

**Imagining A Kenyan Cosmopolitanism in *Dance of the Jakaranda*
by Peter Kimani**

Zablon Onyango Jackson

C50/76546/2014

**A Research Project Report Submitted in Partial Fulfilment of the
Requirements for the Award of the Degree of Master of Arts in Literature**

University of Nairobi

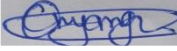
2022

Declaration

This research project report is my original work and has not been submitted for examination or the award of a degree at any other institution.

Zablon Onyango Jackson

C50/76546/2014

Signature.....  Date...26/11/2022.....

This research project report has been submitted for examination with our approval as university supervisors:

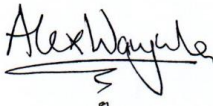
First Supervisor:

Dr. Tom Odhiambo

Signature...  Date...26/11/2022.....

Second Supervisor:

Dr. Alex Wanjala

Signature  Date: 26/11/2022

Dedication

I dedicate this project to my lovely son, Jayden, and my wife, Susan. My dedications also go to my lovely parents, Zablon and Mirriam, who have always been my pillars regardless of their long sickness. Temina Bukhusa, my lovely grandmother, I cannot forget you in these dedications.

Acknowledgements

Special appreciation goes to my supervisors, Dr. Tom Odhiambo and Dr. Alex Wanjala, for their continued support and guidance throughout the entire period of undertaking this research. I truly appreciate their efforts. Secondly, I want to thank the University of Nairobi, Department of Literature for giving me an opportunity to undertake a second degree in Literature and the entire committed staff who are always ready to take literature to another level in the academic world. My friends, Dr. Joseph Kwanya and Sam Dennis, have always been there for me during the most difficult times. You have always motivated me to soldier on. Thank you so much for your input.

Special thanks also go to my wife Susan and my son Jay for being there for me during the entire period of undertaking this research. You are a wonderful family and a blessing to me. I can't forget my parents, who have always stood by me regardless of their health conditions. Your prayers and motivation have always kept me moving. Indeed, you are a wonderful gift from God, dedicated to me.

Lastly, it is through the will of the Almighty that everything has happened. Thank you, God.

Table of Contents

Declaration.....	ii
Dedication.....	iii
Acknowledgements.....	iv
Abstract.....	vii
Chapter One	1
Introduction.....	1
Background to the Study.....	1
Definition of Terms.....	5
Statement of the Problem	6
Objectives.....	7
Hypotheses	7
Justification	7
Literature Review	8
Theoretical Framework	15
Scope and Limitation	17
Methodology	17
Chapter Outline	17
Chapter Two.....	18
Social Space of Club Jakaranda and its Significance in Mirroring a Cosmopolitan Society	18
Space of Club Jakaranda	21
Mugithi Dance at the Jakaranda Hotel	28
The Political Significance of Jakaranda Hotel	31
Cosmopolitanism Versus Segregation at Club Jakaranda.....	34

Chapter Three.....	40
Use of Symbolism to Mirror Cosmopolitanism in <i>Dance of the Jakaranda</i>	40
The Railway as a Symbol of the Nation and Cosmopolitanism.....	42
The Railroad as A Connecting Symbol and Home for Different Races	44
The Symbolic Child and the Place of Home	55
Conclusion	61
Work Cited.....	64

Abstract

Cosmopolitanism is a broad term that carries a wide range of definitions, ranging from sociopolitical, geography, anthropology, philosophy, and literature. It is a highly contested term that has sparked scholarly debates across different disciplines to date. It is associated with the concept that all humanity belongs to a single community, and we should be ready to embrace the virtue of oneness. Cosmopolitanism then carries a close relevance to geographical issues, globalization, transnational movements, migration, multiculturalism, and living with differences. In this project, therefore, I have examined how the writer of the novel *Dance of the Jakaranda* has deployed the geographical space of the Club Jakaranda Hotel to mirror a country's cosmopolitan outlook where we meet some characters who portray some of the traits of a cosmopolitan. In addition, Peter Kimani has integrated some of the symbols in an attempt to build a nation's cosmopolitan outlook. I, therefore, conclude by saying that cosmopolitanism focuses on the inherent worthiness of human beings regardless of where they are. Neither national boundaries nor one's tribe or race should be allowed to divide people and demonise those on the other side.

Chapter One

Introduction

Background to the Study

The concept of cosmopolitanism has changed throughout the years. There is not just one notion of cosmopolitanism but several views and conceptions. When talking about the subject of cosmopolitanism, it is impossible not to talk about the subject of globalisation. There are differences and relationships between globalisation and cosmopolitanism as Peter Trawny elaborates. He contends that cosmopolitanism appears to be dependent on globalisation in the same way that globalisation appears to be dependent on cosmopolitanism. The latter term most commonly refers to the process of economic globalisation, also known as the distribution of products and services throughout the entire planet, which is connected to the growth of emerging technologies like the internet. However, the term ‘globalisation’ can also refer to the increasing interconnectivity of people, places, and economic endeavours. According to Trawny, “globalization is the creation of a real and an ideal infinite (boundless) surface of the Earth” (2). ‘Ideal’ refers to the omnipresence of any possible information at any possible location, while ‘real’ refers to the infinite technical mastery of space and time through traffic and transportation. The philosophy known as cosmopolitanism holds that all of humanity should be viewed as a single community united by a set of values that are universally accepted. Trawny defines cosmopolitanism as something that “... does not take a certain nation or state as the authentic sphere of politics, but the whole cosmos as a universal realm of reason. The ‘politics of the cosmos are universal rational politics on the assumption that there is a universal idea of ‘mankind’ as the essence of the human being” (2). Therefore, while globalisation is an almost tangible and concrete phenomenon, cosmopolitanism is much more conceptual. Trawny concludes that “there seems to be a mutual dependence between ‘globalisation’ and ‘cosmopolitanism’” (2).

Cosmopolitanism is a term that has been around since the Classical World. Peng Cheah argues that ‘cosmopolitan’ comes from the Greek terms for ‘universe’ and ‘city’ (cosmos and polis, respectively), and that it means “a man who has no permanent place of residence or, better yet, is

a stranger to no part of the world” (487). The concept of cosmopolitanism predates the Greek and Roman periods, but it is not the same as contemporary cosmopolitanism.

Greek and Roman political ideals are not cosmopolitan. In this society, a man first identifies as a polis or city citizen. He cannot share this city with outsiders. He shows which organisations and people belong to him/her. On the other hand, there were itinerant intellectuals who posed cosmopolitan challenges and stressed on the contradiction between the conventional links of politics and the natural bonds of humanity (Kleingeld and Brown, para.3). Socrates was also a cosmopolitan thinker who advocated for the equality of all people, including those who were not originally from Greece. It was because of him that Cynic Diogenes made his now-famous declaration that he considered himself a citizen of the world. Rather than being a philosophical philosophy, ‘cosmopolitanism’ in the eighteenth century denoted an open mind. A cosmopolitan did not hold strong allegiances to any one set of beliefs or group of people. The phrase can also be used to describe someone who is a city dweller, an avid traveller, well-connected internationally, or who is at ease in any setting (Kleingeld and Brown, para. 16).

Eighteenth-century authors that identified themselves as cosmopolitan include Montesquieu, Voltaire, and Hume. Immanuel Kant believed that international peace could only be achieved by respecting citizens’ and outsiders’ human rights. Rather than viewing the world from the sidelines, he saw “man as a practical being and actor in history, someone who not only knows the world as a spectator of a play but knows his way about the world as a participant” (Cheah 487). Cheah argues that cosmopolitanism, originally an academic vision, has evolved into a worldwide political vision in the modern day. When economic globalisation occurred in the nineteenth century, Marx and Engels associated the term cosmopolitanism with capitalist globalisation; and Kant argues that cosmopolitanism is the result of the worldwide expansion of technology. Cosmopolitanism in the modern day is still associated with market globalisation. Anthony Giddens asserts that capitalist nations are the primary movers and shakers of the global economy and that mechanised technology of connectivity has substantially influenced all elements of globalisation (Giddens 21).

Skrbis et al. raise questions concerning nationalism, globalisation, cultural values, and identity. Currently, the discussion on cosmopolitanism has been revived again and, according to Skrbis et al., this is because of the American philosopher, Martha Nussbaum’s arguments. They argue that

her views on cosmopolitanism “reinvigorated the concept, but also reminded us of its inherent promise, limitations, and contradictions” (Skrbis et al. 1).

Nussbaum discusses the issue of “the citizen of the world” and rejects patriotic pride because it would be “both morally dangerous and, ultimately, subversive of some of the worthy goals patriotism sets out to serve” (Nussbaum 1). She argues that national pride and unity would demolish the moral ideals of justice and equality because nationalism emphasises diversity rather than equality. It is a cosmopolitan worldview that is more attuned to the pursuit of justice and equality, where one’s “primary alliance is to the community of human beings in the entire world” (Nussbaum 1). When it comes to basic human rights, Nussbaum argues that race and nationality are irrelevant. This can be traced back to Kant’s concepts on universal humanity by highlighting the significance of knowing man as a global citizen (Cheah 487).

Nussbaum is against the glorification of nationalism in education and politics. A nation generally teaches its children something of the shared national values and most students are also taught to respect other cultures, but Nussbaum does not think this suffices. She uses America as an illustration because American kids are taught to be proud of their heritage while also being aware of and accepting of the rights of people from other cultures. A global perspective is essential, according to Nussbaum, and she urges education in global history, culture, and current issues. Instead of being US citizens, students should be educated that they are international citizens. Kant’s cosmopolitanism shines through this idea. His idea of cosmopolitanism is more philosophical than anti-nationalism. There are many occasions on which patriotism and nationalism do not look right. It seems to do more harm than good, for example when looking at the Holocaust and the events of 9/11. People should indeed learn as much as possible about other cultures and their histories to respect them. They should treat everyone the same because we are all equal and we are all human beings. But is being patriotic wrong if we respect others and their cultures? Is it even possible to be a global citizen?

Bruce Robbins states that cosmopolitan would seem to be “knowing no boundaries” (171). Therefore, cosmopolitanism is the true way to be and to fit in with the global community. However, society has not yet adopted a more tolerant attitude, one that is more inclined to treat the outsider like a friend and accept membership in communities beyond one’s own. The cultural scholar, Nikos Papastergiadis, for instance, contends:

Cosmopolitanism includes both away of being in the world that entails a universalist aspiration for moral connectedness, and an emergent social order that extends...beyond exclusivity territorial boundaries. (69)

In light of this, Nikos concludes that cosmopolitanism refers to a state of mind and a method of relating to others. I agree with Nikos that cosmopolitanism is exemplified by a person's willingness to reach out to and include those who are different than themselves, whether they are strangers, friends, or people from different countries. The cosmopolitan education that Nussbaum promotes is one that fosters empathy for others and the development of 'global citizens.' She writes that:

....students in the United States, for example may continue to regard themselves as defined partly by their particular loves—their families, their religions, ethnic or racial communities or even their country, but they must also and centrally, learn to recognize humanity whenever they encounter it, undeterred by traits that are strange to them, and eager to understand humanity in all its strange guises. (9)

Nussbaum is not only talking to the people of America but also opening up to the rest of the world that one must always be ready to recognise and accept strange traits they may come across and understand humanity in all its spheres. It is the concept of universality and openness to strangeness that this study aims to examine *Dance of the Jakaranda* by Peter Kimani.

Kimani is an award-winning Kenyan author and journalist born in Kenya in 1971. Before writing fiction, he spent 20 years working for newspapers in Kenya as a writer and columnist for *The Daily Nation* and as a senior editor for *The Standard Newspaper*. He covered the reconstruction efforts in South Sudan and conflicts in Somalia. Reports of his coverage appeared in *The Guardian*, *The New African*, *Sky News*, and other international outlets. Poetry, plays, non-fiction, and fiction are his genres. His most recent work, *Dance of the Jakaranda*, came out in February of 2017 in New York. The children's book he wrote, *Upside Down*, was awarded the Jomo Kenyatta Prize for Literature in 2011. Many collections of poetry feature his work. At Barack Obama's inauguration in January 2009, he was asked by National Public Radio to write and perform a poem. In 2014, he earned a Ph.D. in Creative Writing and Literature from the

University of Houston after having completed his education in Kenya, the United Kingdom, and the United States.

An intriguing work of historical fiction, *Dance of the Jakaranda* is set in Kenya both before and after the country gained its independence from Britain. It begins with the building of the Kenya-Uganda railroad in 1892 and continues up to the present day. During the construction of the railway, men of different races (Indians, blacks, and whites) were brought together with the common goal of ensuring that the construction ends within the stipulated time. However, as the story unfolds, one realises that the railroad construction has both a positive and a negative impact on the locals. For example, there is the emergence of new towns like Nakuru, Nairobi, and Kisumu, which provide business opportunities to the locals. However, the negative effects of the railway, as depicted in the novel, are far more painful to the locals. For instance, they are displaced from their land to pave the way for railway construction. Others are also displaced by the British such as McDonald as depicted in the text. Young girls and people's wives are sexually abused by railway constructors. There is the exportation of raw materials to England, making the locals poorer. There is also an erosion of culture and racial discrimination, among others. The novel depicts an African government that has taken over from the colonial regime. Like any other government, it has challenges, and some of them emanate from the colonial rule. Some of the foreigners, like Reverend Turnbull, are killed while others who do not possess identification documents are at risk of being deported.

Definition of Terms

Cosmopolitan

Merriam-Webster Dictionary defines the term cosmopolitan as “composed of persons, constituents, or elements from all or many parts of the world,” it further states that it is “having wide international sophistication.”

Longman Dictionary of Contemporary English defines it as, “someone who has travelled a lot and feels at home in any part of the world.” It further states that it is a place that “has people from many parts of the world.”

According to the *Oxford Advanced Learner's Dictionary, 8th Edition*, having a diverse population or being affected by the customs of many nations are two definitions of what it means to be cosmopolitan. So, too, is having a broad exposure to people and cultures from all over the world.

Cosmopolitanism

According to Robert Spencer, to be cosmopolitan is to take an active role in cultivating the values of self-awareness, openness to others, and global responsibility to people and communities outside one's own (4). Jacques Derrida defined cosmopolitanism in an interview with Bennington as:

There is a tradition of cosmopolitanism and if we had time to study this tradition which comes to us from, on the one hand Greek thought with stoics who have a concept of the citizen of the world...so we are not foreigners, we belong to the world as citizens of the world.

Statement of the Problem

Modern cosmopolitanism has been called a paradigm shift by some critics. Also known as 'Global citizenship,' cosmopolitanism is an old concept whose benefits and limitations are currently being debated in a variety of disciplines. Specifically, there has been a recent surge in literary cosmopolitanism, which may have been encouraged by authors' expansive histories and innovative approaches to book promotion. As a result, cosmopolitanism makes it possible to read a fictional text with an eye on its political and social context. In this study, I am interested in looking at how Peter Kimani has crafted his text, *Dance of the Jakaranda*, through the lens of cosmopolitanism. For example, in the text, several characters have undergone mobility both internally and externally during the construction of the railroad, which has indeed led to the coming up of cosmopolitan towns such as Nakuru and Nairobi. The white settlers who had occupied the fertile highlands, though they got resistance from the locals, ended up being accepted, which showed them intermarrying, mirroring a cosmopolitan society. At the same time, others, like the Indian technicians responsible for the railroad construction, had to settle in Kenya since they had no place to go back to and Kenya was to be their home. The study, therefore, seeks to examine how the aspect of cosmopolitanism has been deployed in the text. It

seeks to answer questions such as: what is the significance of social spaces in fostering a cosmopolitan society? How does symbolism deployed in the text depict cosmopolitanism?

Objectives

The aims of this investigation are as follows:

- i. To investigate the social space Club Jakaranda occupies and its significance in mirroring a cosmopolitan society.
- ii. To study and analyse how symbolism has been deployed in the text in order to depict a cosmopolitan society.

Hypotheses

This study makes the following presumptions:

- i. Club Jakaranda reflects a cosmopolitan society.
- ii. The text deploys the use of symbolism to mirror a cosmopolitan society.

Justification

Examining the colonial history of our country, Kenya, many narratives have been composed by writers of fiction and also scholars in the discourse of history to capture what happened and how it affected people both positively and negatively. For instance, the aspects of cosmopolitanism and globalisation have been deployed by some writers to mirror what is taking place in the world. That is to say, one can experience a whole world in just a single society. According to Roland Robertson ‘globalization’ is “the compression of the world and the intensification of the consciousness of the world as a whole” (8). This suggests that ‘the universe’ has now been shrunk to ‘society.’ So, a cosmopolitan society is one that accurately represents the diversity of the global community. It has been widely accepted that globalisation and cosmopolitanisation are two sides of the same coin that are trying to solve what Bauman Zygmunt calls “the intractable fate of the planet” (1). *Dance of the Jakaranda* can be read along with the likes of JM Coetzee’s *Disgrace*, which has been described as capturing the aspect of cosmopolitanism and globalisation.

Dance of the Jakaranda introduces the reader to three characters: Babu, Reverend Turnbull, and Master Ian McDonald, both of whom possess unique traits. They are seen to differ in a number of scenarios, but at the end of the text, they discover something that ties them together. Therefore, my selection of the text was based on the various fascinating ways it depicts forms of cosmopolitanism and globalisation.

Literature Review

This section contextualizes the study by examining relevant literature on how concepts of cosmopolitanism and globalisation will speak to my analysis of *Dance of the Jakaranda*. The concept of cosmopolitanism originated during the Greek and Roman periods. However, this is not the same as contemporary cosmopolitanism. Socrates was a cosmopolitan idealist who advocated for the equality of all people everywhere, not only those from Athens or Greece. He inspired the Cynic Diogenes's renowned self-description as a 'citizen of the world.'

Liberal political theorists, philosophers, and economists often use the term 'cosmopolitanism' to describe their theoretical and methodological orientation. Because cosmopolitanism is a multi-concept phrase that includes moral, political, economic, and cultural dimensions, academics and theorists have struggled to define it. It is important to understand how historians and philosophers have viewed the term over the centuries because it encompasses many aspects of human awareness and experience.

In a globalised and transnational society, cosmopolitanism can be used to study belonging, migration, identity, and oneness. Critical theorist Neelam Srivastava suggests that "restrictive notions of identity and identitarian politics" may be behind the rise of cosmopolitanism (157). Cosmopolitan is a Greek-derived French word. Cosmopolis signifies order in the world. Polis means city-state. Thus, cosmopolitans are not limited by the borders of their race, ethnicity, village, city, or country; they are citizens of the world. This means that anyone, no matter where they happen to call home, can feel like they belong to the global community.

In 300 BC, the Stoics supposedly introduced the concept that the universe is a single city to which we all belong (Conversi 34). According to the Stoics, man is a rational actor who possesses inherent and universal rights as a citizen of the same Kosmopolis. Dante Alighieri says

“mankind constitutes a single community” (Black 97), which means everyone can and should live peacefully. Beyond religion, he claims that the “world is our fatherland” (qtd in Black 97). A more global perspective emerges as a result of this. For instance, a letter that Erasmus Rotterdam wrote in 1517 to Philip of Burgundy of Utrecht about peace. In order for the world’s religions and cultures to coexist peacefully, he argued, they must learn to live and accept one another “by virtue of all the reasons Nature has provided for concord.” The Enlightenment’s key authors were interested in cosmopolitanism for several reasons. Traders travelled the world and empires expanded. Enlightenment thinkers considered all races and continents equal in human interest and concern.

Amanda Anderson claims that cosmopolitanism’s greatest asset is its ability to remain objective. According to her, “cosmopolitanism endorses reflective distance from one’s cultural affiliations, a broad understanding of other cultures and customs, and a belief in universal humanity” (72). She further argues that putting some space between oneself and one’s immediate environment can help one become more accepting of relationships beyond the traditional frameworks of one’s own family, religion, community, economy, and country.

Literary cosmopolitanism discussions frequently involve works by authors like Salman Rushdie, Haruki Murakami, J. M. Coetzee, Zadie Smith, and Kazuo Ishiguro, who have a global or transnational audience. This trend in higher education reflects the ascendance of global, multinational, cross-cultural, or multicultural literature. *Dance of the Jacaranda* by Kimani is in the same vein as those of the aforementioned authors.

Poole believes that in today’s society, people can converse and understand other cultures (Poole 162). Workplaces, street corners, marketplaces, neighbourhoods, schools, and recreational spots have all seen an increase in the racial, ethnic, social, and religious diversity of their patrons as a result of travel and immigration. Hiebert claims that this interconnection has led to many examples of “everyday or ordinary cosmopolitanism,” in which “men and women from different backgrounds create a society in which diversity is accepted and made ordinary” (209). Because they do not feel a strong connection to any one community, language, or culture, cosmopolitans are often viewed with suspicion (Waldron 754).

The Inheritance of Loss, *The White Tiger*, and *The God of Small Things* are three Indian novels that examine cosmopolitanism and globalisation in terms of both domestic and international perspectives. These novels show how belonging and citizenship change in a globalised culture. Throughout the three novels, various main characters grapple with the meaning of ‘home’ and their allegiance to their birth country before, during, and after a transformative transnational experience. The authors, Kiran Desai, Aravind Adiga, and Arudhati Roy display a variety of cosmopolitan traits. They have comparable and contrasting views on how they feel, belong, and act as global citizens. From a cosmopolitan perspective, they all have Western educations. This is reflected in their texts, which all narrate home memories of moving away, being sent away, and returning. Meyda Yeğenoğlu echoes this sentiment when she says that cosmopolitanism within globalisation is portrayed as a way to create new forms of belonging and politics that transcend traditional borders.

Ngugi wa Thiong’o in his review on *Dance of the Jakaranda* adds his voice to the artistry and the powerful message that Kimani puts across. He writes that “in this racially charged dance of power, the railroad into the interior of the country becomes a journey into the hearts of women and men” (n.p). This means that the spirit of oneness is finally possible for everyone, no matter their race, ethnicity, or country of origin because the building of the railroad has brought people from different cultures together.

Godwin Siundu’s takes note of the novel’s potential to generate long overdue critical discourse, based on its themes and narrative strategies. He goes on to say that the novel looks back at the colonialists’ investments to see where ethno-racial biases came from and where they were weak, and that these biases’ legacies are still a problem in modern-day Kenya. Since Siundu believes the author intended to tackle a multicultural topic, his opinions are pertinent to my research. In light of the fact that I intend to investigate the textual deployment of the concept of cosmopolitanism, I believe his opinions to be instructive.

Coming to Birth by Marjorie Oludhe McGoye is another novel set against the backdrop of Kenyan independence. The novel follows a young woman from the rural village of Kisumu to Nairobi as she tries to come to terms with change and life realities. Paulina is a symbol of Kenya that is yet to gain independence. The novel mirrors some aspects of cosmopolitanism in that Paulina undergoes a lot of transformations ever since she changed her place of residence.

Therefore, this confirms that one does not need to move out of his/her country for the aspect of cosmopolitanism to be evident.

At some point, the aspects of cosmopolitanism and globalisation can bring with them diverse effects on the indigenous people. Since the term cosmopolitan mirrors the aspect of travel, the crossing of boundaries for exploration, trade, and commerce, among others, it can come with very severe effects. For example, Kenya is a cosmopolitan state, but Kimiko de Freytas-Tamura in his article about the *Standard Gauge Railway (SGR)*, talks about the fears of the Kenyans towards the Chinese-backed railway as another form of the Lunatic Express, which has come with a lot of complications and challenges, just like the Lunatic Express that was started way back in 1893 by the British government. He argues that as much as Kenyans are excited about the new form of the railway that has replaced the colonial one, there is little to smile about since the SGR has not even captured the image of Kenya apart from the landscape. People are going to pay for it dearly. Some of the SGR's staff wear red and gold (the colours of the Chinese flag) uniforms, and some of the features stated on the SGR are simply designed in Chinese. None of the songs played at the launch was even remotely associated with Kenya. Mao Zedong, a Chinese explorer from the 15th century, was depicted in a statue at the Mombasa station. I find this relevant to my study because the same predicaments that Kenyans faced during the construction of the Lunatic Express under the British government are the same ones that have repeated themselves in Kenya today during the construction of SGR. For example, locals were complaining of being displaced from their pieces of land in the name of being compensated, which is seen as going to take a century for it to happen. Locals were used as labourers and, at some point, mistreated by the Chinese technicians, who ended up not paying them promptly, among other challenges.

Neera Kapila writes "I have always been curious about the history of East Africa and its uniqueness." She further claims that to understand East Africa's past, one needs a deep understanding of how the railway came about. Neera traces the initiative to construct the Kenya-Uganda railway from the port of Mombasa until its completion. She claims that apart from it coming with negative effects on the locals, it also contributed positively to the process of giving birth to Kenya as a nation. When the construction of the railroad started, the Europeans had no interest in the interior of what is now Kenya. Instead, the coastal region was very useful to them

in shipping their products. The railroad then, made it accessible into the interior of today's Kenya, where they discovered the rich fertile soils for farming, the beautiful natural scenery, and the wildlife. This made them develop an interest in the interior of Kenya. Kapila's claims about the story and history of the railroad in understanding the history of East Africa, especially Kenya, will be of great importance to this study.

In her book, Kapila shows the little-talked-about contribution of the Indian subcontinent towards the construction of the railroad and, with it, the making of the new Kenya. She points out that the British alone could not have managed without the skilled and unskilled labourers from the Indian communities. This brings in the notion of cosmopolitanism, where people have to work together irrespective of gender, race, religion, and ethnicity, since we are one large family, 'we belong to the world.' In the foreword of the book, Ngugi points out that it was the Indians who provided commercial services during the critical period and also the emergence of major towns like Nairobi and Nakuru. For centuries, Indians have contributed to Kenya's multiracial tapestry. Since the inception of the railway back in 1982, it has been of great importance to our nation, Kenya. Some saw it as an opportunity to come to Kenya, whereby they established themselves as great businessmen, like Babu in the text, *Dance of the Jakaranda*, who is a very symbolic character.

Moyez Vassanji is a product of the construction of the Kenya-Uganda Railway. A native of Kenya, he spent his formative years in Tanzania. Subsequently, he moved to Canada. All of his works explore the effects of migration in contemporary India with a focus on the Indian diaspora in East Africa. Some of the Indian immigrant, he notes, later go to the United States, Canada, or Europe. The central focus of his work *The Book Secrets* is the relationships between the Shamsi (Indian) population and the indigenous Africans and the colonial administrators. There may be parallels between personal and public narratives, which he addresses, as well as the interaction between the two.

Fred Oluoch in his article, "*The Indian heroes who built the railway*" in *the Daily Nation* questions why the Indians who were very significant in Kenyan history through the construction of the railway have not been recognised as heroes in Kenya. He claims that the Indians opened up the country and the larger East Africa for commerce. According to the article, President Uhuru Kenyatta together with Dr Fred Matiangi named Indians as the 44th tribe living in Kenya.

This happened after a petition the Indians had presented before the court seeking reasons, why they should not be accepted as the 44th tribe living in Kenya, had started their journey before even Kenya gained independence. They came to Kenya as railway technicians, and later they are seen contributing towards Kenya's struggle towards independence. This is perhaps why President Uhuru Kenyatta recognised them as Kenya's 44th tribe.

According to Fiammetta Rocco, Time periods covered in *Dance of the Jakaranda* include the 1960s, during Kenya's independence, and the late 19th century, during the scramble for Africa. This was the historic race that brought people of different races and ethnicities together to build a 600-mile line of mostly single-track railway connecting Lake Victoria and the headwaters of the Nile to the Indian Ocean at Mombasa. Construction of the railway necessitated the importation of some 32,000 workers from British India, of whom about 7,000 remained in Kenya after the project was completed.

In the *New York Journal*, Richard Crepeau discusses how *Dance of the Jakaranda* represents the construction of the railroad from Mombasa to Port Elizabeth, which altered the country's economic and cultural landscape and made it possible for Kenya to become an independent nation. He continues by saying that the novel is symbolic of racial tension, ethnic rivalry, and British imperial supremacy. Kimani uses the three major demographic groups to triangulate the cultural relations, outlining the misunderstandings (some deliberate) across cultural divides. Peter Kimani has succeeded in penning an engrossing tale that not only delivers a stinging social and cultural critique but also paints a vivid picture of Kenya's many charms and wonders, with tragic undercurrents.

Matthew Lecznar argues that the train is shown to be a major narrative device supporting the novel's overall structure. Several tales emerge throughout the building of the railroad. The article claims that the Jakaranda Hotel, constructed after the railway's completion, is a symbol of a doomed romance that undergoes several changes and accidental encounters over the course of the story. Following McDonald's rejection by Sally, the hotel serves as the setting for the novel's other major storyline. This new arc is about the novel's protagonist, Nick, and his search for a more generative and hybrid form of development. The complex problem of who we are and where we belong plays a central role in these narratives of discovery. The novel attempts to

address the difficulty of defining who is and who is not Kenyan on the eve of Kenya's independence, but it ultimately fails.

Waheed Rabbani argues that the pre- and post-colonial periods in Kenya, as well as the country's interracial relationships and railroad development, make for a fascinating backdrop for Kimani's story. He adds that the novel makes a significant contribution to our knowledge of Africa. As Aiya Sana in the *American Historical Review* states:

Using new immigration and trade licensing bills that were tabled in Kenya's National Assembly in 1967, Kenyatta deported large numbers of Indian shopkeepers out of the country. Fifty years later, in stark contrast to his father's disavowal, Uhuru Kenyatta's presidential proclamation acknowledged "the Kenyan Asians' contribution to Kenya" that had "roots at the dawn of our Nation" (qtd in David Mwere, "Kenyans of Indian Descent Become 44th Tribe," *Daily Nation*, July 22, 2017).

Peter Kimani's *Dance of the Jakaranda*, published just five months before this pronouncement, questioned the history of the Indian diaspora and its political belonging within the geography of Kenya. The Nigerian lawyer Richard Ali argues that the past decade has seen a rise in high-quality African literature that questions the place of Africa and Africans in the world and explores the history of individual nations. East Africa is home to one of the world's most unique and heterogeneous populations, and its propensity for violent conflict is fueled in part by the region's rich history. This genre of literature is best represented in *Dust*, the first novel by Yvonne Adhiambo Owuor, a Kenyan author and contemporary of Kimani. Even farther, Ali asserts that Kimani demonstrates that it is possible every historical era has a central figure. The formation of a persona is just one illustration of how there is constantly more to any given situation. This is how present-day Africa can be located.

Mary Okeke claims that *Dance of the Jakaranda* is about the connected destinies of a white priest, a British officer, an Indian railway labourer, and a Maasai ruler in modern-day Kenya. The protagonist's status as a Kenyan is called into doubt throughout the story. Jackie Law, in her review of *Dance of the Jakaranda*, says that the novel looks back at 100 years of Kenyan social history through the eyes of three immigrants whose lives intersect during the construction of the

railway. Reading through the text, the author offers an understanding of the clash of cultures and intolerance of differences from all races.

Theoretical Framework

The theory of narratology will be crucial to this study. This theory, like structuralism and semiotics, assumes the existence of a shared literary form or a universal pattern of codes at work within any given text. The proponents of this theory were Gerard Genette, Mieke Bal, Irene De Jong, Peter Barry, and Vladimir Propp, among others. Narratology, in Peter Barry's words, is "the study of how narratives make meaning and what basic mechanisms and procedures are common to all acts of story-telling" (145). Examining this definition, for writers to create a story, some basic elements should be included to tie up the story and make meaning out of it. For instance, the order of events, the mode of writing, and narration. Narratology allows us to analyse literary texts to open up new roads for interpreting texts.

Gerard Genette has addressed many other significant facets of narratology, including the distinction between the narrator and the narratee, as well as the difference between the narrative point of view and the narrative voice. His ideas will be important in grounding this research in terms of theoretical conceptualisation and in forming a basis for critical analysis. For example, I will interrogate why there is a lack of African narrative voice in the novel *Dance of the Jakaranda*. The writer, however, uses the voice of Nyundo sparingly alongside those of the Englishmen and the Punjabis. This study will therefore seek to explore the symbol of the railroad and other literary strategies that Peter Kimani has used in an attempt to narrate Kenyan history during the colonial period in a new perspective to depict the realities we are experiencing to date.

Mieke Bal describes narratology as "the ensemble of theories of narratives, narrative texts, images, spectacles, events, and cultural artefacts that tell a story (3)." A theory like this can be used to better grasp, evaluate, and interpret stories. When analysing a given text of the study, one has to explore different elements that make up the story. Examining the story's elements, for instance, can shed light on the author's intended message. According to Bal, a text is defined as:

Finite, structured whole composed of language signs. A narrative text is a text in which an agent relates a narrative. A story is a fabula that is presented in a certain

manner. A fabula is a series of logically and chronologically related events that are caused by experienced actors. (8)

As Bal sees it, a narrative text is made up of words written or spoken by a person. It is natural to wonder whose perspective the story is being given from after learning that a narrator is there (121-2). This will be useful for our purposes since it highlights an element of cosmopolitanism in *Dance of the Jakaranda* that is central to our investigation.

Another influential narrative theorist is Roland Barthes, who used structural linguistics and anthropological approaches to develop a post-structuralist view of narrative, thereby expanding the field of narrative theory. He concedes the existence of narrative exchange by arguing that no story can take place unless there are both a teller and an audience (84). Structuralism, in Barry's understanding, holds that "things cannot be understood in isolation—they have to be seen in the context of the larger structures they are a part of" (39). In order to conduct a thorough content analysis, a narratological analysis of the texts is necessary.

Narrative analysis is now a mainstream academic discipline. Various thinkers have made various attempts to define 'narrative.' In his conceptualization of narrative, Genette states, "the recounting (as product and process, object and act, structure and structuration) of one or more real or fictitious events communicated by one, two, or several (more or less overt) narrators to one, two, or several (more or less overt) narratees" (58). This concept of a narrative emphasises the interaction between the teller and the hearer as essential to the process of telling stories. It's possible to view it as a series of events relayed by one or more narrators to one or more narratees. This means that a story might be for an individual or a community, depending on who is telling it and who is being told by (Branigan 2). With this perspective, we may better understand how the author uses allusions and symbolism to emphasise the cosmopolitan theme of the book.

Scope and Limitation

This study is limited to examining cosmopolitanism and its depiction in Peter Kimani's *Dance of the Jakaranda*.

Methodology

To achieve the goals of the research, I am relying on close reading of the main text while paying close attention to the author's construction of cosmopolitan places. I also draw on secondary sources that address cosmopolitanism and globalisation, giving special attention to how these ideas contribute to the goals of my investigation. Books, journals, and newspaper articles are all examples of secondary sources that support my conclusions drawn from the primary material. In my in-depth analysis of the text, I employ narratology theory.

Chapter Outline

Chapter One: Background to the Study

This chapter serves as an introduction to the research project and includes sections on its context, problem statement, objectives, hypotheses, justification, review of literature, theoretical foundation, scope and limitations, and methods.

Chapter Two

The space and significance of Club Jakaranda

This chapter demonstrates the significance of Club Jakaranda in relation to the aspect of cosmopolitanism as deployed in the text.

Chapter Three

Use of symbolism in constructing a cosmopolitan society

This chapter studies and analyses how the use of symbolism has contributed to the coming up of Kenyan cosmopolitan society in the text *Dance of the Jakaranda*.

Conclusion

Includes final reflections on the topics covered in each section. Some thoughts and recommendations for future study on the subject of cosmopolitanism are presented here as well.

Chapter Two

Social Space of Club Jakaranda and its Significance in Mirroring a Cosmopolitan Society

The literary arts and the idea of space have traditionally shared a close connection. Whether real or imagined, the space in any work of art serves as a kind of framework. It is common for a man's first thoughts regarding space to be that of a container. Here, every area is connected to another holding a different kind of material. Literally speaking, it is the place where the action of a story takes place and where the people live and move about. The setting then offers a reader an opportunity to underscore the meaning of a text. It provides him or her with a pre-requisite knowledge of the text. At some point, it can be seen as the foundation upon which a text is built. I, therefore, find place and space vital in my analysis of the selected text.

To put the human experience into motion, time and space must first exist. The sum total of a human life can be understood and appreciated as a story. Both fictional and nonfictional accounts can serve this purpose. Stories can be simply defined as a series of events that take place through time and space. Literature may be used to add context to real-world locations, demonstrating the power of the written word to shape perceptions and experiences. Feeling comfortable in a new environment is a slower process, as Yi-Fu Tuan observes. He argues that “it is made up of experiences, mostly fleeting and undramatic, repeated day after day and over the span of years. It is a unique blend of sights, sounds, and smells; a unique harmony of natural and artificial rhythms such as times of sunrise and sunset; of work and play. The feel of a place is registered in one's muscles and bones”. According to the definition provided by Betrand Westphal and Robert Tally, space “is oriented toward the infinitely large or reduced to the infinitely small, which is itself infinite and infinitesimally vast” (4).

In the context of literature and geocriticism, this manner of seeing hyperspaces and real spaces is an alternative to the traditional modes of recognition. Through these perceptions, different meanings are constructed from a given text, especially with the interpretation of symbols and characters occupying such spaces. This will then offer me a platform to exploit the space

occupied by Hotel Jakaranda in relation to the concept of cosmopolitanism as deployed in the text.

Literary analysis that takes into account geographical contexts is known as ‘geocriticism.’ The focus is on distinguishing between real and made-up locations, with the assumption that all writing may be understood as a map. The belief that we can only understand the basic purpose of true literary creation through stressing the referential power of literature, as articulated by Westphal and Tally in their view of literary criticism. Their argument continues with the statement, “a reference to fiction allows it to point to an immediately recognizable place, real or imaginary or a bit of both at once, while also transforming that place, making it part of a fictional world.” There are several obstacles to overcome while attempting to study and analyse literature via the lens of space. Individual perspectives form the basis of most geographic assessments. For the most part, the narrator, who may or may not exist in real life, provides this viewpoint.

By emphasizing location and space rather than author and text, geocritics argue for a more nuanced understanding of literature. For this reason, any approach that provides a fresh perspective on the area can be used. As a result, the text’s audience can benefit from hearing a variety of perspectives. By reading fiction and centering one’s attention on the settings within a story, one might get insight into the world around them. A typical geocritical analysis would zero in on a specific location, such the Hotel Jakaranda, and examine it through the lens of as many different representations of that location, placing special emphasis on the referential relationship between the location and the text.

Through the lens of space, I focus on the Club Jakaranda and bring into the limelight how it represents the narrative of cosmopolitanism in the text, apart from it being an entertainment facility. Finding common ground between literary and cultural notions of geographic space is investigated in an effort to synthesise the two. Some culturally particular codes and symbolisms become apparent in literary texts when they are set in outer space. The social construction of reality relies on a complex system of signs, and this system is facilitated by the medium of space. In terms of the connection between literary and physical space, this means that a text’s spatial structures can be seen as metaphors for global structures. Space and place interact and relate to other sites or locations because of interactions between them. A place, therefore, can be seen as a

unique community, landscape, and moral order where social life and environmental transformations take place. People can then interact in various places like churches, shopping malls, and even educational institutions.

One can equally talk of trans-nationality and trans-locality in an understanding of the terms space and place. This implies the social-spatial impact of the globalising economy and how people move across borders. This results in the construction of identities and cultures initiated by the action of mobility.

There are two ways that the concept of space might be used in literature: literally and metaphorically. For the most part, the literal meaning of 'space' is elusive. Height, width, and depth are the parameters within which everything exists, according to the *Oxford English Dictionary*. This concept is described as "an extended manifold of numerous dimensions, where the number of dimensions corresponds to the number of variable magnitudes needed to specify the place in the manifold" in the *Cambridge Dictionary of Philosophy*.

Many works of postcolonial literature feature a heightened awareness of their own historical, geographical, and cultural embeddedness, providing a unique opportunity to investigate this facet of cosmopolitanism. Literature faces the difficulty of addressing ideas of space in light of the globalised world, which has resulted in the merging of cultures, the modification or elimination of borders, the linking of communication channels, and the consolidation of traffic routes. When analysing colonial and postcolonial literature, cultural geographical conceptions of space recast the dynamics of power, identity, and even territory itself. However, in order to avoid misconceptions, it is necessary to be familiar with the appropriate concepts. In this section, I will discuss how Club Jakaranda's spatial notion reflects cosmopolitanism more generally.

Since a cosmopolis treats both the city and the world as equals, it implies that the world is actually quite tiny and that communication between people is not only possible but encouraged. This is not to suggest that a small city cannot be cosmopolitan; after all, cosmopolitanism is defined as a state of mind rather than a specific geographical location. A cosmopolitan is a global citizen who cares about living in a place that is politically and culturally stable for his or her own country.

Homi Bhabha It is the city, according to Homi Bhabha, where migrants, minorities, and diasporic converge to shape the history of the nation (320). Therefore, the prospect of a synthesis between nationalism and cosmopolitanism is laid bare before our eyes. Migration, exile, and urban centres are the catalysts for national transformation. An important factor in the formation of a nation is the historical significance and cultural advantages of a particular geographical location for such a group. For Bhabha, the city is a site where preexisting levels of society and groups collide to produce new social movements; “it is there that, in our time, the perplexity of the living is most acutely experienced” (320). Understanding the house as a performative place, as Bhabha does, is crucial to the realisation of cosmopolitanism.

According to Poole, today’s globalised society has made it possible for individuals to effectively converse and understand the perspectives of people from all walks of life and cultural backgrounds (162). Besides that, travel and migration have brought people from a wide variety of cultural, social, political, and religious backgrounds closer together, allowing them to interact in a variety of settings, including the workplace, the street, the market, the neighbourhood, the classroom, and the recreation centre.

Space of Club Jakaranda

The concept of space, as the fundamental element of a location, is crucial to literary analysis. The study of space has recently risen to prominence in the fields of literature and culture. A lot of attention in postmodernist discourse has been paid to the necessity of orienting and reorienting attempts of mapmaking in the postmodern state of “hyperexperience.” As a multidisciplinary, postmodern study of literature, geocriticism typically separates the poetic, imaginative space of literature from actual physical place. Westphal promotes geocriticism, which she characterises as “a poetics of the interplay between human spaces and literature,” to highlight the cultural and social aspects of our physical environment. It delves into how our minds and the physical world influence one another. A geocritical examination takes a close look at both, but also at how they interact with one another and give rise to novel spatial practices.

Apart from the British coming to Kenya to initiate the construction of the railway, many other activities happened in the process. These included land annexation, mistreatment of the locals on their own soils, and discrimination, among many others. However, there were also positive

things that came with such construction. For instance, in the text, Club Jakaranda occupies an integral space as the main point of reference as far as this study is concerned. A number of activities take place through this club. Talking about the narrative of multiracial society starts with Hotel Jakaranda.

The space occupied by this club, therefore, serves as a turning point for my study in the quest to interrogate how the writer has imagined a cosmopolitan 'Nation.' From the definitions of the term "space" from the introductory part of this chapter, it is clear to point out that it refers to more than the physical space that we conventionally know. At some point, it refers to the setting of any literary work, which serves as a very vital component in the making of the meaning of any literary composition. To my view, the writer of the text could not have achieved much in telling his story if the Jakaranda Hotel was non-existent in the text.

The Club Jakaranda has a long history before it was christened with its official name, Jakaranda Hotel. Master Ian McDonald had initially constructed a house for his love, Sally, who was destined for England. During the time of her visit, she rebuked the house and referred to it as a "poultry house" before she left (57). It was a form of embarrassment to Master Ian. This prompted him to turn the house, which was initially meant for Sally, into a farmhouse, which was later converted into a club. Even though the Monument to Love had been standing for six years by June 1963, the country was still known as a Kenia colony. A name was chosen, and it became known as Kenya. And so, the home McDonald had constructed for his beloved Sally was rechristened as the 'Jakaranda Hotel' in honour of the trees that McDonald had planted as a token of his devotion to Sally. In the same way that their love had withered away, the trees had finally dried up (Kimani 21). The space the Jakaranda Hotel occupies in the text serves as the fulcrum from which the rest of the narrative unfolds. These include the narrative of discrimination, love stories, village gossip, and hatred narratives, among many other stories. But my interest centres on the Jakaranda Hotel and how it mirrors or underscores the notion of cosmopolitanism. How does it bring people of different tongues together? How does it come to accept other races apart from whites as revelers in the club? Why does Big Man visit the monument after the monument is finally brought down? And finally, how does it come to give life and the face of Nakuru town? These are some of the questions I tend to respond to in an attempt to explore the concept of cosmopolitanism. After its conversion into the 'Jakaranda

Hotel', it became a place for entertainment as well as a restaurant from which different foods were served.

Rajan, Babu Salim's grandson, is very popular with the revelers in the Club Jakaranda. He is adored by many for his performances. Although he is of Indian descent, he can perform the Mugithi dance. This leaves me interrogating the sense of belonging. How did he manage to compose songs in languages other than his own while being of Indian origin? Through interactions with the locals, I tend to argue that he had made himself comfortable where he belonged and accepted it as his own home. However, the grandparents were Indians of Punjabi descent. It is in the Jakaranda Hotel, where he meets and kisses a stranger during the late-night hours (23). This makes him curious, and he opts to search for the stranger for quite some time. They finally meet each other and decide to spend the night together. This marks the start of a new chapter in their lives. Rajan opens up and narrates to Mariam his personal stories. In their conversation, the impact of cosmopolitanism is evident. He tells Miriam it is all about him and how he wants to transcend his Indian identity and become a Kenyan who is well-versed in other traditions (84). When we talk of being cosmopolitan, it means that you belong to the world rather than your place of birth itself. Therefore, Rajan, being an Indian by origin, embraces the Kenyan culture to the point where he wants to be a real Kenyan and forget his Indian heritage. He is proud to be a real Kenyan. Because of this, he claims, he would like to be himself and experience other cultures. There is nothing special about Mariam's explanation of her sense of belonging when compared to Rajan's. She emphasises that she has many different kinds of kinship ties and does not know her 'real' family, condition that makes her a 'mkosa kabila' (one without tribal affiliations).

The Stoics "developed the image of the *kosmopolitês*, or world citizen, more fully, arguing that each of us dwells, in effect, in two communities—the local community of our birth and the community of human argument and aspiration" (7). I agree with Nussbaum's argument since both Rajan and Mariam are world citizens. The Stoics believed the divine virtue of reason, the ability to make reasonable and ethical decisions, was the glue that held society together (7). In a way, Rajan is taken aback by Mariam's actual family tree. He saw a woman who could have been a combination of four different races in her (85). From the above conversation between Rajan and Mariam, I can say that this reflects a cosmopolitan nation and its effect have been felt by the

likes of Rajan and Mariam. It is clear to say that there must have been contact between people from different races, like Arabs, Indians, Caucasians, and Africans, among others, in Kenya, forming a cosmopolitan nation. When Rajan refers to Mariam as '*mkosa kabila*' he suggests that she belongs to the world. I would further say that the writer was looking at Kenya as a nation from the lens of cosmopolitisation when he chose to create such characters as Rajan and Mariam.

Their narratives as depicted above indeed, reflects a mixed society where even the language of communication reflects those of the surrounding local communities. At the same time, Rajan states that when he was given an opportunity to serve in a school situated in Dundori, he ends up learning another language, 'Kikuyu,' which he feels has transformed him into a better person and, at the same time, has awarded him with a sense of belonging. He tells Miriam his grandfather always pushed him to do good for others, but he always ended up benefiting from his experiences instead. That he learned the language and became a true Kenyan. He thinks his work would have lacked credibility if he could not communicate in the local tongue. Simply put, he would be just like any other 'Muhindi' (83).

Cosmopolitanism, as described by Kant, is the coming together of all nations "with the purpose of creating universal laws to regulate the intercourse they have with one another" (172). Despite the vast oceans separating peoples, Kant believes the world will eventually become more accessible for trade and travel, and he proclaims that cosmopolitanism necessitates an attitude of hospitality, in which people from all over the world have the right to visit the communities of others and can reasonably expect to be welcomed. The likes of Babu Salim, Rajan, and Mariam, among other characters in the text *Dance of the Jakaranda*, portray the concept of cosmopolitanism since they have now opened up new homes apart from their place of origin. What can only be done, according to Kant, is the creation of laws that will be acceptable to everyone, regardless of where one comes from.

A close examination of Club Jakaranda reveals its social significance, especially when it comes to imagining a Kenyan cosmopolitan nation. Rajan and Mariam's love affair begins at the club, where many revelations are bound to be unraveled. The Club Jakaranda stands out as being the central figure of a cosmopolitan nation. In 1963, Jakaranda opened its doors to Africans. This meant that people of different races met at this point. The locals had an opportunity to enjoy the

facility while socialising with revelers from other races. The black and white TV present even shocked the Africans since they could witness Big Man speak, bringing the whole nation into a small world that can be seen from the Jakaranda Hotel. Since none of the races had ever seen each other in a social setting before, he believes their first encounter was a lot like two nervous animals seeing one another for the first time (28). It implies the usefulness of the club in bringing together people from different races and socialising them for the better of the nation. The letter 'K' itself in the term Jakaranda represents independent Kenya. It, therefore, stands out that the Jakaranda Hotel is simply the nation 'Kenya.' It is even easier to point out that Kenya as a country consists of different mixed groups of people who, at some point, have been brought together through different daily activities and experiences. For instance, in Kenya today we have a number of foreign expatriates who have come to work together with the natives and finally make Kenya their home. They interact and socialise to a point where they get assimilated into Kenyan culture, at which point they feel they have a sense of belonging. For example, more than 80 ethno-linguistic communities are living in Kenya. There is a sense in which a cosmopolitan always belongs nowhere and everywhere at once.

Hopper argues that interaction with different cultures is a defining characteristic of cosmopolitanism. When there is someone or something to compare oneself to, one's identity is confirmed (144). Because of this, the cosmopolitan, in Hannerz's view, is receptive to and even actively seeks out new cultural experiences and perspectives, and is also prepared to engage with those of other cultures. At the Jakaranda Hotel, one meets characters like Gethenji, the butcher, and Nyundo, both of whom complement each other when it comes to narrating what takes place at the hotel and how the history of Kenya as a nation came to be. For example, in any cosmopolitan society, differences must exist between some individuals, tribes, races, and others. While at the Jakaranda Hotel, Gathenji opts to interrogate Rajan about Babu. It is then revealed that Babu and Ian McDonald have never shared the same platform for the past 60 years. The two elderly men are of different races, one white and the other brown. They have experienced a lot of dramatic twists in their relationships for the past 60 years. But Rajan, the grandson, is wary about it since he is suspicious of the kind of information he is getting from Master Ian: the grandson of Babu, Rajan Salim, he claims, was compelled to settle a score that had been building for sixty years between two elderly men of different races. And, as is the norm with such a landmark, it all started with a romance (21). From the assertion, however much the two old men were socialised

from the same environment, having come to Kenya both as foreigners, they display the highest levels of rivalry. This suggests that cosmopolitanism has its own positives and negatives in any nation.

Gethenji holds a conversation with Babu and tells him that they have always heard about him and revere him as one of the ‘fathers of the nation’ as the country prepares to mark its independence. Babu, however, warns him that not everyone would see him as a father because for such people fatherhood is not a shared responsibility (31). Were it not for the Jakaranda Hotel, the above unfolding could not have been revealed. Due to his interactions, Babu himself has mastered more than three local languages. Remember, he is a Punjabi, but he has been assimilated into the local culture. He further claims that nationhood is a shared responsibility. That “every human being has obligations to every other” is, in Kwame Anthony Appiah’s view, the defining feature of cosmopolitanism (144).

A cosmopolitan perspective, one that recognises and celebrates the diversity of the human race, can only develop via dialogue beyond traditional national, religious, and other barriers. For the author, through *Jakaranda Hotel*, conjures up cosmopolitanism in the exchanges between Gethenji, Babu, and Rajan. There is unity in diversity; in spite of our inability to fully grasp one another's opinions, we can at least respect them. So, cosmopolitanism challenges the established facts of the twenty-first century by providing an ethical model of global distributive justice. Global citizenship, rather than patriotism or nationalism, is Nussbaum's view as to what makes for a stable society.

Rajan has opted to be immersed in the cultural practises of the locals, which is why he is even able to perform *Mugithi* to his audience at the *Jakaranda Hotel*. Stuart Hall’s spatial premise that cosmopolitanism requires one to be objectively outside of one’s own life or one’s own nation while still being receptive to otherness is highlighted here. Poole thinks that in today’s globalised society, it is possible for people to speak and understand with members of a wide range of cultural backgrounds (162). Together, Rajan and his grandfather celebrate cultural diversity. Specifically, Rajan claims that he seeks to become culturally fluent in areas other than his own. Further, immigration and travel have brought together people from a wide variety of cultural, socioeconomic, political, and religious backgrounds. Reverend Turnbull, Babu Salim, and

Master Ian are examples of those brought together by immigration policies. It implies that a nation is not just an individual or a single tribe, but a collective responsibility for every person or citizen occupying it. Therefore, cosmopolitanism plays an integral part in nation-building.

Rajan and Mariam travel to Mombasa. When coming back to Nakuru, they realise that the establishment they had always referred to as home is missing. The monument was one of the significant features that defined Nakuru town. Rajan had discovered while they were on a journey to Mombasa that Hotel Jakaranda was a house for Mariam's father—Master Ian McDonald. The hotel meant more to both Rajan and Mariam than they had earlier thought. Rajan asks: "Where was the Jakaranda? Where is the monument that defined the township?" (320). From Rajan's thoughts, one realises that Hotel Jakaranda was of great value to Nakuru town and its environs because it mirrored the life of the town. A lot of narratives concerning Kenya's independence were also experienced at the Jakaranda Hotel, not forgetting the stories of the railroad construction that emanated from the hotel.

The Jakaranda Hotel may have instigated a number of events and activities that resulted in a new cosmopolitan outlook in Kenya. For instance, the surprise encounter between Rajan and Mariam and where the encounter leads us. Their encounter reveals a lot about them as well as their heritage. Other characters have also been brought into the limelight, and readers can sympathise with them for the challenges they are passing through in a nation that is growing towards a cosmopolitan outlook. Take, for instance, Babu Salim and what he goes through under Master Ian McDonald and Reverend Turnbull, and finally, they are united together through the symbolic child. Rajan is not spared either in the end. He is deported out of the country during the eve of independence even though his grandfather contributed enormously towards Kenya's gaining its independence. This demonstrates how difficult the path to becoming a cosmopolitan is; it is a process that requires perseverance and tolerance. A sense of belonging is sometimes hard to come by. Therefore, for a country to embrace a cosmopolitan face, it has to undergo tough times in an attempt to reconcile diverse cultures to ensure people from different races, countries, tribes, religions, and even locations live together and accept each other as citizens of the world. The story of Master Ian McDonald reveals the different places he has worked as a military officer as well as his strained relationship with his love, Sally. The latter contributes to the existence of the

love monument that was later transformed into the Jakaranda Hotel and which has hosted a good number of people, including the Indian Rajan.

Mugithi Dance at the Jakaranda Hotel

Mugithi is a form of music that originated with the Kikuyu people of Kenya. It is also performed by non-Kenyans and Kenyans in the diaspora. This kind of music tackles a wide range of subjects, including social commentary. When the song is performed, the people in the dance make lines as they dance to it. It is also performed in night clubs. In *Dance of the Jakaranda*, Rajan is the undisputed performer of Mugithi dance in the Jakaranda Club. He is widely adored by the audience for his performances of the genre. The statement: “next on stage, the Indian Raj, the undisputed king of Mugithi...” (33) invites the question, how did he manage all this and yet he is an Indian? Even the locals themselves have accepted him as a star in the performance of the Mugithi dance. Rajan being born and brought up in Kenya, and he has a fine grasp of the local languages that accords him a sense of belonging. He considers himself a real Kenyan, not an Indian anymore. That is why he stands out as the ‘undisputed king’ of the Mugithi dance. It does not mean that the writer had failed to create a Kikuyu character in his work to perform Mugithi; rather, he wanted to show the impact cosmopolitanism has on a nation. I can say that Kimani wants to tell his readers that where you are working, born, or living should be your home. Embrace the culture of those around you for harmonious coexistence and mutual benefits, irrespective of the country or tribe of origin. The hallmarks of a ‘real’ cosmopolitan are a willingness to learn about and participate in the traditions of others and a desire for a lifelong exchange of cultural perspectives. I can then argue that Rajan has indeed shown his thirst to engage with other cultures apart from his own. That is why he is in a position to perform Mugithi dance and song. He even narrates how he became better at Kikuyu while teaching in Dundori at Rev. Turnbull’s school.

An essential premise of cosmopolitanism is that one should have a positive experience wherever they go. This idealism is what makes cosmopolitanism so appealing. One of the first definitions of cosmopolitanism was that everyone, regardless of where they were born, their socioeconomic situation, their political beliefs, their sexual orientation, etc., shared a similar bond with the rest of mankind and so had the right to regard themselves as ‘citizens of the world’ and freely travel

the world. When performing at Jakaranda, Rajan and his friend Era are at ease. They have been adored by many, irrespective of their tribal affiliations. Rajan is regarded as an icon when it comes to the performance of the Mugithi dance. As a result, I consider the Mugithi dance to be very important in the novel, *Dance of the Jakaranda* when it comes to the formation of a cosmopolitan society. People from different races converged at the Jakaranda Hotel for leisure. They consisted of Indians, Africans, and whites. In the process of their convergence, a lot was discussed, including the history of Kenya as a nation. How Kenya has gone from being under the East African Protectorate to becoming an independent nation. However, since then, Kenya has experienced a lot of tribal wars, some of them instigated politically, and hindering the process of cosmopolitanism. The Waki Report, for one, frequently uses "cosmopolitan" to refer to neighbourhoods comprised of people of different cultural backgrounds. Nakuru district, for instance, is described as "one of Kenya's most cosmopolitan where most of Kenya's ethnic communities are found" in the report (98). There was widespread family dislocation in 2007 as a result of post-election violence. This happened because other communities who have been living together for years felt that other communities did not belong. Consider the people who had been working, trading, and even attending church services together in so-called cosmopolitan Kenya.

Being cosmopolitan is when you accept other people's cultures and opt to work together as the children of the world. Thus, cosmopolitanism can be defined as the belief that people of different races and cultures form a single society united by common values. Rajan has the same experience as the majority of the people during post-election violence simply because he is of Indian origin, despite all of the contributions of Indians to Kenya's development. He is treated as a stranger and finally forced out of the country in an awkward state. Rajan's grandfather, Babu, is seen contributing to the country's economy and also fighting for independence through underground operations. He is referred to as 'guka.' But this does not stop the angry Kenyan government from sparing Rajan's fate. Do the tenets of cosmopolitanism apply in Kenya? Sometimes tribes have risen against each other, irrespective of the fact that they have been living together.

Rajan's performance of Mugithi at the Jakaranda Hotel comes to an end with an order for immediate deportation by the Kenyan authorities. There was a different connotation attached to the word 'cosmopolitan' back in the eighteenth century. A cosmopolitan is an individual who does not place their loyalty or acceptance of other cultures or religions above their own. It was also used to describe someone who was well-traveled, had a wide circle of friends and acquaintances, and was comfortable in a variety of cultural settings (Kleingeld 2011: par. 16). Because of his singular focus on being a good citizen of Kenya and an avid participant in Kenyan culture, he has no problem singing Mugithi and other songs written by Kenyans. Thus, the Mugithi music and dance is, in my opinion, a cornerstone of the ideal of global citizenship.

Much of the politics over the last fifty years may be traced back to fundamental questions of identity and belonging. Disappointing attempts to impose artificial and strict limits of ethnicity are often at the heart of the responses to these concerns. Like Rajan and Babu in *Dance of the Jakaranda*, the fluid and numerous identities of contemporary Kenyans are a telling sign of the country's cosmopolitan nature. Because of this, it is easy to lose sight of the fact that Kenya is a remarkably diverse and multicultural nation, where people from different ethnic and religious backgrounds work, play, live, and love side by side despite their differences in politics.

Instead of finding identity and meaning in the formative quality of a nation's history, culture, and values, cosmopolitans want to subsume the nation into a 'global community.' According to Nussbaum, "we should give our first moral loyalty to no mere form of governance, no temporal power," and "we devote it, instead, to the moral community made up by the humanity of all human beings." In my opinion, Rajan's use of Mugithi song in *Dance of the Jakaranda* is a reflection of the international outlook of the text. The name pretty much sums everything up. How, exactly, does one dance the 'dance of the Jakaranda'? It is clear from a close reading of the title that it fits in seamlessly with the Mugithi dance. The dancer himself is an Indian who has become so well-known at the hotel that his absence is keenly felt. It seems to me that this is a small sample of the elements that go into making up a truly globalised civilization. That is, we coexist and live in harmony regardless of our origins.

The Political Significance of Jakaranda Hotel

In any interaction with cosmopolitanism, location is of paramount importance. All people, regardless of their background, race, religion, political affiliation, nationality, sexual orientation, or location, have a responsibility to contribute to the common good. Human beings, by nature, are cosmopolitan. The monument that epitomised love between Master Ian and Sally now stands out as a very important symbol to the locals, especially around Nakuru. But how does it mirror the aspect of cosmopolitanism? Stoic philosophers (those who hold that actions speak louder than words) held that every human being possesses certain inherent and universal rights as citizens of the same Kosmopolis. The monument 'Jakaranda Hotel,' which has been witnessed in the text, hosts so many activities that are aimed at bringing people of different races together. For example, Jakaranda has proved its social and political significance to the locals. For instance, when the nation was on the verge of gaining its independence. Many locals had adopted the habit of paying a courtesy call to Jakaranda Hotel to gather news of the new African government that has just taken over from the British government as the excerpt below demonstrates:

When the Jakaranda opened its doors to Africans in June 1963, some folks simply arrived barefoot or on bicycle and said they had come to see the property. Some saw with their teeth, unable to hide their surprise at catching glimpses of whites and Indians at such close quarters [...] they converged around black and white TV [...] spend evening watching the news [...] but what most African revellers enjoyed hearing was the booming voice of their new leader.... (27)

The hotel is the epicentre of protests now that some locals were agitating for Rajan's purported deportation. Others wished he could be president, but when he was deported due to political influence, government directives won the day. Even the owner of Jakaranda could not help. His admission that he has known Rajan his whole life renders him incapable of making an objective judgement of the latter (331). In any case, he no longer had his regular support system at the Jakaranda Hotel. However, it is the Jakaranda Hotel that gave Rajan popularity following his wonderful mugithi performances, regardless of his Indian origin. That is why news of his arrest spreads fast among the locals, and they are ready to protest and fight for his release. They marched all over Nakuru town demanding for him to be pardoned. Finally, a lot of security detail

is available so as to keep off the protesters so that he can be sneaked to the airport for deportation. Examining the whole process of Rajan's fame and popularity, it must have originated from the Jakaranda Hotel. The place that he has called home for years has finally forced his exit from Kenya as a nation, having gained independence. He has blended in nicely with the community, yet they are surprised to learn that their 'King of Mugithi' claims Indian ancestry (322). This shows cosmopolitanism in action.

The hotel, therefore, contributes to the political implications that led to Rajan's fate and those of other Indians who were forcefully thrown out of the country despite immensely contributing to the independence of the nation and its economy. The hotel is finally brought down by the unknown people, which prompts Big Man to pay a visit to the ruins that once gave Nakuru town its authenticity. A large crowd has gathered around the ruins, adding to the hundreds who come earlier, illustrating the hotel's political significance to not just Nakuru town but to the entire country (322). As Montesquieu states, "if I knew something useful to my nation but ruinous to another, I would not propose it... because I am by necessity a human being, whereas I am a Frenchman by chance" (228). He adds that he would consider it a crime if he learned anything that would benefit his country but be harmful to Europe or vice versa. As a result, it is puzzling that Indians are being requested to leave the country so soon after its independence is declared. Based on Montesquieu's claim above, it is clear that we have not fully accepted cosmopolitanism just yet. In keeping with his cosmopolitan vision, Montesquieu argues that human coexistence is not only necessary but also natural, and that it is through such coexistence that man can find true joy and happiness in life.

While at the hotel, one could meet a character like Gethenji, who could greet you with rumours and gossip about what is going on in town. As much as he (Gethenji) is a butcher at Jakaranda Hotel, he knows how to deal with people from diverse backgrounds. He exercises the spirit of togetherness irrespective of the issue of colour. He regards all his customers as people who belong to the same society, community, and nation. He is seen interacting with all sorts of people at the hotel, including the likes of Master Ian and Babu Salim. One can meet with Gethenji and have a serious conversation with Babu about how he had come to Kenya and how he had mastered different local languages (31). At some point in their conversation, the differences between Babu and Master Ian are revealed. I can argue that in a cosmopolitan society then, it is

in order to accept everyone as a citizen of the place where he/she is. That is when one could have exercised the basic tenets of cosmopolitanism. As a result, I believe the writer intended to construct a cosmopolitan Kenya in the text, using the club Jakaranda as his entry point. That is why the text draws its driving force from the hotel. All the events that happen in the text emanate from the hotel. I therefore argue that everything that we do at some point is political. So is the hotel Jakaranda.

The strained relationship between Sally and Master Ian McDonald, who had prompted the house that had been built for her to gain a new name later, is quite evident. It had all started as a narrative of slavery. Sally had seen firsthand how Master Ian treated his African staff. She, too, had studied it in history, opting for African history as a minor at London's prestigious University. As a result of the course's heavy emphasis on the transatlantic slave trade, she experienced disturbing dreams about the plight of slaves during the voyage. When she learns that her great-grandfather was a buyer and seller of African slaves, she is devastated (60).

She conceives the notion of creating a society that accepts and treats all human beings fairly, irrespective of their race. It all begins in college, where she opts to kiss and embrace an African male student not because of lust but because she wants to tell the world that all of us are citizens of the world, and we should be treated fairly and equally without bias. Later, she decides to sleep with a black gardener in South Africa, where McDonald had been stationed. Her intention of proving the equality of all humans later creates tension between her and Master Ian McDonald, resulting in their divorce, since to him it is a crime to sleep with blacks. However, Sally chooses to break these boundaries and tread beyond the expected British restrictions as shown in the statement below:

Sally's one-woman protest did not end there; her tryst with the South African gardener was prompted by the same instinct: an unspoken guilt over past mistreatment of blacks through slavery and her patriarch's complicity in it (60).

While she knows that what she is doing is illegal, she decides to repay a favour from her past anyhow. In light of this, a cosmopolitan perspective raises ethical questions regarding the requirements of global justice and seeks to offer appropriate remedies to these universal human problems. According to Kant, a cosmopolitan society is one in which people from different

countries may work together to establish norms for their interactions. This applies to Sally's narrative, where she opts to embrace African men with the aim of bringing balance to a society that mirrors the notion of cosmopolitanism. To me, this becomes an alternative route to telling the world that cosmopolitanism should be exercised at whatever level to embrace the basic tenets of humanity. Sally's narrative takes us back to examine how the house that had been built for her turned out to be a very significant hotel in the land and the cosmopolitan history of Kenya after she had written a divorce letter to Master Ian McDonald. In the letter, she says that:

I am distraught to write this letter, the last to you from me. Your cruelty towards me and fellow men, which I have borne and witnessed over the years, is the ground on which I'm filing divorce. Yours is the heart of darkness. (61)

On the eve of the new republic and a fresh start for the country's many people of colour, this helps the house get a new name. The Jakaranda hotel serves as a metaphor for societal and political issues. Travel, exploration, relocation, exile, alienation, and most lately, the Internet and social media, have all become integral parts of our life over the past few of decades, whether or not we fully comprehend or agree with them. They have been deployed in text by the writer to show how Kenya is growing towards a cosmopolitan nation. That is why it is easier to point out that characters like Rajan, Babu, Reverend, and Master Ian have proved that migration has been an integral part of building their homage. Therefore, the world has to accept the fact that there is increased trade and mobility where cosmopolitans require hospitality, and communities have the freedom to get into other communities and expect a warm reception from them.

Cosmopolitanism Versus Segregation at Club Jakaranda

Club Jakaranda offers space for the reader to interrogate the process of cosmopolitanism and how different cultures have clashed to facilitate its growth. The novel examines three immigrants whose lives intersect mysteriously behind the scenes. The impact of their intersection is evident in their grandchildren, Rajan and Mariam, where Club Jakaranda serves as their home. The three main characters, Babu Salim, Master Ian, and Reverend Turnbull, have different narratives, some of which have been revealed at Club Jakaranda. In the end, these stories reflect a country struggling to embrace both a negative and a positive cosmopolitan outlook. After Sally turned down Master Ian's romantic advances in 1963, he transformed the club into a farm and started

keeping dairy animals there (18). Stories about racial segregation, Master Ian's love story, Africans, and even the railway Indian technicians.

At some point, Club Jakaranda also facilitates racial segregation, which slows down the process of cosmopolitanism in a country that has only recently gained independence. For instance, in the novel, one notices that the whites at the club have no room for the Indians, Arabs, and Africans who form a group of revelers at the club. Their differences cannot be ignored. It is clear that racial segregation was at play at the hotel before it was opened to people of other races. Whites regarded themselves as superior to other races, ignoring the most fundamental tenets of cosmopolitanism. At some point, the African revelers could walk to the club with stones in their pockets as a precautionary measure if anything happened. This clearly denotes the rivalry between the races, who are supposed to celebrate their differences and warm up to one another in the spirit of brotherhood. For example, when the lights disappear on one of the nights at the Club Jakaranda, both races could be elicited with a mixture of exasperated shouts and the possibilities the cover of darkness could provide. Some whites could even be hurled at with rotten eggs by the Africans. This clearly demonstrates the principles of cosmopolitanism at stake. Segregation at the club contributes no growth to being a world citizen as the following statement seems to suggest:

The latter arsenal wasn't as crude as it sounds; it was actually a downgrade from the stones that the revellers initially took to the establishment, because for decades, racial segregation had been enforced at the Jakaranda Hotel, with a notice at its entrance proclaiming: Africans and dogs are not allowed. (22)

One should always feel at home and have a sense of belonging. Openness is key for a cosmopolitan society or nation to thrive. Many problems, including racism and hostility, arose after the Jakaranda welcomed Africans. Their rendezvous at the Jakaranda was an anxious one because of the lack of previous social interaction between the races. Africans were mostly afraid of the whites since they had earlier experienced racial segregation. Therefore, socialisation was partly curtailed. Being open and free to one another was a bit of a challenge. This then, in my view, results in the slowing of the growth of a cosmopolitan society. Rajan, grandson of Babu, was recruited as the musician at the club to entertain the revelers. However, during his visits to

Club Jakaranda, he would realise that his grandfather never loved the term that Jakaranda mentioned to him since he had associated it with so many things that he had witnessed in the past. For example, he was implicated in impregnating chief Lonana's daughter Seneiya. He would even associate it with the racial abuses thrown at them during railway construction. That is perhaps why he hates the place together with its owner, McDonald. Without providing any context, Babu had stated that visiting Jakaranda did not sit well with him due to the country's old history. After Rajan pressed for more information, Babu stated, "a foolish child suckles the breast of its dead mother because it can't differentiate between sleep and death" (28). This had shocked Rajan, who wondered whether this ancient past was between McDonald and his grandfather Babu. Despite McDonald's best efforts, Rajan is unable to pass his greetings to his grandfather because of the grandfather's negative associations with the Jakaranda and its owner. Babu, his grandfather, becomes tense whenever McDonald's or Jakaranda are mentioned. Nonetheless, he succeeds in convincing him to come to the club and watch him perform (29). Therefore, there are indicators between the two characters of their racial prejudices. This reciprocates to the larger groups represented by the two characters.

As Kenya gains her freedom, Babu opts to set foot at Club Jakaranda to witness his grandson, Rajan, perform. He meets Gathenji, the butcher, who has mastered the art of enticing customers, and they opt to engage in a conversation:

"I hope you have heard the right things," Babu had replied, glowing as he turned to his grandson Rajan. "He keeps asking me asking me to tell him stories from the past. But I don't know how he retells them." "He does it very well," Gathenji assured, then went on: "You know, now that we are about to celebrate our independence, you stand tall as one of our fathers of the nation." "Not so loud," Babu cautioned. "Some don't think of fatherhood as a shared responsibility." (31)

From the conversation, a lot had happened before Kenya gained independence. That is why he cautions Gathenji not to be so loud. Among them could be the suffering and racial discrimination that they have undergone in the process of building a nation. This demonstrates the sorts of predicaments that Africans, Indians, and Arabs might have gone through to build a cosmopolitan nation. So, it's possible that racism was a factor. Gathenji makes a sly remark of insinuation,

saying that he has overheard that the house has an incredible tale to tell. However, Babu warns him against having such a chat because they can never be sure who is listening in (32).

The difficulty that people of different races had in steering the country toward a cosmopolitan outlook is mirrored in the conversation between Gathenji and Babu concerning Jakaranda's many stories. Babu, for instance, claims that fatherhood is a joint duty, although few would agree. That cosmopolitanism is in jeopardy may be seen clearly from this. As the narrative progresses, the burning of Club Jakaranda brings up the topic of segregation. The appearance of the drummer, Nyundo, triggers this. Everything that happened in Jakaranda is revealed to us through him. Initially, McDonald is surprised to see Nyundo alive, whom he had thought had died a long time ago, resurfacing at Jakaranda: "Nyundo!" he whispered, retreating as he did so. "I thought you were dead." Nyundo returned in Kiswahili with a smile. "I lived to tell the story" (283). This seems to suggest that Nyundo intends to retell the atrocities he has witnessed happening between the whites, Africans, and Indians in the process of building Kenya as a nation, especially at Club Jakaranda. The writer has deployed him as a strategic witness at the same time as the narrator to link up events and make them clearer to the audience/reader. This poses a strenuous relationship between the locals and the whites. This is illustrated from the text in the following conversation:

"Now you know what our people mean when they say only mountains don't meet..." McDonald nodded, looking stonily ahead. "We come in peace," Nyundo said, grinning. "Isn't that what your people said when they first set foot here?" McDonald still said nothing, reeling from the shock that the man he had long presumed dead was alive and well. "Get off my land," he finally growled, still downcast. "This is not your land," Nyundo replied firmly. "Not an inch of our earth belongs to the white man... because you could not put the land in your pocket and bring it back with you. You found it here." (284)

Nyundo questions McDonald further about why he left his homeland to come impose his way of life on the locals and destroy their culture. Examining the conversation between McDonald and Nyundo, it is clear that there was a significant barrier between the two races embracing one another due to their past grudges and the imposition of some laws that infringed on the rights of

some races and condemned them to inferiority. To my view, this contributes to little or no growth of basic cosmopolitan tenets, which emphasise that every person has a right to live anywhere in the world and that the locals should accept and tolerate them as their brothers and sisters.

After the above long conversation at Club Jakaranda, other drummers and dancers storm in, ready to attack McDonald. Nyundo claims that ever since McDonald and his men destroyed the kaya, he has always followed him closely. He has witnessed the death and destruction caused by whites on the land, and the time will come when they will be held accountable for their crimes: “there are things men shall answer to fellow men right here on earth” (285). And yet, it is Nyundo who commands the assailants to spare McDonald’s life. He remembers their history together and instead discards the bullets. Because of this, McDonald thinks back to when Reverend Turnbull was murdered. He recalls the note that was found in Turnbull’s pants after his death; it spoke of Turnbull holding the rifle and the Bible and reaping what he had sown. McDonald resolves that he would not be grovelling on his knees if he has to die (287). Cosmopolitanism forbids fighting or vengeance, instead emphasising brotherhood and acceptance of others regardless of race, gender, tribe, country, or religion. After scaring McDonald, the gang decides to bring down Jakaranda. They torch the building that had given Nakuru its face and in the process ruining a home for many. Club Jakaranda was home to Mariam, McDonald, revelers, Africans who went to watch TV and Rajan the musician. After learning that Jakaranda had been her father’s home for many years, Mariam feels a profound connection to the place as her true home (320). The Jakaranda ruins appear to be gaining new life. The Big Man arrives at the ruins and castigates the arsonists. He orders their arrests. He distances himself from being involved in Serikali ya Mwafrika: “I want those behind the arson brought to me in the next twenty-four hours” (288). He claims that all will be included in his government, be it big, small, white or black, except the Indians. However, it is worth noting that for Kenya to gain its independence, Indians contributed enormously, through the likes of Babu, now known as Guka, by forming underground movements. Big Man states that:

The people I want out, as I said the other day, know themselves. Those who cannot be categorised as either meat or skin. Those who hide in between, eating from two sides like thambara. Those who keep all their money under their mattresses because they have no

faith in Serikali ya Mwafrika... tell them to make no mistakes. I shall not stand and watch them ruin the future of this great country. (289)

The Big Man's remarks, echo instances of racial segregation at the expense of establishing good public relations with other races, like whites. The Indians in the text are portrayed as the pillars upon which the country gained the independence that he appears to be enjoying even though he is dismissive of the Indian race in Kenya shortly after the country's independence. At the site of the Jakaranda ruins, the Big Man closes his speech by announcing that he will provide funding to restore the building, which he credits with giving Nakuru not only its energy but also its history. Nakuru, he says, was nothing but a barren plain before Jakaranda (289).

From the above discussion, then, it seems difficult to mix revenge, racial discrimination, and even wars and expect to sow the seed of cosmopolitanism. It will not thrive as expected. It is therefore important for a country that strives to achieve a cosmopolitan outlook to exercise a lot of patience and tolerance so as to accommodate one another. In addition, forgiveness should be emphasised so that one finds space in his or her heart to accommodate the other. Cosmopolitans say that we are all citizens of the world and, therefore, wherever we are is our home. Be it in your country or in the diaspora that is where you refer to home.

Chapter Three

Use of Symbolism to Mirror Cosmopolitanism in *Dance of the Jakaranda*

It was Arthur Symons who first brought the concept of symbolism to the English-speaking world; Symons contends that symbolism is fundamental to both language and literature, as our earliest words were symbolic and all great writers have indeed been symbolists. It was not until the final decades of the nineteenth century that symbolism emerged as a deliberate artistic trend. Symons insists that we can avoid the “old bondage of rhetoric, the old bondage of exteriority” (5) and provide more vivid descriptions by drawing on the logic of argument or the record of details and instead rely on inference and symbolism. Symbols are a double-edged sword because they can convey information or hide it; they can represent the familiar and the unfamiliar; the specific and the general; the limited and the limitless.

When a word, person, mark, location, or abstract notion is used to signify something beyond its literal meaning, the writer is engaging in a literary technique known as symbolism. Thus, one of the elements that makes writing an art form is its use of symbolism. The ability to evoke an image in the reader's mind is a powerful tool for both writers and readers in their quest to decipher the deeper meanings of a text. The key to understanding any work of literature is the ability of its readers to recognise the symbols used within it.

Symbolism, then, refers to the practise of communicating meaning through the employment of signs that stand in for other things. Metaphor is the use of an item, person, circumstance, event, or action in literature to convey a meaning beyond its surface. As a result, symbolism can elevate written work and facilitate communication between the author and the reader. Symbolism is used to emphasise a point in writing by giving a word, phrase, or image a deeper significance. To do this, it makes use of the power of association, which involves linking one item with another in order to impart new significance on the original thing. That way, instead of just expressing it, the writer can use poetic language to express their meaning to the reader. Thereafter, it is up to the author to provide contextual evidence for the symbol's significance.

A literary symbol is an amalgam of an image and an idea. It could be open to the general public, accessible only to a select few, or restricted to a specific area. By extension, we might say that symbolism is any practise whereby one refers to another level of reality to depict a reality on one's own level of reference. By M.H. Abrams' definition, "a symbol, in the broadest sense of the term, is anything which signifies something else; in this sense, all words is symbols" (168). Symbolism is a powerful tool for writers because besides relaying the nuanced and buried concepts of a complicated age. According to *Cambridge Learner's Dictionary*, "the use of signs and objects in art, films, etc to represent ideas" ("Symbolism," def.) Charles Chadwick defines it as; "any mode of expression which, instead of referring to something directly, refers to it indirectly through the medium of something else, or the use of concrete imagery to express abstract ideas and emotions."

The *Quarterly Research Journal* defines symbolism "as the art of expressing ideas and emotions not by describing them directly, not by defining them through overt comparisons with concrete images, but by suggesting what these ideas and emotions are, by recreating them in the mind of the reader through the use of unexplained symbols" (76). For example, we read the story of the Garden of Eden from the Bible where the serpent who persuades Eve represents the symbol of wickedness, and the apple stands for the symbol of knowledge.

When analysing any piece of literature, it is advisable to be keen on the usage of primary symbols, which lead to a greater and in-depth understanding of any piece of literature. When writing using literary symbols, it is crucial to keep in mind that the author has a great deal of discretion to incorporate not just one, but multiple levels of meaning into the piece: the obvious literal meaning, and the deeper, more profound symbolic meaning. It makes the story's protagonist, and its central ideas feel like they might be from any culture. A reader can learn something about the author's perspective and worldview by reading this.

This chapter, therefore, tends to explore how the literary symbol of the railroad has been deployed by the writer in the text *Dance of the Jakaranda* in an attempt to narrate Kenyan cosmopolitanism in society. In its literal sense, the railroad is factual and still remains so, but the writer has employed it to mean more than what it means.

The Railway as a Symbol of the Nation and Cosmopolitanism

Various critical philosophers' definitions of the country demonstrate its fictitious nature. The nation, in Benedict Anderson's view, is an "imagined community." The concept of a nation, he argues, is fictitious because it is impossible to know or meet the vast majority of its citizens. Ernest Renan, in his essay "What is a Nation?," also mentions the importance of community as a foundation for a nation's longevity. He emphasises that personal sacrifice and hardship are necessary to maintain national unity and cohesion. To accept oneself, one must accept the 'other.' The railway in Kimani's *Dance of the Jakaranda* has been seen bringing people together and also separating them. For instance, the workers who were responsible for the construction of the railroad are no longer together since they all went to different places after its completion. Others died on the way before the railway was even finished. Looking back, we realise that these workers of Indian origin were from different dialects to the point where they used English as a common language: "Mombasa turned into a Tower of Babel as Swahili, Arabic, Punjabi, Gujarati, Hindi, Marathi, and English tongues sought coherence" (109). This indicates that the Indians, having converged at the coast to begin the work of railroad construction, were a complete community of varied cultural diversities, mirroring a cosmopolitan society at a glance. And this is what Anderson refers to as a nation. The beginning of railway construction brought people of various descents together in an attempt to build Kenya. Throughout the text, Indians are portrayed as very important people since they opened new markets, which have provided the locals with business opportunities and places of social interaction, hence cosmopolitanism. For example, Ahmed Dodo is rewarded by *Serikali ya Mwaafrika* because he is faring well in terms of business. He now owns a big company in Nakuru that supplies the locals with the commodities they require. *Serikali ya Mwaafrika*, which had taken over after the country gained independence, has an agenda fostering development, which Ahmed Dodo and Babu are seemingly doing (290).

Babu does a lot of things that contribute to the shaping of Kenya as an independent nation. Towards the end of the text, one realises that Babu does the planting of a foreign plant, which he does not understand, but later on the crop turns out to be of great importance to the nation and also to the colonizers. He establishes himself as one of the founders of Nakuru town, which has flourished to become one of the major towns in Kenya. Were it not for the railroad, therefore, many of the towns like Mombasa, Mtito Andei, Nairobi, Naivasha, Nakuru, and Kisumu could not have existed, and these towns, in my view, do not provide homage to only a single race but a diversity of races. Kenya, then, could not have established herself as a nation without the influence of such towns, which came to be due to railroad construction. In addition, these major towns, now that they were centres of trade, provided homes for people from different cultural orientations, mirroring the idea of a nation that embraces diversity and accepts people from different races, tribes, and nations. There was therefore an expansion of new markets to provide numerous opportunities for the developing nation of Kenya.

During the construction of the railroad, people of mixed races were brought together for a common interest. For example, the British, Indians, and Africans were all working together for a common goal, the completion of the railroad. In the process, there was a lot of cultural exchange and children of mixed races were born that make up the face of Kenya today. Examining Kenya today, we have all those races living together as a nation.

Through the story of the railroad, one can trace the history of Kenya as a cosmopolitan society. Initially, Britain summoned Indian technicians to assist in the construction of the Kenya-Uganda railway in their efforts to exploit the East African Protectorate; this facilitated the formation of a cosmopolitan community due to the interaction of different races at the construction grounds. The Indians within themselves were composed of different sub-groups, hence different dialects. In the text, McDonald says, “On behalf of the government of Her Majesty the Queen of England, I would like to welcome you all to the British East Africa Protectorate. Thank you for enlisting your support in the service of Her Majesty” (111). This forms the best example of a gradually growing cosmopolitan community in Kenya.

The Railroad as A Connecting Symbol and Home for Different Races

For many people, home is defined by their family and serves as a geographic and emotional anchor in their lives. Diana Brydon, for instance, has penned numerous works centred on the themes of family and community. She analyses the changing concept of home in the context of globalisation and the increasing relevance of cosmopolitanism to the idea of home in many contexts. Newcomers, workers, and global citizens all approach the idea of "home" in different ways, and transnationalism in migration studies is giving researchers a new window into these experiences. For instance, the workers of different races who have been carrying out railroad construction since its inception on the coast have no other place to refer to as home apart from where they are currently. When people move, either mentally or physically, the idea of "home" plays a significant role. It is still up for debate, perhaps especially in fields like political science and literature, how this concept of home gets defined and re-defined in a globalising society. Simon Gikandi argues that the difficulty lies in trying to conceptualise globalisation in terms other than the conventional household or country (628). I intend to analyse the concept of home as it is presented in *Dance of the Jakaranda* through the eyes of several of the book's protagonists. For my research, I'll be reading about a wide range of personalities, including Babu, Rajan the grandson, Ahmed Dodo (Babu's father), Master Ian, and Mariam. Specifically, I investigate how migrants' experiences of movement and settlement affect their understanding of what it means to call a place 'home.' I explore how *Dance of the Jakaranda* interprets the concept of home attached to different characters and how it mirrors the concept of cosmopolitanism, whether from a positive or negative perspective.

What possible ambiguities and conflicts can occur in the lives of the characters who decide to leave Kenya for the United States or the United Kingdom in search of a better life? The politics of belonging would also be an issue in cases like Babu's illegitimate son Rashid, where the plot twist at the end involving a sense of belonging and heritage is a source of anxiety.

It's important to think about all the facets that go into making one feel at home. Some viewpoints, for instance, associate home with a specific physical location. In spite of the fact that we may be discussing a temporary dwelling, the concept of "home" nonetheless conjures images of a physical setting in which we can relax. While most people associate the concept of 'home' with a physical location, Jan Willem Duyvendak contends that a 'virtual space' can also provide

or be associated with a sense of belonging (36). This could imply that Indians who are constructing the railroad are actually representing a virtual family, though in a different country. Furthermore, it indicates that there are 'holy constructions' in the shape of community homes that serve to connect people together. Among these are religion and nationalism. And last but not least, there is the actual, tangible home itself to think about. When determining a person's global identity, home also plays a crucial role. One cannot be a citizen of the world without having a place to call home. Characters in the text are seen to come from various backgrounds, but they have established a place they call home while carrying out the rail construction.

While characters like Rajan, Babu, and Ian McDonald all travel the world, they have quite different perspectives on what it means to call a place 'home' and how they feel about the difficulties of doing so. Through Babu Salim's recollections of his homeland, readers of *Dance of the Jakaranda* realise that homeland is both a real place and a place of the imagination or memory for those living in a diaspora. In the last few of decades, something that could be called globalisation has brought people all over the world closer together. Babu Salim might have come from India as a technician, but he has a responsibility in the shared nation of Kenya. The Kenyans surrounding him should tolerate and accommodate him for the good of the country. Similarly, Babu Salim has to embrace the locals' culture for him to be accepted and accommodated and establish that sense of belonging (306).

According to older definitions of the term, cosmopolitanism holds that every person, because to their shared humanity, is a "citizen of the world" with the intrinsic freedom to consider themselves at home anywhere in the world and freely travel to any part of the planet they want. In the novel, characters like Rashid leave Kenya for England in pursuit of education, which shakes their connection to their homeland, Kenya. While in the UK, he establishes himself as a citizen of the UK. He has a complicated story surrounding his birth where his real father is not Babu Salim but a close friend of Babu (316-319). This could be the reason of him opting to establish himself as a citizen of the world living in the UK. Home, therefore, has shifted from and changed into something that is no longer fixed. Now is the time for us to learn how nomadic people experience new areas and transform them into temporary homes.

Characters like Babu Salim, Rajan, Mariam, and McDonald in the text are trying to find a place to call home where they can feel comfortable and belong. To begin with, Rajan is a young Indian whose fame is known everywhere, especially at the Jakaranda club, where he has become the undisputed king of Mugithi. He refers to the hotel as his home, and feels at ease when performing there. He has become a favourite among many people, particularly Jakaranda revelers. He has at least three places he calls home: the first one being the Jakaranda hotel, the second one being Babu Salim's home, where his father was born; and lastly, Kenya as a nation, where he feels he belongs. He discovers a lot concerning his grandfather, Babu, at the Jakaranda Club when he notices that McDonald and Babu never share the same line of argument: "Babu had simply said, without any elaboration, that it didn't feel right for him to venture into Jakaranda for ancient historical reasons... Rajan wondered if the ancient history Babu had related to McDonald, the elderly owner of the ranch that became the Jakaranda" (28). As he is performing at the club one night, he meets a stranger whom he kisses in the darkness, and the kiss leaves him searching for the stranger for six good months: "without uttering a word, the stranger planted one of the softest kisses he had ever received and then drifted into darkness" (23). This marks the turning point for Rajan's journey to self-discovery and his sense of belonging. In an attempt to approach the girl, he kisses various other girls at the Jakaranda Club. He also moves from house to house looking for the stranger whom he had kissed at the Jakaranda Club and finally lands on her after a period of six months of searching. In his search, we are told that "he did not gain access to any white homes because no one answered the doorbell and he was afraid of venturing in unannounced, since most homes had signs warning of mbwa kali, or ferocious dogs. The search bore no fruit" (41). This search for the girl symbolizes both a journey to self-discovery and a search for another sense of home, the social and intimate closeness.

At first, when the two lovebirds elope from the club, they end up spending the night in Era's hut for a period of one week. It is while they are in Era's house that they opt to share a lot in an attempt to get to know each other well. He explains how his grandfather had taken him to a school in Dundori to serve as a teacher and help the children of the world, as others do, like the American who travels miles away to go and serve the world. He says that "my grandfather wanted me to give something back to society. Instead, I gained something. A language that made me a proper Kenyan" (38). This confirms that Rajan feels a sense of belonging as a real Kenyan

and he is very proud of it. He further says, “I want to be more than just an Indian. I want to be a Kenyan immersed in other cultures” (84). He finally opts to take her to his grandparents, who are left with so many questions. While working as a technician on the construction of the railroad, Babu becomes very inquisitive towards Mariam, whom he later discovers shares very close connections with his oppressors. Because of Mariam’s disclosure regarding the Ndundori School, Rajan introduced her to Babu at such an early stage in their relationship. Rajan was overjoyed to learn that the first female he would be bringing home had a connection to his grandfather (94).

This leads to turbulent thoughts in Babu’s mind. He imagines a spell that had been cast on him by Nahodha on the sea while they were travelling to Africa by dhow. He finds no place for Mariam in his home. Later on, Rajan discovers that his father was sent to Britain as part of the agreement between Babu and Fatima due to her infidelity. His relocation to Britain, first as a student and later as a citizen, leaves one questioning the sense of belonging in regard to Rashid and his son Rajan. Rashid is born on the coast and raised in Babu’s household until the age of six, as per their agreement. Both Babu and Fatima had agreed to raise Rashid as their son without disclosing their strained ties about the mystery of their son's birth. Therefore, Rashid finds a home and he has a place to refer to as home. Finally, he leaves his son Rajan behind as he moves to Britain for an education that earns him a permanent residence. Rajan forms a very strong attachment with his grandparents. In fact, he identifies with them and feels he is indeed at home. He does everything with the comfort of his grandfather, Babu. That is why he even brings a white girl (Mariam) home so as to identify themselves with their grandparents and the place he has always known to be his home. They say history has a strange way of manifesting itself, especially when you dodge it and this comes to life in the following statement:

The seed of wonderment that had germinated from the flicker of a kiss in the darkened night had in a few months grown by leaps and bounds. And so it came to pass that the ancient history that Babu had dodged for two generations suddenly arrived at his doorstep.... (64)

These unravel the mystery surrounding the state of belonging in connection to Rajan. After the disappearance of Rajan and Mariam, they opt to travel together to Mombasa to pick up what had

been left behind for her from the Bank of England. On the way, she opens an envelope from Turnbull, and what she and Rajan discover is beyond what they had expected. The letter states, “my daughter Rehema and my granddaughter Mariam both need to know the story of their lives. “I convey to my daughter Rehema the truth of her birth. I am not just her social and spiritual father; I am her biological father. I confess ...molesting her mother Seneiya, the daughter of chief Lonana, barely a child herself, to gratify my own flesh” (314). On their return from Mombasa, they now have a whole story about their shared heritage.

Insights that eluded Rajan’s grandfather throughout his lifetime are now within Rajan’s grasp. What Mariam knew, her mother Rehema did not. Finally, Rajan and Mariam have discovered that they have a common ancestor: Mariam’s father was a member of the Jakaranda’s founding family, and Mariam and McDonald have harboured a lifelong hate against each other. The shared heritage between the two brings out the notion of cosmopolitanism. Their interaction reflects a cosmopolitan society. Through their own efforts, the two main characters have discovered their own identities and where they now belong in society. What had begun as a quest for love at the Jakaranda club has now given birth to a discovery of a heritage shared between people of different races. It even prompts Rajan to unravel why his own biological father is not living with his parents here in Kenya:

Many things made sense to Rajan, like why his father Rashid, absent for half his life, was a taboo topic in Babu’s household. Rajan recognised that Fatima and Babu found crafty ways of deflecting any conversation about their father. The official narrative was that he had gone to study in England, and had chosen to extend his studies... his father had been banished from the land possibly to save Babu’s continued humiliation of being reminded of Fatima’s infidelity...was the compromise the couple had reached—to dispatch Rajan to London as soon as he reached eighteen. (319)

Home can sometimes bring happiness, but it can also cause happiness to elude us. In the case of Rajan, he is very worried about the fate that has fallen on him after several revelations. The idea of coming home to him seems so cumbersome to break. He starts to imagine a lot concerning home, the place of belonging. He finds a twist that has always inflicted Babu with pain in the past sixty years. He realises that it was just a physical home that both Fatima and Babu were

living in, but that inside themselves were strong turbulent allegations and agreements on how to live. That is why they even opt to catch up with a night train from Mombasa to Nakuru so as to hide their frustrations about the revelations. The love that was intended for greater things in the future is at the bleak of its demise after realising that common heritage is at play.

Immediately they set foot in Nakuru, Rajan is faced with a lot of predicaments. He hopes to get back to his grandfather's home, but that will not happen simply because he is of Indian descent. Why then does this happen to him when his own grandfather, Babu, was among those who supported and contributed a lot toward the freedom of the nation? Their arrival at the Nakuru railway terminus is received with a state of confusion by both Rajan and Mariam. Unaware of the directives from the newly elected African government immediately after Kenya had been set free from the colonizers, he finds himself at a cross-roads since he does not possess a certificate of clearance that will allow him to continue living in Kenya owing to the fact that Indians had been warned to apply for the same or risk deportation: "Wapi certificate of clearance? If you have none, then you must be an alien [...] what kind of evidence do you need to know I belong here?" (321). Rajan is thrust into a waiting truck, which the locals had given the name "the Black Maria," and taken to custody. The principles of cosmopolitanism has really eluded the locals here, especially the now called 'Serikali ya Mwafrika.' It is a government that is unconcerned about those whose relatives have made significant contributions to the construction of the nation from which they operate freely.

For instance, the likes of Babu are some of the Indians who had done great work in supplying the insurgents with the necessary weapons and even food, but their own grandson has turned out to be a victim of deportation. Rajan, who has operated within Nakuru town throughout his life, is now being termed as an alien. He is scared by these kinds of utterances when his conscience is very right that he belongs to Kenya and not any other place. From being the 'undisputed king of Mugithi' at the Jakaranda Hotel to being a potential candidate for deportation is quite a big twist that anyone could not have anticipated. Rajan and other Indians are deported because there is a perception that they do not belong. Yet, they are the very people who have witnessed the country's growth into an independent nation. The principles of cosmopolitanism are evident even from ancient Greek times, when all of us should feel loved by those around us irrespective of race, gender, religion, and even place of origin. As a nation, we have a long way to go, especially

in constructing a cosmopolitan society or nation. We should be able to learn how to live and interact with others because we are all part of the world.

Dance of the Jakaranda shows how Rajan and the other Indian characters in the book struggle to find their place and establish who they are in a newly independent Kenya. Poverty, social exclusion, and a lack of support from within their own dispersed ethnic communities are shared experiences among these Indian immigrants. In an attempt by Big Man to reconstruct the newly formed nation, in my view, on the other hand, he is seriously deconstructing the traces of cosmopolitanism that had been put in place during the time of railroad construction. Big Man explains that:

I want you to stay and farm this country. There is room for each and every one of us, big or small, white or black, rich or poor. The people I want out, as I said the other day, know themselves. Those who cannot be categorised as either meat or skin. Those who keep all their money under their mattresses because they have no faith in ‘Serikali ya mwafrika.’
(289)

According to Big Man’s assertion, there is some evidence of discrimination against some races that I believe belong to us as a nation. Discrimination, on the other hand, does not lead to cosmopolitanism; rather, it leads to disintegration within the country. Rajan finally becomes the victim of deportation. He is taken to the airport without the knowledge of Mariam, who had accompanied him to detention and was later deported back.

However, when the locals hear about Rajan’s arrest, the whole of Nakuru town goes into protest and demand his release. That is why it is purported he was sneaked to the airport for deportation since locals were demanding that he be declared eligible for the presidency. For Rajan, this is a stage that he has to go through: “as the Land Rover trundled through the potholed road heading to the airport, Rajan resolved he would not let his travails break him. He would endure it all. And if it required him to serve time, he was willing” (331). This implies that political institutions should focus on the aspect of commonality but not racial and illegal prejudices. If global citizens want the United Nations to legislate democratically on their behalf and impose justice on society, they need to think about the kind of social progress that would transform individuals into global

citizens who are prepared to respect the law and accept the rule of the majority even if it means sacrificing their own interests or the interests of the communities they care about.

The aftermath of the Indian Rajan is not clear after being taken to the airport. Maybe he was assassinated because of his influence and hard stand against the government of Big Man. This suggests that he is the pillar alongside his grandfather, Babu, from which Nakuru town was built. A town that is now regarded as one of Kenya's most cosmopolitan cities (340).

This implies that it is just a racist war initiated by the government of Big Man to root out Indians who they feel do not belong and would not contribute in any way to the growth of a nation. This goes against the beliefs of cosmopolitan theorists, who hold that the individual is the primary focus of ethics. It recognises the inherent dignity of every human person and insists that the same rules should be applied fairly to all situations.

Rajan finally is not in touch with his close family members, and ends up being treated as an outcast. He remains homeless at the same time he is left without a country. This is why his deportation gives them a difficult time until his fate is unknown. To him at the moment, the concept of home makes no sense. However, he is determined to keep on fighting for his space and sense of belonging as a Kenyan.

Babu Salim is also another character in the text that has experienced a lot of obstacles in an attempt to establish himself as a real Kenyan and at the same time as the head of a home. When we talk about home, so many things come to mind; first, a home must have physical structures such as houses, and then it must have people who live and carry out activities. Different homes make families, which in turn make a village. So to speak, a number of villages or societies make a nation. And different nations make a world. I will, therefore, argue that as much as Babu struggles with challenges and predicaments attached to his family, he is, indeed, making a nation.

Babu's plight might have begun in his original homeland, India, where during his engagement with Fatima he fails to rise to the occasion, but he used an alternative route to have Fatima as a wife as per their traditions. He decides to hit Fatima on her nose so as to get proof of blood on the white sheet that he had broken her virginity. That is what was needed to take Fatima as a wife. Then the journey to the East African protectorate began. They came as family and home. On the ship, a number of other Indians were present, however, from different caste systems. In

fact, they could not even understand one another in terms of communication. Babu describes the experience thus: “The sea roared to assert its authority. The muezzin called the faithful to morning prayers. Mombasa turned into a Tower of Babel as Swahili, Arabic, Punjabi, Gujarati, Hindi, Marathi, and English tongues sought coherence” (109). In the process of mobility to his new home, the East African Protectorate, Babu’s woes begin in the sea. He believes Nahodha cursed him and that he will no longer be able to have children because he mocked him while their ship was wrecked. This is something that has haunted him to date. Because of his hard stance towards Master Ian McDonald, their relations are strained throughout their encounter.

These kinds of relations lead to interference with Babu’s home. He leads a strained and frowning life for almost the whole of his life. The most painful experience is when his close workmate and friend, Ahmed Dodo, opts to sire with Babu’s wife, Fatima, when he has been sent to deliver very important information to Fatima. But the outcome is a baby, Rashid. He is further frustrated when he is implicated in having impregnated chief Lonana’s daughter Seneiya. A trap that McDonald and the preacher, Turnbull, decide to set for him because of his hard stance on issues related to the workplace. Turnbull confesses in his letter that:

I am ashamed for scheming together with Ian Edward McDonald, to place blame on the young Indian man, Babu Rajan Salim. I am ashamed of having scared the young man away and pushed him into hiding. I was afraid his continued stay, awaiting the birth of the child, would expose my fraud.” (315)

Despite all these tribulations Babu, remains determined to keep on fighting for his family and nation. He becomes one of the founders of Nakuru town because of his hard work and determination: “for it was Babu, guided by the alien birds, who felt the special pull toward Nakuru as a place that could provide nurture and nature to man and beasts” (341). Babu reflects a true picture of a nation trying to mirror the challenges and obstacles a country can go through in its efforts to become cosmopolitan. Babu himself is a Punjabi but has embraced and valued Kenyan culture at the expense of humanity and the bringing of different races together. He, in fact, supports the insurgents in different ways. He, in the end, proves to be the father of the nation. This creates a cosmopolitan view because in cosmopolitanism, not ‘the self,’ but ‘the

other' is important. In order to be cosmopolitan and to be a citizen of the world, it is necessary to think yourself into 'the other.'

Throughout the novel, Babu breaks down his comfort zones like going into hiding after being implicated of impregnating chief Lonana's daughter. He had similarly left his home Indian crossing over the borders to Kenya to offer his skills in railway building. Breaking down these comfort zones is exactly what gives this a cosmopolitan perspective. For Babu, crossing the border is not about visiting different countries but about participating in these uncomfortable and stressful events, such as organising underground movements aimed at bringing freedom into the country. Kant believes that cosmopolitanism is a matter of participating, not of spectating. This can be extended to the cosmopolitan idea of 'the other.' In order to be a citizen of the world, you need to be able to empathise with 'the other.' Being cosmopolitan does not only mean knowing yourself and your own place, but also that you need to open yourself up to others. You need to participate in your own life and in that of 'the other.' An important aspect of this opening up to 'the other' is that it can be deeply uncomfortable. This is quite evident with Babu. He has really passed through a lot of challenges to become who he is. Finally, he is regarded as the father of the nation.

According to Poole, today's globalised society has made it possible for individuals to effectively converse and understand the perspectives of people from all walks of life and cultural backgrounds (162). In addition, migration and globalisation have brought people from a wide variety of ethnic, racial, socioeconomic, political, and religious backgrounds into close proximity with one another, fostering dialogue and understanding in the workplace, on the street, in the grocery store, at the park, and in the classroom. Many examples of "every day or ordinary cosmopolitanism," in which "men and women from diverse origins establish a society where variety is welcomed [and] rendered ordinary," have emerged as a result of this connection, to borrow a term from historian and sociologist David Hiebert (209). This is true, especially when Babu opts to send Rajan to a school in Dundori to go and serve the nation. However, he does not figure out that it is Master Ian McDonald's school, which was dedicated to his late friend and preacher, Reverend Turnbull. The school has a world-class reputation and has contributed to prominent people in the government. This school creates a cosmopolitan face and a home for many.

The story then describes how the migrants' exposure to new social interactions in an increasingly interconnected world provides them with an opportunity to confront and overcome prejudice, stereotypes, and other biases that they may have brought with them. Rajan socialises and learns the local languages so that he feels he is now a true Kenyan. In the case of McDonald, he moves from his home in England to work through several other countries and finally to the East African protectorate. The idea of movement or mobility, is quite vital in defining Master Ian McDonald. He feels coming to the East African Protectorate as an administrator will help him to solve his family issues with his lover, Sally. He comes determined to work hard and make her happy, having been shown early glimpses of rejection. For him, he wants to establish a home in the East African protectorate and live with his love, Sally. But due to a state of rejection from Sally, he opts to live in solitude and swears no woman will ever step on his farm after Sally's rejection. He decides to make himself comfortable by turning to farming, which he succeeds in.

Later, the house that he had built for Sally is converted to a club that serves as a home for some of the characters in the text, like Rajan and Mariam. The hopes that McDonald had for his family faded away. However, he does not die without a child. It is discovered that he has been having secret love affairs with Rehema Salim, who is purported to be Babu Rajan's daughter. This does not go down unnoticed; the evidence of this secret love affair is Mariam, who throughout the novel does not understand her real heritage until she discovers it from a letter written to her by her grandfather, Reverend Turnbull. Mariam discovers something that even her mother has never known (314–317). She realises that Jakaranda is her home, just like Master Ian McDonald's. Both McDonald and the Reverend keep it as a secret, but it is later unraveled. However, earlier on, Turnbull opted to establish a home that brings up children who have been born illegitimately. He adopts Rehema Salim and provides her with everything. It is later revealed that the three antagonistic men have been brought together by a common heritage.

After digging into their shady history, they were able to establish a shared legacy. They have also made significant contributions to Kenya's growth as a nation. At the end of the day, the three men have been joined together by a common heritage. It is then clear that whatever the tribulations these three men have passed through is proof that a country's cosmopolitan outlook has to undergo a number of stages so as to accept others from within and outside whom we feel do not belong and embrace the spirit of oneness and equality irrespective of our races. If these

three characters have been connected together by their children, why then are we chasing and deporting one race on the eve of a country's independence?

The Symbolic Child and the Place of Home

Hazel Easthope claims that a house is a type of place (128), a description that is consistent with the one favoured by sociologist Thomas Gieryn. Gieryn contends that three "necessary and sufficient" elements are required for a place to be a home: its location, its material form, and the investment of value and significance (464–65). Moreover, according to Easthope, people have a natural tendency to form significant social, psychological, and emotional attachments to the idea of 'home' since it is a place where they feel comfortable and secure (136). For example, Rajan has grown up knowing that he is a true Kenyan with every opportunity to embrace the local culture and be accepted as one of them. But does this one really mirror Rajan's reasoning? I will unravel what befalls Rajan as much as he has been born and brought up in Nakuru.

The physical location of a home might change due to the occupants' willingness to travel and settle in a new place, whether that be across town or across the globe. It might also be more than one, as in the case of someone who is homeless, or it can be none at all if they own many properties. For instance, the Indians who had come to build the railroad came from different sub tribes in India, and they ended up forming a home within the Kenyan setting whereby they interacted with the locals and even had children with them. Master Ian McDonald, a military officer, is one of the many people who have to make the road their home. Aside from being in Kenya, he had earlier worked in different countries as a military to oversee projects on behalf of his mother country, one of them being South Africa. Wherever a person works or lives, that should be his or her home. The same holds true for one's place of residence, which might range from a modest dwelling to the neighbourhood, town, city, state, or country of one's birth, and most notably, the entire planet, in keeping with the cosmopolitan ideal of being a citizen of the world.

According to Duyvendak, a house needs three emotional components: a sense of familiarity, a safe haven, and an ethereal quality (38). To be 'familiar' with a place means to have extensive knowledge of it; it is the hallmark of a resident's relationship with their neighbourhood. There is a strong correlation between a person's level of comfort and sense of belonging in a given

environment and their level of familiarity with that environment. Second, a haven is a place that provides “a feeling of safety, security, and privacy” (38). Heaven, the third part of a house, is often linked with more than one dimension. It is the kind of public place where people feel safe enough to let their guard down and be themselves around others, where they may share in the experience of discovering who they are and fully inhabiting that identity. In this context, ‘home’ refers to a place where one’s own people and pursuits have a long and storied history together (38).

In its third aspect, heaven, the concept of home expands beyond the individual's private residence to encompass bigger, more public settings, such as neighbourhoods, metropolitan areas, and even entire countries. In this context, ‘home’ can mean both an individual’s physical dwelling and the collective values held by a wide range of people, from the immediate neighbourhood to the entire nation. Despite the all-encompassing and welcoming connotations of the term ‘home,’ Duyvendak argues that the experience of being ‘at home,’ in the sense of being in one’s own territory or in one’s own country, is a highly ‘chosen’ one. Because of this, it is impossible to truly feel at ease in any given location or among any given group of people. Instead, a sense of belonging requires selective admission, whether we refer to this place as a haven or a heaven (39). Many people, as Cheah points out, see the nation-state as an attempt to rein in the “intense movement and transformation” that is a hallmark of modern society by restricting citizenship and isolating its members (20). The cosmopolitan ideal requires its followers to have faith in their ability to make a difference no matter where they call home.

Dance of the Jakaranda traces the lives of three unrelated men: Babu Salim, the Reverend Richard Turnbull and Master Ian McDonald, whose lives are full of hatred and rejection, in the end they meet at a common point regardless of their differences. Years later, after a long period of animosity between Master Ian McDonald and Babu Salim, the truth is revealed in the eyes of the reader through Babu’s grandson, Rajan, who is fond of performing Mugithi dance at the Jakaranda club. While working as a technician on the construction of the Kenya-Uganda railway, it is clear from the text that Babu, being a human being, possesses feelings towards a young Maasai girl who is closely related to chief Lonana. They organize him together with his close friend Ahmed Dodo so that Babu can relieve himself after having stayed for so long without visiting his wife, whom she had left at the cost of the commencement of the construction of the

railway. Unfortunately, Babu does not rise to the occasion. He therefore produces unviable seeds. Fate, as one can point out, does not inform you of some of the plans it has in store for you. You can either be happy, lucky or unlucky. But to Babu, it is sad news. The belly of Chief Lonana's daughter comes out after a few months. This prompts the chief to launch a complaint against his daughter's condition to Master Ian McDonald, the colonial administrator, against his technicians who are involved in the railway construction. McDonald opts to parade all young, energetic technicians so that the girl can easily identify the man responsible for the pregnancy. Because Babu is among the elderly, at first, he is excluded from the parade. Due to a persistent grudge between him and Master Ian, he asks him to parade so that Seneiya, the chief's daughter, can inspect the parade and fish out the man responsible for her pregnancy. Unfortunately, the axe lands on Babu Salim. He is pushed to the wall and even jailed to await his verdict after chief Lonana's daughter's delivery. This becomes a plus for Master Ian McDonald since he purports that Babu has been a great obstacle in the construction of the railway as the excerpt below shows:

He spoke to her in a mix of Punjabi and English and broken Swahili. The girl spoke the local language, maa which Babu did not understand. She shut her eyes and made no effort to resist his touch, which kept probing and probing. They finally lay side by side. The girl said something and started sobbing. She looked at him, her eyes pleading as she moaned: "Mubea, mubea"[...] Babu had dropped his pants to his ankles, and he went on with his probe, looking for the dark tunnel that he hoped would lead to some light. He swelled with the sight of her nakedness, as a vibration surged through him and built to a momentum he could hardly contain. (171)

From the excerpt, it is evident that he never rose to the occasion, even though he had expressed some desires for the lady, a clear proof that he never sired with Chief Lonana's daughter Seneiya. He is, however, accused of putting Seneiya in a family way in a public search where Seneiya is asked to identify the responsible man from a group of fifty two men paraded naked to their waist. The following statement shows how she implicates Babu: "Seneiya walked toward where Babu was standing.... She could remember encountering him but could not remember where... she looked at him and bowed... as two well-built men dashed towards Babu, each grabbing one of his arms and dragging him away" (207). That is how Babu's home turns from

being in the area of work as a technician to being in jail for some time. This marks the beginning of a journey for the symbolic child, the child who at the end gives the novel its cosmopolitan perspective.

After a period of nine months, Seneiya gives birth to the mentioned symbolic child. Babu undergoes torture while in jail under the likes of Reverend Turnbull, who persuades Babu to acknowledge that the baby is his. Rehema grows into a mature lady under the identity of Rehema Salim. However, the preacher Turnbull opts to take care of her. Under the cover of darkness, Master Ian McDonald decides to sleep with Rehema Salim, and the end result is evident in a child named Mariam. All these twists of events are revealed through the Reverend Richard Turnbull, when he decides to leave behind a letter that is aimed at revealing the whole truth about how things have been unfolding. In his letter, he says:

Rehema's surname Salim, bears a permanent whiff of scandal although she is innocent. I should have been a man enough to name her appropriately after myself. It was for this reason that I gave Rehema's daughter Mariam a different surname, unrelated to the Indian, though I admit still unrelated to myself or Mariam's biological father. The identity of Mariam's father was kept a secret all these years as well. Let it be known that her father is McDonald...Rehema is not the only child I leave behind...the Indian man, Babu Rajan Salim, whom I falsely accused and scapegoated.... (316)

From Turnbull's letter, it is evident that Rehema is a symbolic child who in herself mirrors three races. I find it worthwhile to point out the cosmopolitan nature that Rehema showcases. To begin with, by name, she is an African Indian. Rehema is an African name used mostly along the coastal region of Kenya. Going by this, one can identify with her as a Kenyan since the name mirrors the indigenous people. In addition, the mother is of Kenyan descent. Rehema, going by what was said by Master Ian McDonald and the identity she was given immediately after her birth, belongs to Indian descent. But on examining her biological father, she turns out to be a Briton. I will therefore argue that the writer hinted at giving Kenya a cosmopolitan outlook through this symbolic child, Rehema. Interactions from various spheres, such as work, adventure, and religion, among many others, can then be used to initiate a cosmopolitan society. Also, she reflects the kinds of challenges associated with establishing a cosmopolitan society or

nation. Through the birth of Rehema, three nations have been represented; those are Kenya, India, and Britain.

The presence of Rehema in *Dance of the Jakaranda* is crucial, especially when one talks about the concept of home and cosmopolitanism. According to earlier definitions of cosmopolitanism, it is important to say that we are all citizens of the world, irrespective of our tongue, country, or race. It is therefore necessary to embrace one another and accept them as one large family. Rehema can comfortably call the Maasai community her home. She can refer to Babu's home as her home; at the same time she can point out Reverend Turnbull's home as her home. Wherever one is at any particular moment becomes their home. For instance, the majority of Kenyans have moved to the diaspora in search of greener pastures and they have ended up establishing themselves as the citizens of those countries in question. They therefore refer to those countries as their homes because they work in those countries; some have been married in those countries; and they have formed friendships and many more interactions. The concept of "home" goes beyond the family level. Rehema Salim, then, though born out of mysterious circumstances, is not an accident. In fact, she forms an integral pillar in establishing a cosmopolitan society, nation, and even a world. Through her, Reverend Turnbull has revealed more information about illegitimate children he has left behind. That is why he points out in his letter that: "... don't travel with your eyes shut; be on the lookout for other big-nosed mulattos who dot the train stations. In all probability, some will be your relatives, descended from the loins of Mubea, the minister of the gospel who failed his flock..." (316). This is a clear indication that a lot had happened during their stay in the colony that gave the country a mixture of races.

In the end, one discovers that Rehema brings three different old men together that is McDonald, Babu Salim and Rev Turnbull. That is through her daughter Mariam; it is revealed that the three old men share a common ancestry, despite their disagreements throughout their studies. This depicts a struggling nation in an attempt to establish a cosmopolitan outlook. However, this seems to fail since some of the races are looked down upon immediately after the African government takes over. For example, the case of Indians in the novel; they are forced to get out of the country immediately after the African leadership has been put in place. Based on the basic tenets of cosmopolitanism, I will argue that we have failed as the newly elected African government to embrace the face of cosmopolitanism. Why deport innocent Indians like Rajan?

Why deport Indians who have contributed to the establishment of new towns and cities and contributed to the growth of the nation? Where is the spirit of cosmopolitanism among Kenyan citizens and the Kenyan leadership? And lastly, where is Rajan, the king of Mugithi, who is adored by all and sundry at Club Jakaranda? I can say that cosmopolitanism is not yet with us. One can hardly tolerate his or her neighbor, regardless of how long you have lived or stayed together. This was exemplified by the happenings during the 2007/8 post-election violence in Kenya. Turning against your neighbor, with whom you have shared food, the same office, and a church, among others, goes against the principles of cosmopolitanism.

As stated earlier, Rehema, the symbolic child born of a Masai lady, raised by a white biological father under the disguise of an Indian, mirrors the obstacles we face in locating our homes in a nation that is in transition to having a cosmopolitan outlook. Such obstacles may include racial segregation, deportation, and lack of inclusivity, among others. Some Indians are forced to leave the country, Rajan being one of them. This leaves a country that has a lot to do in its efforts to embrace over 80 ethno-linguistic tribes living in Kenya. As a cosmopolitan, one is supposed to accommodate and embrace each other regardless of their differences. However, as depicted towards the end of the text, people are not ready to accept others' differences and embrace brotherhood. Mariam is separated from her love, Rajan, who is on the verge of being deported. The same applies to his grandparents, whom he has known for a very long time.

Conclusion

We came in dhows to build the rail, and left in planes . . . Perhaps it was true that Indians did not come to stay. They were mere *wapita njia*, passersby, their place of belonging being that transience—the in-between world connecting continents and cultures, heaven and earth, land and sea—the space that the guinea fowl in his dream could fly over and about, without being grounded like the rest of its ilk. (Kimani, *Dance of the Jakaranda*)

In concluding this study, I return to the above scene at the end of Peter Kimani's *Dance of the Jakaranda* which perfectly encapsulates the rail's significance as a metaphor for cosmopolitanism throughout the novel. In this excerpt from the text, Babu, one of the main characters, considers a recurring dream in which he is transformed into a guinea fowl. He rationalizes this by telling himself that rather than him turning into a bird, guinea fowls have many similar traits with Indians and could indeed be Indian. This is due to the bird's inherent freedom to roam the earth and set up home wherever it pleases. Like Babu and the guinea fowl, this study has probed the concept of cosmopolitanism, which is essentially how humans can find a home anywhere in the world away from their ancestral homes. Over the course of three chapters, I have discussed the many ways that cosmopolitanism is represented in the text, both through physical locations and symbolic elements.

In Chapter One, the discussion has laid a background to the study, explaining relevant concepts and terms. The chapter focuses on the connection between cosmopolitanism and globalisation, two concepts that are sometimes used interchangeably yet have distinct meanings. I have relied on the views of scholars who consider the two concepts as distinct and interdependent, particularly in light of the global economic and social effects of migration and (re)settlement. In order to comprehend how the text uses locations and symbols to express cosmopolitanism, familiarity with these terms is crucial. In particular, they are pivotal to understanding the novel's central themes of cosmopolitanism and global citizenship.

The importance of social spaces as cosmopolitan hubs is examined in the second chapter of this research. Club Jakaranda, in particular, is viewed as a significant landmark that serves as a place of both unity and division. I explore issues like whether or not it is possible to become socially integrated into a new community simply by learning its language and customs. When one

becomes a cosmopolitan, what part does politics play? I analyse Rajan, an Indian who is well-known at the club for his ‘Mugithi’ performances and who is beloved by the locals since he is ‘one of their own.’ The fact that he now faces deportation, though, demonstrates the precarious nature of cosmopolitanism. That is to say, while it is true that cosmopolitans often find it rewarding to integrate into other communities, they also make convenient scapegoats for oppressive regimes. My research shows that Club Jakaranda is more than simply a place to reminisce; it also serves as a historical archive for the city of Nakuru and the entire country of Kenya.

In the third chapter, I look at how various symbols have been used to tell the story of Kenya’s development into a modern, multicultural society. I argue that the railroad unites not only the people of Kenya but also the people of the many nations whose efforts contributed to its creation. Since cosmopolitanism emphasises the importance of a person’s ability to feel at home in many places, I also argue that the railroad serves as a link for the foreigners who settled in Kenya after the railroad project was completed. Initially, workers from a wide range of backgrounds gathered together to share their knowledge and skills. They included people of various backgrounds, including Indians, Europeans, and Africans. Despite initial difficulties, they grow to understand and appreciate one another with time. Cities like Nakuru, Naivasha, and Nairobi, all located close to important rail junctions, are great illustrations of the kind of multiethnic communities that have developed there. These major cities also saw the emergence of marketplaces, which encourages locals to meet and welcome new people. Mariam appears to be a finely crafted character created by the author to demonstrate how individuals of different cultures may work together to construct a global civilization. When people are exposed to and engage in a range of cultural practises, they develop a more open and accepting attitude toward one another and their differences. However, as the discussion demonstrates, cosmopolitanism presents its own set of difficulties, necessitating tolerance on the part of both the host community and the cosmopolitans.

Taken together, these points demonstrate how well Kimani catches the nuances of cosmopolitanism. A cosmopolitan, according to Kant’s definition, is someone who actively engages with rather than merely observes the cultures in which they find themselves. However, the ideas presented in *Dance of the Jakaranda* imply that even participating is not a guarantee of

safety from the complications of cosmopolitanism. Alternating ideas of inclusion and exclusion make it hard to feel at home anywhere. This reasoning takes into account the commonplace notion that home is a place filled with love, serenity, and acceptance. However, the term of cosmopolitanism encompasses the reality that the places we call home can also be the scene of violence and rejection. In light of this, the text appears to imply that cosmopolitanism entails an acceptance of the fact that identical complexities will be encountered, albeit in different forms, wherever one chooses to move.

Work Cited

- Abrams, Meyer H. *A Glossary of Literary Terms*. 7th ed., Earl McPeck, 1999.
- Adiga, Aravind. *The White Tiger: A Novel*. Free Press, 2008.
- Alighieri, Dante. *Dante: Monarchy*. Cambridge University Press, 1996.
- Anderson, Amanda. "Cosmopolitanism, Universalism, and the Divided Legacies of Modernity." *Cultural Politics*, vol. 14, 1998, pp. 265–89.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 2006.
- Appiah, Kwame Anthony. *Cosmopolitanism: Ethics in a World of Strangers*. Penguin Books Limited, 2007.
- Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. 3rd ed., Toronto University Press, 2009.
- Barry, Peter. "Beginning Theory: An Introduction to Literary and Cultural Theory." *Manchesterhive.Com*, 4th ed., Manchester University Press, 2020.
- Barthes, Roland. *Image, Music, Text: Essays Selected and Translated by Stephen Heath*. Fontana Press, 1977.
- Bhabha, Homi K. *Nation and Narration*. 1st ed., Routledge, 1990.
- Black, Shameem. "Cosmopolitanism at Home: Amitav Ghosh's The Shadow Lines." *The Journal of Commonwealth Literature*, vol. 41, no. 3, SAGE Publications Ltd, 2006, pp. 45–65, doi:10.1177/0021989406068734.
- Brydon, Diana. "Earth, World, Planet: Where Does the Postcolonial Literary Critic Stand?" *Cultural Transformation*, 2010, pp. 1–29, <https://brill.com/downloadpdf/book/9789042030046/B9789042030046-s002.pdf>.
- Cambridge Dictionary | English Dictionary, Translations & Thesaurus*. <https://dictionary.cambridge.org/>. Accessed 29 Oct. 2022.

- Chadwick, Charles. "Symbolism." *Symbolism*, Routledge, 2017, doi:10.4324/9781315270418/SYMBOLISM-CHARLES-CHADWICK.
- Cheah, Pheng. "Cosmopolitanism." *Theory, Culture & Society*, vol. 23, no. 3, 2006, pp. 486–96, doi:10.1177/026327640602300290.
- Conversi, Daniele. "Cosmopolitanism and Nationalism." *Encyclopedia of Nationalism*, 2000, pp. 34–39.
- Crepeau, Richard. "A Book Review by Richard Crepeau: *Dance of the Jakaranda*." *New York Journal of Books*, <https://www.nyjournalofbooks.com/book-review/jakaranda>. Accessed 26 Oct. 2022.
- de Freytas-Tamura, Kimiko. "Kenians Fear Chinese-Backed Railway Is Another 'Lunatic Express.'" *The New York Times*, 2017, https://www.unece.org/fileadmin/DAM/ceci/documents/2017/PPP/Activity_ECE-CityU/Tony_Bonnici-English_New_York_Time.pdf.
- Desai, Kiran. *The Inheritance of Loss*. Open Road + Grove/Atlantic, 2007.
- Duyvendak, Jan Willem. "Why Feeling at Home Matters." *The Politics of Home*, Palgrave Macmillan UK, 2011, pp. 26–42, doi:10.1057/9780230305076_3.
- Easthope, Hazel. "A Place Called Home." *Housing, Theory and Society*, vol. 21, no. 3, 2004, pp. 128–38, doi:10.1080/14036090410021360.
- Erasmus, Desiderius. *The Correspondence of Erasmus: Letters 2803 to 2939, Volume 20*. University of Toronto Press, 1974.
- Genette, Gerard. *Narrative Discourse*. Blackwell Publishers, 1980.
- Giddens, Anthony. *Runaway World: How Globalization Is Reshaping Our World*. Profile Books, 2011.
- Gieryn, Thomas F. "A Space for Place in Sociology." *Annual Review of Sociology*, 2000, pp. 463–96, <https://www.jstor.org/stable/223453>.

- Gikandi, Simon. "Globalization and the Claims of Postcoloniality." *The South Atlantic Quarterly*, vol. 100, no. 3, 2001, pp. 627–58, <https://muse.jhu.edu/article/30720/summary>.
- Kant, Immanuel. "Idea for a Universal History with a Cosmopolitan Purpose." *The Cosmopolitan Reader*, 1784, pp. 17–26.
- Kapila, Neera Kent. *Race, Rail and Society: Roots of Modern Kenya*. Kenways, 2009.
- Kimani, Peter. *Dance of the Jakaranda*. Akashic Printing Press, 2017.
- Kleingeld, Pauline, and Eric Brown. "Cosmopolitanism." *Stanford Encyclopedia of Philosophy*, Feb. 2002, <https://plato.stanford.edu/entries/cosmopolitanism/>.
- Lecznar, Matthew. "Review | Hybridising Histories in Peter Kimani's *Dance Of The Jakaranda* | Matthew Lecznar." *Brittle Paper*, June 2018, <https://brittlepaper.com/2018/06/review-hybridising-histories-peter-kimanis-dance-jakaranda-matthew-lecznar/>.
- Mayor, Michael, editor. *Longman Dictionary of Contemporary English*. Pearson Education India, 2009.
- Nussbaum, Martha. "Patriotism and Cosmopolitanism." *The Cosmopolitan Reader*, 1994, pp. 155–62.
- Okeke, Mary. "Mary Okeke Reviews: *Dance of the Jakaranda*, 2018, Peter Kimani ***." *MaryOkekeReviews*, 11 Mar. 2018, <http://www.maryokekereviews.com/2018/03/dance-of-jakaranda2018-peter-kimani.html>.
- Oluoch, Fred. "The Indian Heroes Who Built Railway | Nation." *Daily Nation*, 12 Dec. 2013, <https://nation.africa/kenya/kenya-50/infrastructure/the-indian-heroes-who-built-railway-925862>.
- Oxford Advanced Learner's Dictionary, 8th Edition*. Oxford University Press.
- Papastergiadis, Nikos. *Cosmopolitanism and Culture*. Wiley & Sons, 2013.
- Poole, Ross. "Nation and Identity." *Nation and Identity*, Routledge, 2012, doi:10.4324/9780203209158/NATION-IDENTITY-ROSS-POOLE.

- Rabbani, Waheed. "Dance of the Jakaranda - A Book Review." *Historical Novel Society*, Feb. 2017, <https://historicalnovelsociety.org/reviews/dance-of-the-jakaranda/>.
- Renan, Ernest. "What Is a Nation? And Other Political Writings." *What Is a Nation? And Other Political Writings*, Columbia University Press, 2018, doi:10.7312/RENA17430/HTML.
- Robbins, Bruce. "Comparative Cosmopolitanism." *Social Text*, vol. 31/32, 1992, pp. 169–86, <https://www.jstor.org/stable/466224>.
- Robertson, Roland. "Globalization: Social Theory and Global Culture." *Globalization*, 1992.
- Rocco, Fiatmmetta. "A Railroad Runs Through a Tale of Two Kenyas - The New York Times." *The New York Times*, 17 Feb. 2017, <https://www.nytimes.com/2017/02/17/books/review/dance-of-the-jakaranda-peter-kimani.html>.
- Roy, Arundhati. *The God of Small Things*. Mehta Publishing House, 2001.
- Siundu, Godwin. "Novel Gives New Perspective to Kenya's Past and Present | Nation." *Nation*, 24 Feb. 2017, <https://nation.africa/kenya/life-and-style/weekend/novel-gives-new-perspective-to-kenya-s-past-and-present-365214>.
- Skrbis, Zlatko, et al. "Locating Cosmopolitanism: Between Humanist Ideal and Grounded Social Category." *Theory, Culture & Society*, vol. 21, no. 6, 2004, pp. 115–36, doi:10.1177/0263276404047418.
- Spencer, Robert. "Cosmopolitan Criticism and Postcolonial Literature." *Cosmopolitan Criticism and Postcolonial Literature*, Springer, 2011, doi:10.1057/9780230305908.
- Srivastava, Neelam. "Secularism in the Postcolonial Indian Novel: National and Cosmopolitan Narratives in English." *Secularism in the Postcolonial Indian Novel: National and Cosmopolitan Narratives in English*, Routledge, 2007, doi:10.4324/9780203939345.
- Symons, Arthur. *The Symbolist Movement in Literature*. Carcanet, 2014.
- Trawny, Peter. "Trawny: Globalization and Cosmopolitanism - Google Scholar." *Globalisierung Und Kosmopolitismus*, 2019.

Tuan, Yi-Fu. *Space and Place: The Perspective of Experience* . University of Minnesota Press, 1977.

Vassanji, Moyes G. *The Book of Secrets*. Canongate Books, 2006.

Waldron, Jeremy. "Minority Cultures and the Cosmopolitan Alternative." *U. Mich. JL Reform*, University of Michigan, 2011.

Westphal, Bertrand, and Robert T. Tally. "Geocriticism Real and Fictional Spaces." *Geocriticism: Real and Fictional Spaces*, Springer, 2011, doi:10.1057/9780230119161.

Yeğenoğlu, Meyda. "Cosmopolitanism and Nationalism in a Globalized World." *Islam, Migrancy, and Hospitality in Europe*, Palgrave Macmillan US, 2012, pp. 71–98, doi:10.1057/9781137015457_4.

Zygmunt, Bauman. *Globalization: The Human Consequences* . Columbia University Press, 1998.