fanon in *Black Skin, White Masks* asserts,

As long as the black man is among his own, he will have no occasion, except in minor internal conflicts, to experience his being through others... For not only must the black man be black; he must be black in relation to the white man...The black man has no ontological resistance in the eyes of the white man” (110).

In other words, blacks were even denied their own language, they lost “their tongue” and were forced to adopt the white man’s tongue which made them even more inferior. Blacks were forced to see themselves through the eyes of the white man, a legacy of both slavery and colonization that inevitably led to a distorted view of self as blacks tried or were forced to mold themselves within the white man’s hegemonic vision of national identity. A vision that claimed and registered blacks as inferior to whites. Fanon as quoted in Bhabha’s *The Location of Culture*, asserting on how cultural alienation bore down on the ambivalence of psychic identification, said;

I had to meet the white man's eyes. An unfamiliar weight burdened me. In the white world the man of color encounters difficulties in the development of his bodily schema...I was battered down by tom-toms, cannibalism, intellectual deficiency, fetishism, racial defects...I took myself far off from my own presence...what else could it be for me but an amputation, an excision, a hemorrhage that spattered my whole body with black blood?" (42)

The black man's cry in a white dominated society and the discriminative decisions of the white man for the man of color were Ishmael's nightmare because he wanted to be a black by his own terms. He ensured that his diction was different. He rejected the process of defining the national image that led to the dislocation and alienation of the African American from his past, as he was forced to look to the colonial power to define himself within this image, an image that never accurately or faithfully portrayed the Black man, hence the need for self-assertion.

Whites like Thompson and Alexandra who stayed behind after independence took advantage of their color difference and misused Africans. Lord Thompson for instance claimed he lived like an African, yet "...he lived the stereotype of the African" (59). He portrayed Africans as slaves and squatters by the way he presented himself claiming he was African- he narrowed his life to a single dilapidated room where he used wood to cook and wore rugged clothes and claimed he was African. He is a representative of whites who mocked Africans by grabbing for themselves large portions of land and hid there while committing atrocities on the same Africans that

protected and worked for them, still exercising their dominance on Africans. He is unable to hide his shock when he sees Ishmael when they visit him for the first time because he did not expect a detective from the US to be black man. He says, “I was expecting a white man...” insinuating that a black man cannot survive without a white person, that blacks are so dependent on whites to ever do something recognizable; “Ishmael, where is your white whale? You have a white whale don’t you?” (61) Ishmael’s color is the first thing noticed by Thompson before he even speaks.

Burns asserts that the color of the skin “is the most obvious outward manifestation of race” and so “it has been made the criterion by which men are judged irrespective of their social or educational attachment” (16). In this exchange, Ishmael ignores him and instead informs him of his African identity by mentioning his full names, “I was named after my great, great-grandfather, Ishmael Fofona... I know who I am” (61). He wanted Thompson to understand that now that he was in Africa, he had discovered his roots and hence Thompsons’ white dominance was not going to work with him. That is why he says that he was tired of the “*mzungushit*” (66).

He was tired of being associated with whites and being mistaken for a white person yet he was black and so desperately wanted to be recognized as a black person- he was seeking for identity. Being called *mzungu* in Africa was ironical because he was an African American in Africa, because the whole thing made him feel like a black in the States where they would call him nigger all the time-that hateful term. He laments, “I was tired of the *mzungushit*, it was like being called a nigger over and over again, and the word nigger is always a fighting word” (90). Just like in the US African Americans fought against the tag *nigger*, Ishmael resorts to violence to distance himself from that name *mzungu* because it contradicted his need for identity.

In Africa Ishmael feels a sense of belonging, he finds friends, brothers and sisters, so that now he is able to appreciate beauty of being black. In Muddy he finds love in a black woman who actually is supportive and appreciates him for what he is without discriminating or judging him. He asserts that he was, "...waiting on one of the most beautiful women I had ever seen..." (98). In Muddy he saw the African beauty, the kind of beauty he had never seen, in fact, it helped Ishmael dismiss the stereotypical descriptions of Africans that he has heard all his growing life. In Africa he felt appreciated in every effort and awarded in every way possible.

In the satisfaction of achieving his quest for identity both as police officer and as a person, Ishmael manipulates race to work in his favor. Because it was normal for a white man to kill a black man and questions would not be asked about it, he uses James the head of the KKK group to get rid of Joshua. Joshua who had committed atrocities on fellow blacks. His plan works successfully because,

Racial politics made it such that no one would ask questions. Rich white folk and rednecks did not get along. They never have. Over the years I had learned that Maple Bluff were as scared of white trash as they were of black gang-bangers (208).

The irony of it all was that, this strife between the whites worked to his advantage. When Ishmael succeeds in manipulating racism to work in favor of Justice, by making a white racist kill a black man, who was a murderer of fellow blacks, I am left wondering why he could not

just kill Joshua by himself- but when Joshua unites their blood before he dies, then I understood that black brotherhood that he had embraced deterred Ishmael from killing fellow black man.

His success in his search for identity gives him a self-satisfaction; when testing his loyalty to either whites or blacks James asked him if “You are prepared to see a black man die for the murder of a white woman?” (203) He unflinchingly gives him an answer, “Genocide, justice for his role in the genocide. He killed a lot of my African brothers and sisters” (203). He is now able to identify with blacks and comfortably calls them “brothers and sisters.” To prove the saying that blood is thicker than water, Joshua at his last minutes ensure that even though he and Ishmael stood at the opposite sides of the law, worlds and even personality, they are united in death by blood and that they are brothers both from Africa and hence he links them. “I looked down to find that the blood flowing from my shoulder had made a thin stream to Joshua’s large pool of blood...mixing up our blood, trying to say that we had become one” (207). That they both had the same identity and that their African identity unites them, at least in death.

Whenever a quester sets out to search for the self, the achievement of the quest brings with it changes in the quester who, due to his discoveries and the familiarity with the newly found home loses the desire to go back to the original start. Ishmael experiences the same desire to stay in Africa, he asserts, “I had no idea why I wanted to return to the US. Something had been returned to me- though what it was I couldn’t be sure. Perhaps it was something as simple as knowing I could be happy again” (154). He later quits his job and goes back to settle in Africa with his newly found love Muddy and black brother O because while he was leaving to return to the US he had felt like he was leaving himself behind (150) so he decides to go back. In fact, after

completing his mission, and being joined by his fellow cops, he feels he does not belong with them, he asserts, “ Soon the place was swarming with cops and I was surprised by how much I didn’t feel like one of them” (208). Ishmael on his return realized that he did not belong in the US. He tries to reconnect to several environments around him to no avail, “But then the service had ended and whatever had stirred- a feeling of belonging, of being embraced by voices whose register was an intense thirst for life- had died away” (211). He felt he could not identify with that music, the white man’s music.

This happens to him because in Africa he had found a home. A place he felt at peace and he felt loved; he tells the Chief when he asked about Africa that, “Africa is the people, Chief, but you gotta go see the people for yourself...sit down, talk, eat, fight and love with them” (209). He is trying to make Chief understand that one cannot find their identity and connect with the self if they do not go back to their roots and meet and interact with “the people.” Ishmael therefore, through interacting with the people and in fact physically visiting his ancestral land, found the satisfaction of his identity quest for he states that, “It was finally over and for the first time in a long time I felt content. It was as if I had left myself and gone somewhere and had only just returned” (209). The self that Ishmael was not able to find in the US has been found and therefore, he makes up his mind to quit his job and join O in Kenya, “... I left the US at the height of my career for another beginning in that same Africa I had left” (212).

In conclusion, the continuous search for identity both as a professional and as an individual for African Americans like Ishmael have been searching is a challenging experience that most African Americans live with and suffer the authoritative patriarchal dominance of the white who

have colonized them for a long time. African Americans therefore should overcome the fear of being defiant to the white man's cultural practices, bossy follow ups and representation and instead courageously express and in fact make moves towards defining themselves like Ishmael did when he went to Kenya. Kenya where he later decides to settle because he had found a home, found brothers and most of all, he realized that he could successfully exercise his profession as a police detective.

## CHAPTER FOUR

### CONCLUSION

#### 4.1 Introduction

In this study I had set out to examine how MukomawaNgugi explores quest motif in the novel. I have examined how *Nairobi Heat* enables MukomawaNgugi to explore the structure of quest motif in the narration of the story, using Joseph Campbell's theory of quest. I have also examined how MukomawaNgugi employs the same Camp'bellian structure in exploring the themes of search for justice and the search for identity by African Americans.

#### 4.2 Summary

This study begun by a thorough reading of the novel and other literary materials on the topics of quest; particularly quests for justice and quest for identity. In this study therefore, I had set out to pursue two objectives: one was to investigate the stages of quest motif as presented in MukomawaNgugi's novel *Nairobi Heat* and the second objective was to examine and explore the use of quest motif in the protagonist's search for justice and identity.

I proceeded from two assumptions: one was that the author MukomawaNgugi employs the quest motif as a founding narrative strategy in his novel *Nairobi Heat*. The second assumption was that, the presentation of quest motif in the novel portrays the protagonist as involved in a challenging quest for justice while quest for identity pursues a re-understanding and re-definition of the self professionally and personally.



My research is divided into four chapters listed thus: Chapter one: Introduction, Chapter Two: Investigates the stages of quest motif as presented in MukomawaNgugi's novel, Chapter Three: Examines and explores the use of quest motif in the protagonist's search for justice and identity Chapter Four: Conclusion.

The study has been conducted from a Social Identity Theory, Jungian Theory of the Archetypes and Campbell's Theory of the Quest. Social Identity Theory helped in the understanding and analysis of the protagonist's search for identity. Jungian Theory of the Archetypes and Campbell's Theory of the Quest provided an understanding and a contribution to the investigation of the stages of the quest motif as presented in the novel. The argument is that the dominated African American in the US is portrayed to be resisting dominance by ensuring equality in as far as justice is concerned and at the same time defining the self.

### **4.3 Research Findings**

The findings of my research confirm my hypotheses. MukomawaNgugi has successfully explored the quest motive as I examined using Joseph Campbell's theory of quest. He has succeeded in using it in developing the plot step by step in the narration of the story. A process through which he develops and maneuvers the steps of the protagonist into accomplishing the quest for justice. That is, Justice sought in a racially white dominated society; thereby proving that, Justice is not racist. And that even though humans belong to different races, justice does not choose on color-it is neutral. AnAfrican American does not need to prove himself worthy of the white man's measuring eye for any form of justice to be achieved because Justice must be a fair and just treatment of all mankind no matter the race, class or origin.

I also found out that the search for identity both as a professional and as an individual for African Americans requires one to reconnect with his ancestry in order to realize and understand the agency in defining the self. African Americans therefore should overcome the fear of being defiant to the white man's cultural practices, bossy follow ups and representation and instead courageously express and in fact make moves towards defining themselves.

I also found out that Mukomawa Ngugi successfully plots the protagonist's search for justice in a systematic Campbellian structure. Demonstrating that quest for justice as explored by a African American police officer in a department headed by dominant whites is portrayed to require more than just being a cop because as Ishmael searches for Justice, the quest for identity is also brought out. A quest for identity brought about by the African Americans desire to assert himself and be able to exercise fairness to all mankind.

#### **4.4 Conclusion and Recommendation**

I therefore would like to conclude that, Mukomawa Ngugi has succeeded in employing the quest motif structure in the narration of his story and he has also succeeded in pointing out the fact that, a African American can successfully assert himself professionally when searching for justice as long as he or she is willing and able to endure the challenges and at the same time learn new tactics in the process of the quest for justice and identity. That the professional assertion depends on the finding of the self and a determination of a neutral personality in order to ensure justice is served. That identity is a vital point of reference for an African American who must overcome fear of the white colonizer and quest for the self relentlessly by reconnecting with his/her ancestry, if he is to be recognized.

I would recommend for further research, MukomawaNgugi's revisit of the post- independence crises of African Americans and Africans, a study which can be conducted by a comparative analysis of his fictional works. As this study has shown, there is a relationship between justice and identity for African Americans in the US. It is therefore a promising field of research bearing in mind that MukomawaNgugi is an upcoming African writer and a prominent figure in the new generation of African authors of the twenty- first century.

## WORKS CITED

Abrams, D. & Hogg, M.A. *Comments on the Motivational Status of Self-esteem in Social Identity and Inter-group Discrimination*. European Journal of Social Psychology, 1988.

Aurobindo, Sri. *Essays of Gita*, Pondicherry: Aurobindo Ashram. 1970.

Aristotle, *Physics, Metaphysics, On the Soul*. In *the Complete Works of Aristotle: The Revised Oxford Translation*. Edited by Jonathan Barnes. Vol. 2. Princeton: Princeton University Press, 1984.

Atwell, J. E. "Existence Proceeds Essence" *Man and World*. 1969. 589-91 print.

Bhabha, Homi K. "Signs Taken for Wonders: Questions of Ambivalence and Authority Under a Tree Outside Delhi; May 1817." *The Location of Culture*, London: Routledge, 2001.

\_\_\_\_\_, *The Location of Culture*. London: Routledge, 1994.

Bai Yali. *Legal Trespassing: Quest Motif in Orlando*. Wuhan University of Technology. <http://www.dissertation.net/doc/2171698>.

Barette, Paul. *The Quest in Classical Literature: Structuralism and Databases*. <http://www.humanities.mamaster.ca/~baret/ach1999.html>

Boston. C.D and Schenrade. P.A. *Measuring Religion as Quest: Validity Concerns*. Journal for the Scientific Study of Religion. 1991.

Bressler. E. Charles. *Literary Criticism: An Introduction to Theory and Practice*, 4<sup>th</sup> Edition. Pearson Prentice Hall. 2007

Brewton, Vince. *Critical Approaches*. University of North Alabama <http://www.bedfordmartins.com/virtualit>

Burns, Sir Alan. *Color Prejudice*. London: Allen and Unwin, 1984.

Correa, Charles, *Quest for Identity*. Robert Powell (ed) 1983. <http://www.edi-info.ir>files>Quest-for-Identity/pdf>

Campbell, J. *The Hero with a Thousand Faces*, New York: Bollingen, 1949.

\_\_\_\_\_ *The Hero's Journey/Archetypes*.

[http://www.thewriter'sjourney.com/hero's\\_journey.html](http://www.thewriter'sjourney.com/hero's_journey.html)

\_\_\_\_\_ *The Hero's Journey: Joseph Campbell on his Life and Work*. 2<sup>nd</sup>

Edition. Ed. Graham Hardy. 1963.

Davis Con Robert and Ronald Scheiller, eds. *Contemporary Literary Criticism: Literary and Cultural Studies*. (2<sup>nd</sup> ed.). New York, Longman, 1989.

Deng, Wensheng. "The Quest Motif of Jewish Culture and Saul Bellow's Model of Novels." Vol 5, No 2. 2015.

Dr. Sheelu Singh Bhatia. "Quest Motif in R.K. Narayan's "Waiting for the Mahatma": A Study of his Major Characters. Vol.1. July 2014. <http://www.express-journal.com>

Flemming, James S. "Erikson's Psychological Developmental Stages." 2004.

<http://swppr.org/Textbook/Ch%209%20Erikson.pdf>. 9.8.2015.

Fanon, Frantz. *Black Skin, White Masks*. Trans. Charles Lam Markmann. New York: Grove Weidenfeld, 1967.

Farshid, N, Roshnavand, and Rajabali, A, Torghabeh, *African Americans and Reconceptualization of Identity: Black Participation in World War 1 and the Rise of the New Negro Consciousness*. Khazar Journal of Humanities and Social Sciences, Vol. 16, 2013. [http://www.jhss-khazar.org>uploads>03Black\\_2\\_1](http://www.jhss-khazar.org>uploads>03Black_2_1)

Gates, Henry Louis, et al (ed) *The Oxford Companion to African American Literature*. New York: Oxford University Press, 1997.

Hogg, Michael A. and Scott A. Reid. “*Social Identity, Self-Categorization, and the Communication of Group Norms.*” International Communication Association, 2006.

Hogg, M.A & Abrams, D. *Social Identifications. A Social Psychology of Inter-group Discrimination.* European Journal of Social Psychology, 1988.

Howard, Jeffrey. *Imperative Quests in Theory and Pedagogy.* Austin: University of Texas, 2007. [www.digitalhumanities.org/chq/vo/1/1/ooooo2.html](http://www.digitalhumanities.org/chq/vo/1/1/ooooo2.html)

Hooti, Noorbakhsh. *The Quest for Identity in Arthur Miller’s The Crucible.* Dissertation. Razi University. [www.academicjournals.org/article/article1379414507\\_Hooti.pdf](http://www.academicjournals.org/article/article1379414507_Hooti.pdf). 2011

Janseen, Victoria. *Fresh Meat: Nairobi Heat by Mukomawa Ngugi.* <http://www.criminal element.com/blogs/2011/09>. Updated 06.Sep. 2011; 20:00 p.m

Jerry, Gefao, Watts. *Harold Cruse’s the Crisis of the Negro Intellectual Reconsidered: A Retrospective.* New York: Routledge, 1967.

Jung, Carl (et al). *Man and His Symbols.* United States of America. Doubleday Publishers, 1964.

Kant, Immanuel. *Critique of Practical Reason.* Translated by Lewis White Beck. Indianapolis: Library of Liberal Arts, 1956.

\_\_\_\_\_ *Foundation of the Metaphysics of Morals.* Translated by Lewis White Beck. Indianapolis: Library of Liberal Arts, 1959.

Karen. J. Taylor, *The Gendered Journey: Feminizing the Quest Motif in Chretien de Troyes’ Yvain or Le Chevalier au Lion.* Morehead State University. 1989.

Kaviwe, Wambua. “*The Problematics of the Quest for Identity in Derek Walcott’s -Dream on Monkey Mountain.* 2006. <http://erepository.uonbi.ac.ke:8080/handle/123456789/6274>.

Leslie Edgar Arnold. “*The Motif of the Quest in the Early Works of W.H. Auden.*”

<http://www.dspace.c3sl.ufpr.br/bitstream/handle>

Mark, Schorer. *Technique as Discovery*. 1948. <http://www.jstor.org/stable/3847209>.

Mark, h Chae, “*Gender and Ethnicity in Identity Formation*.” *The New Jersey Journal of Professional Counseling*. Winter 2001/ 2003. Vol 56.

Milun, Lynn. *The Hero’s Journey: A Campbellian Look at the Metaphorical Path to Personal Transformation*. 2003. <http://www.mythichero.com/what-is-mythological.html>

Mircea, Eliad. *Rights and Symbols of Initiation: Birth and Rebirth*. Translated: W. Trask. London: Harvill Press, 1958

Muchiri, Jennifer. *MukomawaNgugi Gives Distorted Portrait of Nairobi in his Novel-Nairobi Heat*. Standard Digital. Updated Saturday, June 29<sup>th</sup> 2013.

MukomawaNgugi. *Nairobi Heat*. South Africa: Penguin Books, 2009.

Nejad, P. Ali. *Foregrounding the Quest for Lost Identity in Wright’s Native Son*. *Mediterranean Journal of Social Sciences*. Italy: MUSER Publishers, 2013.

Piotr, Sadowski. *The Knight on his Quest: Symbolic Patterns of Transition in Sir Gawain and the Green Knight*. Delaware. University of Delaware Press. 1996.

Priya. B. S. *Quest Motif in Patrick White’s Novel Voss*. 2012. <http://www.connection.ebscohost.com/c/literary>.

Rawa. J.M. *The Imperial Quest and Modern Memory from Conrad to Green*. *Literary Criticism and Cultural Theory*. <http://www.amazon.com/oo/0415975522>

Reg, Harris. *The Hero’s Journey: Life’s Great Adventure*. Posted on Oct.2. 2012. <http://www.yourheroicjourney.com/author/rharris/>

Richard Beck and Ryan K. Jessup. “*The Multidimensional Nature of Quest Motivation*.” *Journal of Psychology and Theology*. 2004, Vol. 32. Abilene Christian University.

Richard D. McBride. *The Vision Quest Motif in Narrative Literature on the Buddhist Traditionsof Silla*. Vol.27. 2003. <http://www.muse.jhu.edu/journals/korean-studies/toc/ks27.ihtml>

Rose Murfin and Supryia. M. Ray. *The Bedford Glossary of Critical and Literary Terms*. Bedford Books.1998.Salinger. J.D. *The Catcher in the Rye*. New York: Little.Brown and Company, 1951.

Said, Edward. *Orientalism*. New York: Routledge & Kegan Paul Ltd, 1978.

Sasidher, K. *Quest for Identity: A Thematic Study on Selected Novels of Maya Angelou*. Andhra Pradesh: India. <http://www.227.sasindhra.pdf>.

Sheme Mary P. U. “*The Journey. Beginning and End*” *Research Journal of English Language and Literature*.Vol.1. 2013. <http://www.rjelal.com>

Soma, Das. *Quest for Identity: A Major Concern in the Life and Literature of African American*: India: Department of Bengali Karimganj College. *A journal of Humanities and Social Sciences*,2012.

Stephanie.A. Paulsell. PhD. “*Literature of Journey and Quest*”<http://www.summerf>

Stewart, Jeffrey C. “*The New Negro as Citizen.*” *The Cambridge Companion to the Harlem Renaissance*. Ed, George Hutchinson. Cambridge: Cambridge University Press, 2007; pp13-27.

Snyder, Gary. *Myths and Texts*. United States: Totem Press, 1960

Szamosi, Gertrude. *The Theme of Self-Quest in Alistair MacLeod's No Great Mischief*. <https://digilib.phil.muni.cz>11222.digilib>

Taylor and Francis Group.*The Post-Colonial Studies Reader*. London: Routlege, 1995.



- Taitt, Peter Stewart. *The Quest Theme in Representative English Works of the Thirteenth and Fourteenth Centuries*. 1974. <http://hdl.handle.net/2429/19168>.
- Tajfel, H. & Turner, J. *An Integrative Theory of Inter-group Conflict*. In J.A Williams & S. Worchel (Eds). *The Social Psychology of Inter-group Relations*. Belmont, CA: Wasworth, 1979.
- Tiffany, G. Tyler. "In Quest of a Dropout Theory: Examining the Utility of an Ecological Approach through Survey Research." Dissertations. University of Nevada, Las Vegas. 2011. UNLV Theses/Dissertations/Professional Papers/Capstone, Paper 1246. <Http://digitalscholarship.unlv.edu/thesesdissertations>.
- Tompkins, J. Case. et al. *Formalism: 1930s- Present*. <https://owl.english.purdue.edu/owl/> Last Edited, 2011-10-12 10: 41:27
- Tushar, Kansal, *Racial Disparity in Sentencing*. Washington, D.C. 2005. <http://www.sentencingproject.org>.
- Volger, Christopher. *The Writer's Journey: Mythic Structure for Story Tellers and Screen Writers*. Studio City, CA: Michael Wiese Productions. 1992.
- \_\_\_\_\_ *A Practical Guide to Joseph Campbell's The Hero with a Thousand Faces*. Studio City, CA. Michael Wiese Productions. 1994.
- Washington, Robert E. *The Ideologies of African American Literature*, Lanham: Rowman & Littlefield Publishers, 2001.
- Wilfred. L. Guerin (et al). *Mythological and Archetypal Approaches: A Handbook of Critical Approaches to Literature*, 3rd ed: New York: Oxford University Press, 1992
- William .A. Grahama and Stephanie. A. Paulsell. *Back Roads to Far Places: Literature of Journey and Quest*. <http://www.isites.harvard.edu/icb/icb/do?keyword-k83656>.

Xiao, Qin Lang. *Toni Morrison's Narrative Techniques and the Manifestations of the Freedom-Quest Motif*. <http://www.topresaech.org/showinfo-100-519608-0.html>

Zhang, Qing Zuo. *On Tolkien's Heroic*. Northwest Normal University. <http://www.thebestthesis.com/?doc/626057>.