

**AUTOBIOGRAPHICAL ELEMENTS IN DAVID MUSILA'S
*SEASONS OF HOPE***

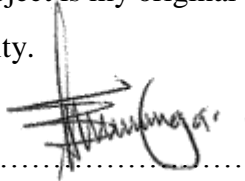
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C50/5926/2017**

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REQUIREMENTS FOR THE AWARD OF THE DEGREE OF MASTER OF ARTS IN
LITERATURE IN THE UNIVERSITY OF NAIROBI**

2020

DECLARATION

This project is my original work and has not been presented for the award of a degree in any other university.

Signed: 

Date: **10/08/2020**

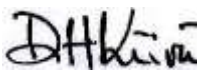
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Date: 10th August 2020

DEDICATION

To the Almighty God
For the immense love, grace and protection

To my lovely daughters Precious and Peace
You inspire me each day

To my dear wife Irene
Thank you for being my pillar of strength

To my loving parents
Your prayers and words of encouragement kept me moving.
Thank you for laying a strong foundation in me to further my studies

To my brothers and sisters Winnie, Jennifer, Amos, Japheth and Sarah
Your unwavering support and encouragement will forever be cherished

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ABSTRACT

This study examines the autobiographical elements in David Musila's *Seasons of Hope*. There are several elements that make the text under study autobiographical in form and content. This project establishes the strategies of self-narration employed by Musila in his autobiography. The study is guided by the theory of the autobiography. The objectives of this research are to interrogate the autobiographical elements in *Seasons of Hope* and to examine functions performed by the autobiography. The study is divided into four chapters and a conclusion. Chapter one constitutes the background of the study. The study interrogates autobiographical elements in *Seasons of Hope* in chapter two. Chapter three offers a discussion into the strategies of self-narration employed by Musila in his autobiography. It captures the discussion on motifs of Musila's autobiography. Chapter four examines functions of the autobiography. The conclusion offers a summary of the project and provides areas for further study on the person of Musila and his autobiography *Seasons of Hope*.

CHAPTER ONE

BACKGROUND TO THE STUDY

1.1 Introduction

An autobiography is the story of one's life written by oneself. The writing of an autobiography entails the reconstruction of the movement of life, in the actual circumstances in which it was lived. The autobiography is an interplay between the past and the present and its significance lies more in the revelation of the present than uncovering the past (Jennifer Muchiri, 2010). Autobiographies seek to answer the concept of identity. They answer the question who am I and how did I become who I am? Muchiri, in *The Female Autobiographical Voice in Independent Kenya* argues that

An autobiography hinges on personal experience and is based on reflections. Due to this, its authors impose patterns on their lives and construct coherent stories out of them. Its underlying principle is the scrutiny of the self, with outside happenings, persons encountered and observations admitted primarily as they influence the consciousness of the person on whose character and actions the writing focuses on.

(2)

Sidonie Smith and Julia Watson, in *Reading Autobiography: A Guide for Interpreting Life Narratives* argue that the writer of an autobiography expresses himself or herself to the world. In this way the focus becomes the self but the outside world appears because it affects the self. The subject extends the self to the readers (28).

A memoir is a collection of memories that an individual writes about moments or events, both public and private, that took place in the subject's life. It is a snapshot of a person's life. The arguments made in the work are understood to be factual. While a memoir has historically been defined as a subcategory of biography or autobiography since the late 20th century, the genre is differentiated in form, presenting a narrowed focus. Smith and Watson in *Reading Autobiography: A Guide for Interpreting Life Narratives* argue that: "a biography or autobiography tells the story "of a life", while a memoir often tells a story from a life. The author of a memoir may be referred to as a memoirist (198).

Roy Pascal in *Design and Truth in Autobiography* argues that a memoir tends to focus less on the self and more on others during the autobiographer's review of his or her life. A memoir focuses on one specific part that stands out as a learning experience or worth sharing. Both memoir and autobiography are based on personal experience and are reflective in nature. The difference between them lies in their intensity, depending on the amount of self-revelation contained in the memoir. In distinguishing the two, Muchiri 2014 argues that

The autobiography largely focuses its attention on the self, but the memoir devotes more attention to occurrences around and outside the writer. From the memoir we learn a great deal about the society in which the writer or subject moves, but only get limited information about the writer themselves. (39)

From this explanation, it is clear that a memoir hinges on the people and events around the author although it's about the self. Peter Abbs observed that the central concern of an autobiography is to describe, evoke and recreate the development of the author's experience (6). Based on this concept, my study proceeds with the objective of examining autobiographical elements and how they are portrayed in *Seasons of Hope*.

Linda Anderson in *Autobiography* argues that intention has had a necessary and often unquestioned role in providing the crucial link between author, narrator and protagonist (2). She argues that intention is, however, further defined as a particular kind of "honest" intention which then guarantees the "truth" of the writing. My research was tasked with establishing the intention of the author in writing his autobiography at this stage of his life since it concerns itself with autobiographical elements in Musila's *Seasons of Hope*. Anderson's argument thus guides this study to establish the intention of the author writing his own life narrative.

Apart from being a record of the author's life, an autobiography is a literary and a historical discourse. The narrator plays a critical role in forming a link between a work of art and the reader. His or her perspective determines who and what readers look at in a story, how they look at it, what details they focus on, and for how long they look at it. It is the author who directs and organizes the

reader's view and opinion of issues by being the force at the center of the narrative-controlling, shaping and guiding the action therein.

Candace Bacon in *The Genre of Autobiography: Definition and characteristics* argues that: "autobiography is a style of writing that has been around nearly as long as history has been recorded. Yet autobiography was not classified as a genre within itself until the late eighteenth century."

Jennifer Muchiri in *The Intersection of the Self and History in Kenyan Autobiographies* argues that the autobiography is not only the story of narrating the subject but also can be read as the history of the society within which the subject writes or lives. She continues to say that "reading Kenyan autobiographies allows one to understand, through personal narratives, the history of the nation." David Musila in *Seasons of Hope* narrates the history of Kenya as a nation and that of the rest of the world as he narrates his own story. This therefore makes the reader understand the history of Kenya as they read *Seasons of Hope*.

Philippe Lejeune in *On Autobiography* defines autobiography as a retrospective prose narrative produced by a real person concerning their own existence, focusing on their individual life, in particular on the development of their personality (193). He argues that there must be an identity between the author, the narrator, and the protagonist (193). In the writing of an autobiography, the subject gets into a contract with the reader of his or her work and promises to give a detailed account of their own life and nothing short of that. Musila in *Seasons of Hope* gives a detailed account of his own life.

Roy Pascal in *Design and Truth in Autobiography* continues to argue that autobiography depends on the seriousness of the author, the seriousness of his personality and his intention in writing (60). My study examined the intention of Musila in writing his own life story. It was concerned with the authorial character that emerges from the text under study. This argument therefore guides my study to examine the autobiographical elements in *Seasons of Hope*.

Autobiography opens up the life of the self to public scrutiny. Writing an autobiography involves a reconstruction of the movement of life or part of it with regards to the circumstances it was lived. It is written after the events hence the essence of reconstruction. The fundamental principle of the autobiography is scrutiny of the self. Musila in *Seasons of Hope* reconstructs the movement of his own life in the circumstances it was lived.

Robert Southey coined the term “autobiography” in 1809 to describe the work of a Portuguese poet (Anderen 1, 7; Berryman 71.) Stuart Bates in his book *Inside Out: An Introduction to Autobiography* defines autobiography as “a narrative of the past of a person by the person concerned.” Augustine applied the title *Confessions* to his autobiographical work and Jean-Jacques Rousseau used the title in the 18th Century chain of confessional and sometimes racy and highly self-critical autobiographies of the Romantic era and beyond. Augustine’s *Confessions* was arguably the first Western autobiography ever written and it became an influential model for Christian writers throughout the middle ages.

In the 15th century, Leonor Lopez Córdoba, a Spanish noble woman, wrote her *Memorias*, which may be the first autobiography in Castilian. The earliest known autobiography in English is the early 15th Century *Book of Margery Kempe* describing among other things Kempe’s Pilgrimage to the Holy land and visit to Rome although it is, at best, only a partial autobiography and arguably more a memoir of religious experiences.

John Smith’s autobiography published in 1630 is possibly the first publicly available autobiography written in English. Jarena Lee was the first African American woman to have published a biography in the United States. With the rise of education, cheap newspapers and cheap printing, modern concepts of fame and celebrity began to develop. It became the expectation, rather than the exception that those in the public eye should write about themselves. From the 17th century onwards, scandalous memoirs by supposed libertines, serving a public titillation, have been frequently published. Typically pseudonymous, they were works of fiction written by ghostwriters.

Autobiographics is a term that refers to those shifting elements of identity and truth that writers draw upon in the act of trying to self-represent, rediscover and reinvent themselves. Leigh Gilmore in *Autobiographics: A Feminist Theory of Women's Self Representation* proposed the term to suggest how many women's life narratives transgress received genre norms. She defines autobiographics as "those changing elements of the contradictory discourses and practices of truth and identity (13). She goes ahead to explore how the autobiography is constituted in a wide range of women's personal narratives. In *Women, Autobiography, Theory; A Reader*, Smith and Watson argue that

Autobiographics is a term used to describe those elements of self-representation which are not bound by a philosophical definition of the self-derived from Augustine, not content with the literary history of autobiography, those elements that instead mark a location in a text where self-invention, self-discovery and self-representation emerge within the technologies of autobiography- namely, these legalistic literary, social and ecclesiastical discoveries of truth and identity through which subject of autobiography is produced. (184)

They argue that autobiographics, as a description of self-representation and as a reading practice, is concerned with interruptions and eruptions, with resistance and contradiction, as strategies of self-representation." (184). Based on this argument, my study focuses on the autobiographics in *Seasons of Hope*. With the aid of this assertion, this study interrogated the strategies of self-representation that Musila uses to narrate his story. The concept of autobiographics is therefore very important to the study. In my research, I examine the autobiographical elements in Musila's *Seasons of Hope*.

1.2 Statement of the Problem

The autobiography is a significant genre in literary studies. This study interrogates the autobiographical elements in Musila's *Seasons of Hope* and how they manifest themselves in the text. These autobiographical elements include introspection, retrospection, intention, memory and experience. Even though strategies of self narration, the autobiographical persona, nature and functions of the autobiography are central to discourse on autobiographies, there are no sustained studies on these aspects with specific reference to Musila's text. This study therefore examines the autobiographics in the selected autobiography with a view to analyzing how and why the writer tells

his life narrative. My research also interrogates the autobiographical character that emerges through the narration of Musila's life narrative.

1.3 Justification

My study focuses on autobiography as a genre because it is interesting to read a person's life story from their own perspective and get to know them better. Most critics have done studies on the political journey of Musila as captured in the story and the launch of the book through newspaper articles but there are no studies on autobiographical elements in the text. This therefore created a dearth in the existing body of knowledge. It is this gap that my research aims to fill. My research aims at examining the autobiographical character that emerges in the text. This therefore creates the need to study the strategies of narrating the self that Musila uses to tell his story. Being among the few politicians in Kenya to have published their autobiographies, Musila's life story is important in establishing the authorial persona in it. Therefore, an effort to interrogate autobiographical elements in *Seasons of Hope* reveals features unique to autobiography as a genre and brings to the fore the artistry in which the author crafts his narrative through the autobiography. By looking at the autobiographical elements in the text under study, this study seeks to examine Musila's fidelity to autobiography as a genre. This study discusses the functions of Musila's *Seasons of Hope*. My research interrogates the extent to which *Seasons of Hope* is autobiographical in form and content.

1.4 Objectives

My research aims to realize these objectives:

- i) To examine autobiographical elements in Musila's *Seasons of Hope*.
- ii) To interrogate the functions performed by the selected autobiography.

1.5 Hypotheses

My study is guided by these assumptions:

- i) *Seasons of Hope* has elements that make the text autobiographical.
- ii) The author uses the autobiography to perform various functions.

1.6 Literature Review

In this section I review research on critical works on autobiography, previous studies on *Seasons of Hope* and the nature of autobiography. This forms the basis upon which I anchor my arguments in the discussion of autobiographical elements in *Seasons of Hope* and functions performed by the autobiography.

Peter Abbs in *Autobiography of Education* views autobiography as “the search backwards into time to discover the evolution of the true self” (7). He argues that “the impulse to write autobiographies derives from the desire to enrich one’s identity against the destructiveness of age” (16). He views the genre as a mode of writing that roosts in the present and looks back into the past to be able to face the future. This argument helps my study in identifying the intention of Musila in writing *Seasons of Hope* at this stage of his life.

Ker Conway in *When Memory Speaks: Reflections on Autobiography* writes about readers and writers of autobiography, and about the history of self-narrative in modern times. Conway explains the magic quality of an autobiography in allowing us to enter another human being’s life and mind, and how this experience enlarges and instructs our own lives. She observes that in the process of reading the genre, the important bit is that “while we are reading a gripping story, what really grips us is the inner reflection on our own lives the autobiographer sets in motion (7). This postulation helps this research to determine Musila’s fidelity to the genre of autobiography in his text.

Richard Sennet in *The Fall of Public Man* emphasizes the centrality of retrospection in the autobiography arguing that the relationship between the autobiography and nostalgia highlights the significance of memory and retrospection (175). This postulation helps my study to interrogate how Musila employs retrospection and reconstructs the events in his life to weave his personal narrative.

Peter Abbs in *Autobiography in Education* observes that: “Education is not primarily concerned with the accumulation of facts and techniques but rather with the expression and clarification of individual experience. The center of education resides in the individual” (5). In this statement, Abbs underscores the importance of an individual’s experience in the cycles of learning. It therefore follows that reading autobiographies is the best way of understanding the philosophy of life. There

is a lot that one learns from reading Musila's *Season of Hope*. The experiences that shaped his life as a child, an adolescent, provincial administrator, civil servant and politician have a great impact on the reader. This argument inspired my study. I intend to use Abbs' argument in examining Musila's autobiography so that I bring to the fore his world view from the experiences he underwent.

Norman K. Denzin in *Interpretive Biography* examines the conventions of autobiography as a genre. He observes that within the conventions, there has to be truthful statements distinguished from fiction among other things. This argument is very critical to my study in that it helps in interrogating the strategies of truth that Musila employs in narrating his story. This also helps in investigating his fidelity to the autobiography as a genre.

Edga, Roberts and Henry, Jacobs in *Literature: Introduction to Reading and writing* underscores the role of a narrator in any literary work. They argue that the narrator holds a central position in a story since they "bring the story alive and clear to the readers" (60). This view guides my study in establishing how the use of first person (I) narrator in *Seasons of Hope* creates unity and cohesion in the text and the impact this has on the reader.

James Olney in *Tell me Africa: An Approach to African Literature* interrogates the motives and functions of African autobiographies. His study focuses on some select African autobiographies which include Peter Abraham's, *Tell Freedom* (1954), Mugo, Gatheru's, *A Child of Two Worlds: A Kikuyu Story* (1965), and Ezekiel Mphahlele's, *Down Second Avenue* (1959). He observes that an autobiography should reveal artistic and deliberate creativity for it to appeal to its readers. This argument helps my study in examining the artistic elements in *Seasons of Hope*.

Conway 2004 argues that

The autobiographical tendency of inviting the reader to share the most intimate and embarrassing experiences of the author that relate to our own lives has an appeal to truth, albeit subjective, which invites us to reflect on ourselves. (14)

The element of truth, defined by John Strurrock as "an inter-subjective exchange between narrator and reader aimed at producing a shared understanding of the meaning of a life" (13) is what

differentiates autobiography from fiction. My study focuses on the authorial persona in *Seasons of Hope* to establish the kind of character that emerges in the text. This is aided by tenet of truth in the theory of autobiography. Autobiographical truth is measured by consistency, cohesion, the seriousness of the subject in their realistic rendition of events and the courage to risk talking about oneself. This postulation helps my research to identify the authorial character that emerges in *Seasons of Hope*.

“At the same time, truth can be contested by the silences, omission and contradictions in the narrative” (Smith and Watson, 2001). This argument guided my study to identify the kind of authorial persona in Musila’s *Seasons of Hope*. Autobiographical truth is therefore important to my study as it helps to identify the silences, omissions and contradictions in *Seasons of Hope*.

Francoise Lionnet in *Autobiographical Voices: Race Gender, Self-portraiture* argues that since history and memory have to be reclaimed either in the absence of hard copy or in full acknowledgement of the ideological dictations that have coloured whatever written documents and archival materials do exist, contemporary women writers especially have been interested in re-appropriating the past so as to transform our understanding of ourselves. (4-5)

Musila transforms his understanding of himself and his community by engaging with history in the search for himself. He locates his personal experience in the common chronological record and therefore becomes a representative of the common history of his people. Through this, the history of his community and nation becomes his story. My study seeks to establish the extent to which Musila narrates the story of his community and Kenya as a nation in his narrative.

Laura Marcus in *Auto/biographical Discourses: Theory, Criticism, Practice* raises the question of fact in autobiography, opting for coherence rather than correspondence as the criterion of truth. She argues:

Autobiographies are not to be regarded as objective narratives. In general, their truth is to be sought not so much in their elements as the whole works, each of which is

more than the sum of its part. Even the cleverest liar, in his fabricated or embroidered stories of himself, will be unable to deceive us as to his characters. He will reveal it through the spirit of his lies. Thus in general, the spirit brooding over the collected material is the truest and most real element in an autobiography. (152, cited Misch10-11)

Marcus argues that the truth of an individual is given an objective status and can be sublated into universal history. This means that there should be a romantic version of the relation between self and the world. This is why my study sets out to discuss the relation between Musila and the world that he lives. This argument by Marcus is therefore very crucial in interrogating the relations between Musila and the world.

Marciana Nafula Were in “Negotiating Public and Private Identities: A study of the Autobiographies of African Women Politicians” argues that the notion of ‘autobiographical truth’ as an integral element of the autobiography has been contested by scholars such as Sigmund Freud and Paul John Eakin. These contrasting debates seem to problematize issues of memory, truth, authenticity etcetera; truth in and of autobiography is therefore not just relative but also highly subjective” (8). Following this argument, it is clear that autobiographical truth depends on the author and there is no yard stick to measure this truth or to identify who should measure it. In the African women’s political autobiography, truth is enhanced by incorporating oral narrations from custodians of history like grandparents and Para textual evidence such as letters, photographs, dedications, prefaces, speeches, dates and tombstones. Were’s study helps mine to examine the autobiographical elements in Musila’s *Seasons of Hope* and establishing the author’s fidelity to autobiography as a genre.

Jenipher Achieng Otieno in “Autobiographics in Ngugi wa Thiong’o’s *Dreams in a Time of War: Childhood Memoir* and *In the House of the Interpreter*” argues that the autobiography portrays characteristics which shows its worth as a creative work” (vii). Autobiography is therefore a creative work by the author and it is on the basis of this proposition that my study focuses on the autobiographical elements in *Seasons of Hope*. The study shows how Musila’s narrative employs various strategies and approaches to create the story of his childhood, adolescence, and adulthood life. By using autobiographical approach, my study sets out to examine the nature and functions of

the autobiography with a view to finding out the extent to which Musila's *Seasons of Hope* is autobiographical in form and content. My study narrows down to the autobiographical elements as used by Musila to create the narrative of his life. The study sets out to examine what Musila achieves in projecting thematic concerns in his autobiography by deliberately selecting events and experiences.

Muchiri in "The Intersection of the self and History in Kenyan Autobiographies" states that the autobiography allows writers not only narrate their life experiences but also to weave their personal stories into those of their societies and nations. To read an autobiography is to read the self as narrated by the autobiographical subject as well as to scrutinize societies and histories of the subject's society" (3). My study therefore sets out to examine how Musila weaves his personal story to that of his society and Kenya as a nation. This argument helps my study to explore the development of Kenya as a nation as told by Musila in *Seasons of Hope*.

Jairus Omuteche in "Mediated Plot in the Construct of the Theme of Struggle in Mandela's Autobiography *Long Walk to Freedom*" argues that the reconstruction of the autobiography is a creative discipline that involves interpreting the past as a tool of revealing the present. He views the genre as a tool that can be used to assess universal human nature especially in situations of oppression and the quest for justice. The narrative value of an autobiography lies in the fact that the autobiographer consciously selects and rejects some past truths and reshapes them to reveal his or her standpoint on particular issues. He says that "the autobiography not only records the events in a changing society at a particular time in history but also notes these events as they affect the autobiographer himself or herself" (40). It is evidently clear from this argument that the history around the author forms part of his or her own story. Omuteche's observation is important in analyzing the text under study to understand how the events around Musila are weaved into a narrative that captures his life.

Evan Mwangi in "Artistic choices and Gender Placement in the Writing of Ngugi wa Thiong'o and Grace Ogot" views autobiographical impulses in art as a tool to resistance. In *Autobiography and Audience* Lynn Bloom asserts that while some autobiographers write for themselves, others consciously write with an external audience in mind. Weintraub underscores the importance of

historicity, self and experience of autobiographical writing, which are communicated through the autobiographical voice as narrators relate their personal experiences through the autobiographical form. This helps my study to determine the intention of Musila in writing *Seasons of Hope*.

Kenyan autobiographies written by Kenyans came after independence. The earliest autobiography by a Kenyan was Tom Mboya's, *Freedom and After*. In this text, Mboya details the activities of Kenyans who participated in the struggle for independence through fighting in the forest and talking to the colonizers. Rasna Warah's, *Tripple Heritage. A Journey to self-Discovery* recalls the history of British Imperialism in East Africa through a personal narrative (Muchiri, 2014). Ngugi wa Thiong'o's, *Dreams in a Time of War* and *In the House of the Interpreter* and Charity Waciuma's *Daughter of Mumbi* offer a child's perspective of Kenya's political history.

After independence, the narratives about Kenya reveal a population betrayed by the post-independence government. Ngugi wa Thiong'o's *Detained: A writer's Prison Diary* and Wanyiri Kihoro's *Never say Die* record the experiences of advocates of anti-colonialism and anti-dictatorship. Rosemary Kariuki Machua's *I am my Father's Daughter* narrates the history of a Kenyan government that betrayed its citizens. However, there is also a way in which the political autobiography can offer a falsified sense of history. In Njenga Karume's *From Charcoal to Gold* the subject tries to convince the reader that he rose from selling charcoal to owning gold without any favors from president Kenyatta, Moi and Kibaki, whose close friendship is well documented in the narrative (Muchiri 2014). Most recently Kenyan politicians have written their autobiographies. Moody Awori's *Riding on a Tiger* details the life and times of the author, a former Vice President of Kenya. The narrative reconstructs Awori's beginnings in a big, God-fearing family in the early 20th century and how this humble beginning impacted on the character of the businessman, politician and philanthropist.

Raila Odinga's *Flames of Freedom* chronicles the journey of the subject, a leading African politician and statesman. The narrative details the tragedies and triumphs in Kenya's struggle for multi-party democracy and the rule of law. Kalonzo Musyoka's *Against all Odds* details the life and times of the subject especially his role as a peacemaker from his early days in school and later his impact on the Sudan and Somalia peace negotiations. These examples show that there has been a growth in the

number of Kenyan autobiographies written by Kenyans since independence up to now. Musila's *Seasons of Hope* is one of the autobiographies written by Kenyans after independence. This thus makes him a part of the national narrative on Kenya.

Larry Ndivo in "The Quest for Redemption in the Kenyan Criminal Autobiography" states that

The Kenyan criminal autobiographical writing is hinged on the desire or the quest to rediscover, reconstruct and redeem the self from the destructive forces of a criminal past. The fact that the writers reveal intimate details of the dark side of their lives is a form of confession. Hence, the attempt to inscribe the events of their past life, through the autobiography is evidence of their desire to seek redemption and possibly transcend the limitations of crime and punishment. (3)

This argument is a clear indication that the subjects in Kenyan criminal autobiographies redeem their images in the public through writing their autobiographies. Musila has, on several occasions in *Seasons of Hope*, tried to redeem his image through reconstruction. He has also carefully selected his memories to portray his positive side as opposed to the negative. Ndivo's argument is therefore important to my study as it aids in looking at how Musila reconstructs the events and experiences in his life as means of self-representation. The argument also advances the discussion of the intention of Musila writing his life narrative and interrogating what triggered him to write his autobiography.

Uzalendoneews.co.ke in an article titled: *Seasons of Hope: A glimpse of Kenyan politics through the eyes of David Musila* published on March 24, 2019 highlights the launch of the text. The article accomplishes the objective of telling the public about the launch of *Seasons of Hope*. *Daily Nation* published excerpts from the text on Sunday March 24, 2019. *www.pulselive.co.ke* gives an extract from *Seasons of Hope*. This article focuses on the political life of Musila. In these articles, no scholar attempts an analysis of the autobiographical elements in *Seasons of Hope*. This is the gap that my research fills in the existing body of knowledge.

The studies discussed above act as an evidence of previous scholarly work on African Autobiographies and specifically the Kenyan autobiography. This therefore means that the Kenyan autobiography is not a new area in terms of research since scholars have done studies on it in the past. These studies guide my research in analyzing the autobiographical elements in Musila's *Seasons of Hope*.

1.7 Theoretical Framework

My research is guided by the theory of autobiography. This theory draws attention to the seminal nature of the autobiographical genre and it is firmly rooted to the question of what constitutes a proper autobiography.

One of the tenets of the theory of the autobiography is intention. This does not only refer to the stimulus behind the writing of the text, but also defines its reception too. In autobiographical criticism, autobiographical truth is achieved from the intention of the writer combined with the character of the subject. Autobiographical truth is one of the key concerns of the theory of autobiography and it can only be understood and solved through studying the reliability of the autobiographer's testimony. Autobiographers are pushed by compulsion to write the self in writing their life stories. Autobiographical criticism puts a lot of emphasis on ethics in the effort of the autobiographer to grasp and communicate the self. This theory states that the autobiographer is driven by an inner compulsion to write the self, and this compulsion should not be driven by mercenary motives. The autobiographical voice takes an I-narrator stance that reveals to the reader, either directly or indirectly, the motive of the narrative. I use this proposition to evaluate Musila's commitment and fidelity to the genre of autobiography by examining the text in terms of achieving the author's intention and motive.

Smith and Watson in *Reading Autobiography: A Guide for Interpreting Life Narratives* argue that autobiographical narration is so written that it cannot be read solely as either factual truth or simple facts (13). Life narrators may present inconsistent or shifting views of themselves. They may even perpetrate acts of deliberate deceit to test the reader or to suggest the paradoxical 'truth' of experience itself. It is impossible for an autobiographer not to be autobiographical. Autobiographers cannot lie because anything they say, however mendacious, is the truth about themselves, whether

they know it or not. Any utterance in an autobiographical text, even if inaccurate or distorted characterizes its writer. Thus, when one is both the narrator and the protagonist of the narrative, as in life stories, the truth of the narrative becomes undecidable. Smith and Watson in *Reading Autobiography: A Guide for Interpreting Life Narratives* argue that readers need to adjust their expectations of the truth told in self-referential narrative (13). Date of birth can be verified or falsified by recourse to documentation or facts outside the text. But autobiographical truth is a different matter; it is an intersubjective exchange between narrator and reader aimed at producing a shared understanding of a life. This argument is important to my study in interrogating the kind of authorial persona in *Seasons of Hope*.

Smith and Watson argue that if we approach self-referential writing as an intersubjective process that occurs within the writer/reader pact, rather than as a true-false story, the emphasis of reading shifts from assessing and verifying knowledge to observing processes of communicative exchange and understanding. As an intersubjective mode, autobiographical narration lies outside a logical or juridical model of truth and falsehood. An interrogation of the autobiographical voice will enable us to determine the reliability of the narrator and in the process discover the character of the writer and any possible hypocrisy and/or inconsistency. This also enables us understand what triggered Musila to write the autobiography.

Conditions and limit of autobiography relate to the rise of the autobiography and its generic definitions-what marks out the autobiography from other forms of writing and what comprises a genuine autobiography. This concept is important to my study in discussing the autobiographical elements in *Seasons of Hope*. It also helps in determining whether Musila achieved his intention in narrating his story or not.

Introspection appears in the discussions of the ability of the mind to simultaneously observe and be observed since the autobiographical author is identical with the subject. The theory of the autobiography also highlights the link between historical progress with a growth in individuality and self-consciousness. It places value on the autonomy of the autobiography due to its insider quality and separates autobiography from forms of history writing. The autobiographical voice reveals the narrator's growth by going back in time and narrating in retrospection. Besides, the autobiographical

voice offers autonomy to the autobiography because the narrative has a kind of an “owner”, the I-narrator. This proposition becomes helpful to my study for it gives me the basis upon which to examine how Musila remembers and reconstructs the events in his life to create his own narrative and that of the society in which he lives.

Autobiographical criticism gives rise to black autobiographical theory whose major concerns are group or collective identity and authority. This branch of the theory of autobiography arises from the relations between autobiography and ethnicity which raises questions about diversity of culture and identity in the autobiography. The black autobiographical theory articulates a strong sense of community and emphasizes ties and responsibilities to the community besides recognizing the background of political and social struggles in which group identity is sustained in part through writing. It is therefore the task of this study to establish and discuss the ties and the responsibilities between Musila and his community. The tenet also helps this study to determine the background of political and social struggles in which Musila’s community and group identity is sustained in part through writing *Seasons of Hope*.

Smith and Watson in *Reading Autobiography: A Guide for Interpreting Life Narratives* argue that in autobiographies, the writer becomes in the act of writing, both the observing subject and the object of investigation, remembrance and contemplation (1). In writing autobiographies, a writer does not “always and simply offer a retrospective narrative in chronological order of the life lived to the point of its writing”. They can range far into the past, even the cultural past before the writer’s birth and they may offer imaginative journey into the future. Life narrators have to anchor their narratives in their own temporal, geographical and cultural milieu. Life narrators inevitably refer to the world beyond the text, the world that is the ground of the narrator’s lived experience, even if that ground is comprised in part of cultural myths, dreams, fantasies and subjective memories.

Autobiographical narrators are expected to remain faithful to their personal memory archives. “While autobiographical narratives may contain facts, they are not factual history about a particular time, person or event. Rather they offer subjective “truth” rather than “fact”. When life narrators write to chronicle an event, to explore certain prevail, or enshrine a community, they are making ‘history’ in a sense. But they are also performing several rhetorical acts; justifying their own

perceptions, upholding their reputations, disputing the accounts of others, settling scores, conveying cultural information and inventing desirable futures among others.” I thus find this postulation critical to my study in determining the kind of authorial character in Musila’s *Seasons of Hope*.

Historical truth refers to a lost piece of the subject’s lived experience that is only accessible only through the work of reconstruction (Freud, 1937). What endows an event with its historicity is the fact that it occurred at one time that will never be repeated. Historical truth is not the material truth of an event but rather the truth of a history as it appears through an event. It is the truth of a sequence and not of a point; it requires the reconstruction of phases leading up to the constitution of an element that claims the status of truth. Historical truth is different from material truth- literal truth that is presumed to have a direct referent in reality.

Historical truth makes it possible to take off from a realistic conception of the analytic process and move towards a more refined, perspective- based conception where the main focus is on the notion of construction by the analyzer, who can thus give it a truth value, even in the absence of a recovered memory. However, the notion of truth remains dependent upon the feeling of certainty. It is not formal, in the sense that it could be considered to be the same thing as exactness. Intellectual feeling concerns the degree of conviction brought by an isolated and repressed piece of truth that returns. This is a historical truth which is the truth of both the fossil and the sense the subject may have of the process of distortion that is attached to it. In *Moses and Monotheism: Three Essays* (1964), Freud wrote: An idea such as this has a compulsive character: It must be believed to the extent to which it is distorted, it may be described as a decision; in so far as it brings a return of the past, it must be called the truth. Historical truth is thus revealed to be distinct from historical exactitude when the latter does not involve this passage by way of repressed, and the truth is not implicit in historical narration, for this on the contrary, is the site of compromise and dissimulation, which this time are conscious.

The writer of autobiography depends on access to memory to tell a retrospective narrative of the past and to situate the present within that experiential history. Memory is thus a source and an authenticator of autobiographical acts. Techniques and practices of remembering change. How people remember, what they remember, and who does the remembering are historically specific. A

particular culture's understanding of memory at a particular moment of its history makes remembering possible for a life narrator (Smith and Watson, *Reading Autobiography* (16).

Remembering has a politics. Contexts are charged politically. What is remembered and what is forgotten, and why, change over time. There are struggles over who is authorized to remember and what they are authorized to remember, struggles over what is forgotten, both personally and collectively. The politics of remembering – what is recollected and what is obscured – is central to the cultural production of knowledge about the past, and thus to the terms of an individual's self-knowledge. Often times, life narrators incorporate multiple ways of accessing memory and multiple systems of remembering into their narratives. Some of these sources are personal (dreams, family albums, photos, objects, family stories genealogy). Some are public (documents, historical events, collective rituals) (Smith and Watson, 2001). There are triggering devices that stimulate certain memories in an autobiography. Life narratives, depending on the memory they construct, are records of acts of interpretation by subjects inescapably in historical time, and in their relation to their own ever moving pasts.

Most autobiographers present their plots in the form of a journey to show the steps they have taken to where they are in the present. Muchiri argues that whichever an autobiographer takes, “what is important is the unity of the text for this is what makes a complete whole (36). The theory of autobiography is useful in my study as it aids me in interrogating the strategies of self-narration and representation that Musila employs in *Seasons of Hope*. This is the main focus of my study. The examination of autobiographics in the text makes it possible an inquiry into the nature and function of autobiography, particularly as explicated in *Seasons of Hope*. Through this process, the study establishes the kind of authorial persona evident in the text.

1.8 Methodology

I read and interpreted Musila's *Seasons of Hope* with the help of the tenets of theory of autobiography. Moreover, I did library research and made reference to what previous scholars have done in the field of autobiographies to enrich my research. My study examines the intention of Musila in writing his autobiography in an attempt to establish autobiographical truth in *Seasons of Hope*. By engaging the tenets of conditions and limits of the autobiography, this study determines

whether *Seasons of Hope* is a genuine autobiography or not. This research employs consistency, silences and omissions made in the story to establish autobiographical truth.

My study also looks at the paratexts provided in the text such as photographs, pictures, dates and dedications to corroborate claims that Musila makes in his narrative and establish whether they are correct or not. Through close textual reading, this study interrogates strategies of self narration employed by Musila in *Seasons of Hope*.

This research relies on memory and recollection to establish how Musila converses with himself to reconstruct and mediate with identity from the past to write history. Collective memory aids this study in establishing how it shapes what Musila is and how the history of community where he comes from is shaped, preserved and sustained through his narrative. Through experience, this research establishes credibility of the story since it is the primary type of evidence in an autobiography. The autobiographical theory is necessary for this study because it is on the basis of this theory that my research analyzes the autobiographical elements in *Seasons of Hope* and functions performed by the autobiography.

1.9 Scope and Limitations

This study interrogates the autobiographical elements in Musila's *Seasons of Hope*. The focus of my research is limited to reading and analysing the selected autobiography. The study is text-bound and therefore not able to offer comments on matters outside the text under study.

1.10 Chapter Breakdown

Chapter One: Introduction

This chapter focuses on the introduction, statement of the problem, objectives, hypotheses, justification, literature review, theoretical framework, scope and limitations of the study and Methodology. This chapter guides my research.

Chapter Two: Nature of the autobiography in David Musila's *Seasons of Hope*

This Chapter analyzes the different autobiographical elements in David Musila's *Seasons of Hope*. In addition, the chapter focuses on the nature of the autobiography as manifested in the selected text. The chapter also interrogates factors that triggered Musila to write his autobiography.

Chapter Three: Strategies of Self-Narration Employed in Musila's *Seasons of Hope*

This chapter focuses on strategies of narrating the self employed by Musila in *Seasons of Hope*. Besides, it examines autobiographics in the selected autobiography.

Chapter Four: Functions performed by Musila's *Seasons of Hope*

This chapter interrogates the functions performed by Musila's autobiography. It concerns itself with discussing these functions in details. This chapter determines whether Musila's autobiography performs the intended functions.

Conclusion

In this section, my research synthesizes the findings in the substantive chapters and gives recommendations for further studies in my area of study.

CHAPTER TWO

NATURE OF THE AUTOBIOGRAPHY IN DAVID MUSILA'S *SEASONS OF HOPE*

Introduction

This chapter focuses on the nature of the autobiography. It defines the term “autobiography” and interrogates the basic characteristics that distinguish and identify autobiography as a genre. It explores the motives of writing autobiography. In this chapter, I discuss strategies of self-narration employed by Musila in his autobiography. This lays a basis upon which my study anchors itself as it examines the autobiographical elements in Musila's *Seasons of Hope*.

An autobiography is the story of a person's life written by the person themselves. It involves a lot of creativity and imagination in an attempt to record the author's life covering a certain period of time. Pascal defines the term as “a review of a life from a particular moment in time by the author” (9). Norman Denzin defines autobiography as “a first person account of a set of life experiences” (34). Muchiri defines the term as “an account of an individual life written by the subject and must be composed by the subject” (28). From these definitions, it is evident that an autobiography revolves around the life of the subject who is also the author. It hinges on personal experiences and relies heavily on memory and reflection of events in the life of the author.

Muchiri argues that the center of interest in an autobiography is the self, and not the outside world. This focus must appear as it is what shapes the subject. An autobiography is a kind of handshake; an extension of the self to others. She goes ahead to state that it is an interplay between the past and the present whose significance lies more in the revelation of the present than the uncovering of the past. It is a reconstruction of the movement of life, or part of it, in the actual circumstances in which it was lived.

An autobiography explores life to show how people have become what they are today. It seeks to answer the question “Who am I and how did I become who/what I am?” The autobiography expands life to show how people have become what they are at a given moment in an ongoing process of reflection. This has to do with identity and the process of becoming which are key concepts in autobiography. They reflect on a holistic picture of the author's character and soul. This is what

distinguishes fictional narratives from the intimate and self-revealing nature of the autobiography since the autobiography aims at presenting the author's life as actually lived through time. An autobiographer arranges events in their life in order to enhance organic unity in the life narrative. This creates cohesion and enhances credibility of the story.

Muchiri argues that an Autobiography must be composed by the subject but may be dedicated to a second party. This is referred to as aided autobiography. The fundamental principle of an autobiography is the scrutiny of the self with the outside happenings, persons encountered and observations made are only important in so far as they influence the consciousness of the subject. Apart from being a record of the author's life, it is both a literary and historical discourse.

2.1 The Nature of the Autobiography

This section focuses on the nature of Musila's *Seasons of Hope*. It lays a basis for the discussion on autobiographical elements in the selected autobiography. The narrator's point of view in an autobiography is crucial since its consistency authenticates the narrative besides revealing the subjective truth in the work. This is a unique truth of life as seen and understood by the individual writer in the life narrative. It is the writer's own interpretation of experiences of life as they narrate their own life story. The point of view in an autobiography is always the first person, indicated by the first person pronoun I. This is the voice that life narrators employ mostly in packaging and delivering stories of their lives to readers. William Zinsser encourages autobiographers to use "I", "me", and "us" since this perspective shows how an autobiography is an intimate transaction between the reader and the writer and should retain its humanity (20). Muchiri argues that this narrator is "the principal character in a narrative" (35). Anderson in *Autobiography* (2001) argues that "the first person point of view allows the writer to own and control the narrative so that readers get to know only what the writer tells them" (70). This means that the narrative voice may be limited by the fact that the eye-witness can only know one's own mind and cannot feel or see everything. As a remedy to this limitation, the writer of an autobiography uses reported speech, dialogue and in some instances the "I" achieves an omniscient status in its ability to read what goes on in other character's minds.

An autobiography opens up the life of the self to public scrutiny. Lionet argues that:

He or she is determined to make sense of their past and inscribe themselves within and against cultures that subtend that experience. They take their readers on a journey of personal discovery where the silent other of sex, language and culture is allowed to emerge and is given a voice. This process thus becomes the source of rebirth and reconciliation, the mode of healing of narrating the self. (Francoise Lionnet, 192)

In an autobiography, the author becomes the subject of a kind of coming of age story through which they are initiated into adulthood through acquisition of knowledge, understanding and experience. It also deals with the concept of growth by taking the form of a journey. This leads to the journey motif where movement and growth take place and the various experiences that characterize the person are revealed. The different psychological and physical journeys lead to the growth of the subject.

An autobiography aims at communicating the truth about one's life. The individual is the custodian of the truth of his or her life. Readers trust that the writers are telling the truth. The story must qualify, in respect to truth, to persuade the reader on its authenticity and hence credibility. Autobiographical truth is based on the idea of the writer in telling the truth. The focus here is on the silences of the writer, consistency, cohesion of the story and the contradictions that may arise. Autobiographical truth is defined by Smith and Watson in *Reading Autobiography* as "an inter-subjective exchange between the narrator and reader aimed at producing a shared understanding of the meaning of life" (13). It determines how sincere an author is in narrating their own story.

Historical truth can be cross-checked through history or historical documents. Fictional truth entails artistry and how the story is crafted, plots, style, narrative techniques, the voice, issues raised, characters, setting and story. Artistry in autobiography involves the author's deliberate yet creative endeavor through which they reveal to the reader their life story. Muchiri defines it as "the deliberate aesthetic craft that the autobiographers employ when telling their story" (38). An autobiography uses the aspects of autobiographical artistry not to consciously fictionalize events, which is only evident in fiction writing. By doing this, the writers of life narratives recreate and re-enact their life experiences in a way that allows them to engage in creativity and imagination. Autobiographers cultivate truth in their life narratives through cohesion especially in terms of narrative voice and

events narrated. They use para-textual elements like speeches, letters, photographs, prefaces and dedications to corroborate the author's claims. Autobiographical claims such as date(s) of birth can be verified or falsified by documentation or facts outside the narrative. The courage and risk to talk about the self in autobiography opens the author's life to the public and this kind of exposure requires courage and the ability to risk public scrutiny.

An autobiography tries to show consistency in the manner in which the autobiographers depict their characters and the narrative voice they choose. This leads to the writing of a cohesive narrative which is organically weaved together. Through this, the writers communicate autobiographical truth. The courage and risk taken by writers of life narratives to talk about themselves, especially on private and confidential issues, also contributes to autobiographical truth. Muchiri postulates that "an autobiography opens the author's life to the public" (28). This type of exposure involves risk taking and requires a lot of courage and ability to withstand public scrutiny. It is courageous for an autobiographer to intentionally and deliberately select experiences and allow readers to share in them. Writing about themselves candidly and committing their life narratives to the public is a form of confiding to the reader and this creates empathy and understanding. Truth is also communicated in the way writers of life narratives depict the various stages of growth as the narrative progresses from one point of life to the next. The way the events in the narrative are sequenced from one experience to the other holds the narrative together and brings cohesion and unity. The sequencing and arrangement of events in the story is an evidence of autobiographical truth and brings credibility in the narrative.

Writers of autobiographies contribute to autobiographical truth by providing paratexts such as letters, photographs, dates, diaries entries, prefaces and dedications to corroborate the claims they make in their narratives. Daniel Chandler in *Semiotics for Beginners* argues that "the various elements of the body of an autobiography are supported by other paratexts which bring out the meaning, coherence and offer autobiographical truth" (9). Muchiri argues that these paratextual elements assist in communicating the truth. They also authenticate some of the claims that writers make about their experiences. Autobiographers can also support their claims by vividly describing events and characters in the narrative.

An autobiography may reveal its techniques in creativity in several ways. This is through how the writers depict themselves in the narrative and how they talk about other characters that they mention and involve in their story. The depiction involves an artistic technique that enables the telling of the story in such a way that there is an autobiographical account of the writer in the end. The autobiographer is the main character in an autobiography and the rest of the characters mentioned only exist in so far as they affect main character in terms of growth and development. Muchiri argues that “writers depict their characters in different ways: what other characters say about them; what the characters do; what the writers say about them while speaking as a participant or observer” (37). The main character is the protagonist in an autobiography. The other characters are people who interact with the protagonist in the course of their lives as they project the different stages in the life of the protagonist.

An autobiography relies on memory and recollection. The writer of an autobiography converses with the self to reconstruct and mediate with identity from the past to write the story. He or she reconstructs the scenes and events to create a story of the past. In writing autobiographies, memory is both a source and authenticator and not just passive since the subject actively recreates scenes to remember the past. The author remembers events and uses them to present an order to experiences and occurrences. The remembering subject actively recreates the meaning of the past in the act of recalling. One remembers their experiences and uses them to present an order or set of values in the present. Sometimes remembering is done by others. The culture of the society from which the subject hails from also influences what and how one remembers. It can also depend on circumstances.

Memory can be private or collective. Autobiographies are essentially drawn from community of memory or memories. Different communities of memory remember different things. They shape what one is and can be racial, ethnic or even familial. They aid in shaping, preserving and passing of memory because of certain features shared by community of memories. A particular culture or society’s understanding of events at a particular moment makes remembering possible for an autobiographer. These communities develop their own occasions, rituals and practices of remembering which aid in shaping, preserving and passing on of memories. Contexts of remembering are charged politically such that what is remembered and/or forgotten, and why,

change over time. This influences what autobiographers recollect and record. Sources of memory can be personal (photos, dreams, family stories, genealogies) or public (documents, collective rituals, historical events, books).

Memory is important in communicating the truth in an autobiography. Muchiri argues that “autobiographers may easily remember and narrate about certain achievements in their lives and conveniently forget painful events” (29). Silences, omissions and contradictions in the life narrative can also help in establishing autobiographical truth in the autobiography. This also reveals credibility in the narrative. The autobiographer’s decision not to reveal certain aspects in their lives may or may not damage the true value of the autobiography. According to Pascal, we have to “accommodate the scenario because there is on one hand the truth of fact and on the other the truth of the writer’s feelings that we have to put into consideration” (67). The silences and omissions can only be judged in respect to the intention of the autobiographer and their personality. Abbs in *Autobiography in Education* (1974) postulates that “when we detect a nervous evasiveness, an unwillingness to step into dangerous territory, we should not force things but accept and respect this” (9). This unwillingness springs from the inability of the author to sometimes give attention to something until they experience an “I can” with regards to a particular experience. Pascal argues that memory, for its own reasons, chooses where to go and where it is not ready to go. This means that writers of autobiography will be happy to recreate those memories that they are ready to take some stand towards. Memory also aids in writing an autobiography. This is so because in its absence, the writer has nothing and nowhere to recollect events and experiences. Autobiographers have to dialogue with themselves to remember, reconstruct and mediate a present identity from the memories that emerge.

History affects memory such that how people remember and who does the remembering is historically specific (Smith and Watson, 2001). The events and incidents that the writer narrates show how a particular moment aids the writer in the process of remembering. The senses of touch, smell, taste, sight and sound evoke memory and convey it in objects or events with particular meaning for the author of an autobiography. For instance, people suffering from trauma keep remembering bits and fragments of their past when an object or smell triggers the memory. Muchiri argues that “the process of remembering is not passive but the person who does the remembering

has to recreate meaning from remembering (29). This means that authors have to interpret what they remembered in order to reconstruct their own sense of identity.

Memory or remembering has a motive. An autobiographer remembers on behalf of others. This is therapeutic especially in traumatic events. Experience involves narrating and interpreting one's events through retrospection and introspection. Experience gives certain identities that are constructed through material, cultural, economic and social relations. Experiences change over time. Narration allows the autobiographer to be an observer of their own life from a distance created by lapse of time while he or she still remains the subject.

Memory can be a collective activity as opposed to entirely being a private activity. Muchiri argues that: "various communities of memory such as religion, racial, ethnic and familial develop their own occasions, practices and rituals of remembering which aid in preserving and passing on of memories (29). In this case, sources of memory can be personal, for instance family stories, photographs, letters, diary entries; or public, for example documents and historical events.

Experience is the other feature of autobiography. Autobiographers recall their experiences through retrospection (an act of revisiting the past) and introspection (examining one's life from within). It is the process through which a person becomes a certain kind of subject, having certain identities which are constituted through material, cultural, economic, historical and social relations. It involves narrating and interpreting one's experiences through retrospection and introspection. These experiences are important to the autobiographer and the recalled events have a bearing on what the writers see as their (autobiographers') formative years. They come to be through experience. They are in fact products of experience. Through retrospection, autobiographers rely on the past events to locate themselves at a specific place and time. Abbs in writing about the nature of autobiography quotes Rousseau who declares in his *Confessions*: "To know me in my advanced years you must have known me well in my youth" (7). Through such experiences the readers are able to point the narrator's character which is revealed through the role the narrator plays in the course of those past events. Experiences change over time and in the autobiographical process writers retrospectively make experience and convey a sense of it to others through narration. The process of narration

affords autobiographers an opportunity to be observers of their own lives from a distance created by lapse of time while still remaining to be the subjects of narration.

Experience is authoritative and cannot be predated. It is the primary type of evidence in an autobiography. It offers credibility of the story. Experience allows the narrator to have authority that invites the reader to believe in the story and veracity of the narrator. It also helps them to persuade the reader of the narrative's authenticity. It is on the basis upon which readers are invited to consider the subject a uniquely qualified authority. This authority validates certain claims as truthful and justifies the writing and publicizing of the life story. The narrator holds authority of experience. Muchiri argues that writing of autobiography involves certain conventions distinct to the study of human experience. It is the method by which real appearances and real people are created. The real people are characters whom we may have met in life or interacted with in one way or the other. The author may sometimes change the names of some characters for the sake of their privacy especially when what is said about them is embarrassing or demeaning.

Autobiographical narrators claim authority of experience both explicitly and implicitly. The appearance of the author's name on the cover for public figures or celebrities implicitly announces credibility. The author's name is a signifier of identity. It is a kind of guarantee about the credibility of the narrative. The name serves as an autobiographical signature sealing the contract of trust between the autobiographer and the reader.

Through narration of experience, autobiographical narrators claim authority of experience. Persons widely known by their lack of public status claim authority of experience explicitly for instance on the basis of sexual, ethnic, racial, religious, national identity or "otherness" claims. In such cases, the autobiography gives voice and the impetus to speak publicly to a previously voiceless narrator e.g. a slave, criminal, woman, non-literate person, child, inmate of a mental institution, disabled, survivors of war, former drug addicts or holders of different sexual orientation. Experience is therefore significant in the study and understanding of the autobiography because readers have expectations about who has the cultural or other authority to tell a particular kind of story: political, social, historical, cultural etc.

Autobiography is selective. The author selects who or what to reveal and conceal in the story. This depends on the motif of the autobiographer in writing. Autobiographers do not narrate every experience in their lives. They however select and order these experiences depending on how they impact on their lives. Abbs argues that “authors deliberately select what to include in their autobiography” (8). Silences, omissions and inconsistencies in the story can be felt or observed in the story. This enables them to evaluate the truth in the narrative and hence assess the credibility of the narrator. Muchiri argues that selection is determined by the motive of the autobiography. Autobiographers have power to own the story. From these arguments, it is clear that selection of memory is an important feature of the autobiography that allows the autobiographer to order, structure and organize their life narratives in a way that creates organic unity and enhances credibility in their works.

Autobiography is intertwined with history. It reflects the historical period that the writer lives or writes. It shows how these historical events affected the author. Like historians, autobiographers are writers assembling a story about the past from archives available to them. However, while historians place themselves outside or at the margin of the historical picture, autobiographers are at the center of the pictures they assemble and are interested in the meaning of larger forces, conditions or events for their own stories. Autobiography has an insider narrative which separates it from other forms of history writing. Autobiographies may be personal narratives but they are representative of their historical period. Autobiography takes the nature of oral testimony with the narrators telling their life narratives as if they were narrating to an audience.

Autobiographies avoid conscious fictionalizing. Autobiography is not a mere remembrance of facts but a re-enactment and recreation of the author’s life and experience. They engage in imaginative creation to persuade readers of their credibility. There is controversy over how to write the past events since although autobiographies depend on memory, autobiographers engage in imaginative creation and re-creation of the subject’s experiences.

Autobiographies seek the reader’s empathy for the subject’s experiences. Readers identify imaginatively with the subject’s experiences. Autobiographies help in the search for one’s inner understanding. The author seeks identity or a mean of coming to terms with the inner self. The desire

in an autobiography for voice allows the writers to define themselves as individuals. One breaks or reverses stereotypes and examines difficult thoughts, feelings or memories.

An autobiography demonstrates the connections between the individual and the society. The writer uses the autobiographical experience to come to terms with personal experiences and realize who they are in society. Through this, one justifies perception and holds reputation. He or she can also dispute other people's accounts. One can create a desirable future and convey cultural information which connects to the community besides declaring their presence.

Muchiri argues that autobiography is therapeutic for readers and authors suffering from traumatic experiences. It allows for the agency and voice of expressing words which they could previously not express. This allows a cathartic effect to take place. Readers come to terms with the subject's pain and identify with them. In the process of the readers identifying with the subject's painful experiences, they too may remember their own such experiences and relate them to the subject's hence participating in the therapy session. Narratives for trauma allow for empathy as readers identify with the subject's suffering imaginatively.

Autobiographies allow inscription of the self in the world. Autobiographers leave a mark for themselves since autobiography is a mark of existence and achievement of the self. An autobiography can be read as a historical document. They are a great resource evidence of historical movements, events and periods. However, autobiography does not give prominence to history in terms of events, facts and persons but relates them in so far as they relate to the subject's experiences. Autobiographies offer subjective truth and critics must find ways of corroborating the claims that they make.

An autobiography reconstructs and reshapes the author's past and projects a lesson or a moral ideal for the present and the future. They can also be used to pay tribute to other people especially those who have contributed to their coming to age story. They are also used to search for one's understanding or a sense of inner discovery. It is a search for the true self and a means of coming to terms with it. The motif of an autobiography defines its type. Autobiographers are also in pursuit for voice. They have a desire to be heard. Autobiography allows writers to define themselves as

individuals, break or reverse stereotypes, examine difficult memories, thoughts or feelings and social concerns such as sexual identity and power.

2.2 Features of the Autobiography in *Seasons of Hope*

There are several elements that make *Seasons of Hope* an autobiography. This research proceeds to interrogate some of these elements with the aim of establishing the extent to which the text under study is autobiographical in form and content. I examine these autobiographical elements by critically analyzing the text under study using the theory of the autobiography.

Seasons of Hope takes an I-narrative voice, an implication that the author talks about himself. The first person narrative voice means that Musila owns up what he says in the text. This therefore creates credibility in the narrative and makes the text autobiographical in form. The author attempts to cultivate truth using the first person narrative voice. It therefore follows that he witnessed and experienced the events that took place in his life and he remembers them either through introspection or retrospection. For example, he says that he was extremely happy when his father agreed to transfer him to Migwani DEB School. It therefore follows that Musila talks about his own life in his autobiography and not anybody else's. It is an indication that he owns up whatever he says in his life narrative. It is thus not in doubt that *Seasons of Hope* is autobiographical in form and content since Musila takes an I- narrative stance. He says that

I was overjoyed when he eventually agreed to my transfer to Migwani DEB School. I whistled, sang and danced for days. I found myself beaming at anything and nothing in particular. I must have been the happiest boy in Itolomi. (49)

Musila is driven by the compulsion to inscribe himself in the world. He feels his life is important and worth sharing with the rest of the world. He was driven by an inner compulsion to write his life narrative after being encouraged by one of his friends to do so. This inner compulsion to write the self is not driven by any mercenary motives as Musila wanted to document his life after so many years in the public service and politics. He argues:

When Hon FT Nyamo, former Member of Parliament for Tetu constituency and chairman of Longhorn Publishers suggested to me that I write my memo considering the nearly fifty years long service that I rendered to the Republic of Kenya, both as a public officer and politician, I took his suggestion seriously and embarked on the task. (349)

Musila captures the assertion of being driven by an inner compulsion and desire to write the self when he says that his autobiography captures the voyages of his life. He says that the text details his hopes, desires, disappointments, dreams, challenges and achievements. Musila hopes to inspire other people not to give up in life. It therefore follows that Musila was driven by an inner compulsion to write the self. He says:

This book captures my voyages through life. It brings to light my hopes, desires, disappointments, dreams, achievements and challenges. It traverses the different seasons in my life and in Kenya's rich and varied history. (XXV)

Musila limits himself to discussing himself in *Seasons of Hope*. It therefore follows that from the onset that Musila is writing his own life story. This fits in the definition of an autobiography being the story of one's life written by oneself. *Seasons of Hope* is the life narrative of Musila as written by Musila himself. In the prologue he says:

In my solitude, I sat still. Coming to terms with my defeat after a long and colourful career should have been physically, emotionally and spiritually draining. I could not help but notice a sense of *deja vu* about the events that fate had placed at my feet. (XVII)

Musila remembers some people who helped him to become who he is today. He mentions other persons and places in the course of narrating his story but he does this in so far as they interact with him. The persons and places he mentions have an impact on his life and he carefully selects what to include in the narrative and what to leave out. He pays tribute to them by including their stories in his autobiography. He mentions these people in the way they impacted his life. He argues that Nyachae helped him

a lot since he was recruited as a young District Officer. He appreciates his father for impacting on him positively from a young age by teaching him the virtues of honesty and hardwork among others. Musila uses his autobiography to appreciate and tell the stories of the men and women in his village who sacrificed a lot to contribute money for him to further his education. This is a way of appreciating them for the role they played in his life. He pays homage to these men and women who assisted him in many ways in his life. He argues:

In my reflective moments, I recall the number of people on whose backs I have hitched a ride and in whose shadow I have walked to be where I am today. They are countless. Numerous people sacrificed their time, money and resources to enable me go to school, college and even parliament. Others held my hand and led me on the right path to success. (345)

Musila's autobiography hinges on personal experience and is based on reflections. He retrospectively narrates a scenario where he was extremely furious with his own dad for deducting some money from his salary when he became a teacher. He goes ahead to explain the exact reason he was initially furious with his own father for deducting one hundred shillings from his salary when he started teaching as an untrained teacher. He imposes a pattern on his life to create a coherent story out of it. Musila is an understanding person since he says that his anger did not last long. He says:

I recalled my initial fury at this invasion into my earnings, angry that although I was working, "tata" still treated me like a child. However, my anger did not last long because Ksh. 23 was more than enough for me. (80)

The above illustration shows how Musila reflects on his personal experience with his own father when he started teaching as an untrained teacher and later after being employed by the government and becoming a headmaster. This reflection of his life leads to Musila realizing later that his father was right and that he intended to help him out. He demonstrates this when he argues that his father had saved four thousand Kenyan shillings all for his benefit. This revelation comes to the fore later in the life of Musila through reflection of his personal experience with his dad. These illustrations show that *Seasons of Hope* hinges on personal experience and is based on reflections. He says:

Out of all the money that he took from me, my father had saved Ksh.4000, all for my own benefit. I was greatly humbled; almost ashamed of my gesture. Here I was begrudging *tata* for treating me like a child and now it dawned on me that had he not taken these extreme measures, in all probability I would have missed the opportunity to travel to the USA. (80)

Musila acknowledges that his father did not relent in taking a portion of his salary for saving even when he became a trained teacher and later a headmaster. It therefore follows that Musila's father was consistent with whatever he decided to do despite the fact that his son had grown in terms of age and career. The savings he made later helped Musila when he needed money to go the United States of America for further studies. The character of Musila's father is brought out in this context as being caring, strict and visionary in the way he treated his son's earnings in a strict manner with the aim of saving the money for future use in his life. Musila's character is brought out as being obedient because he followed his father's instructions to the letter even though he felt that he was being treated as a child. He pays homage to his father for the role he played in his life through mentioning of the experiences he had with him. He argues that

When I became a trained teacher and headmaster my earnings went up to Ksh. 260 per month and I enjoyed some allowances which pushed my monthly income to Ksh. 270. Whenever school closed for holidays, we received double salaries, which meant I took home over Ksh. 500. My father did not relent and even as headmaster, he took Kshs. 200 from me every month. (80)

Musila uses allusion by mentioning names of people who have interacted with him in one way or the other. He mentions Johnstone Muthama, Kalonzo Musyoka, Uhuru Kenyatta, William Ruto and Raila Odinga in the prologue. These are real characters that interacted with Musila in his life. This experience allows Musila to have authority that invites the reader to believe in the story and him as the narrator. It helps him to persuade the reader of the narrative's authenticity since the characters that he mentions are real people. It is on this basis that Musila invites the reader to consider him as a uniquely qualified authority. Musila justifies the writing and publicizing of his life story thereby giving *Seasons of Hope* credibility. He argues that

Senator Johnstone Muthama and I played a key role in the negotiations that elevated him to the position of Vice President in the Grand Coalition Government of President Mwai Kibaki and Prime Minister Raila Odinga. I helped Kalonzo when he fell out with Uhuru Kenyatta and William Ruto in the run up to the 2013 general election. (XXII)

Musila's name and picture boldly appear on the cover page of *Seasons of Hope*. This is a signifier of identity and it gives guarantee about the credibility of the narrative. Musila's name is known particularly in Kenya due to his career in politics and public service. The name gives the reader trust that one is reading the autobiography of Musila and not anyone else's. It is a way of inviting the reader to believe in the story. The picture of Musila on the cover page means that he owns up what he says in his autobiography.

Musila remembers the nights he spent with his grandmother with a lot of nostalgia. He offers retrospection and pays homage to his grandmother for teaching him invaluable life lessons especially the art and skills involved in speech making and how to discern right from wrong. It is therefore not surprising that Musila becomes an honest and successful leader, administrator, orator and politician later in life. Musila acknowledges his grandmother for passing important life skills to him from a very tender age. He pays tribute to her by including her story in his autobiography. He says that

I recall the nights I sat at “*Susu*’s” feet with nostalgia. These were the nights when all the children in the Muli homestead would imbibe ancient wisdom and knowledge. This was my first classroom. It is here that I first learnt the lessons of life and how to discern right from wrong. Our grandmother was thorough at instilling societal values and virtues, and she also taught me the art of speaking and speech making. (43)

Musila retrospectively looks at how he parted ways with Kalonzo Musyoka, his former party boss. This was after Kalonzo accused Musila of favoring Raila Odinga over him for the NASA presidential flag-bearer in the run up to the 2017 general elections. Through this retrospection, Musila tells the reader how Kalonzo betrayed him by replacing him with Francis Nyanze as the lead-negotiator for him to become the presidential flag bearer for NASA Coalition in the general elections of 2017. By narrating this scenario, Musila offers

the reader a glimpse into what goes on behind the curtains and away from the cameras in Kenyan politics when politicians negotiate over who should get which position before or after elections. This is made possible through the narration that Musila offers the reader in retrospect. Kalonzo later becomes Raila's running mate in the Kenyan general elections of 2013 and 2017. He says:

In retrospect, I think our pathways crossed and parted when, prior to the formation of NASA and in an attempt to get Raila and Kalonzo to agree on one of them to be a running mate of the other, I hosted a breakfast meeting for the duo in my house, with Raila's brother, Dr. Oburu Odinga in attendance. Later on Kalonzo told his friends that at the breakfast meeting I appeared to favor Raila. He told them he no longer trusted me to be his lead negotiator. (XXIII)

Musila pays homage to Simeon Nyachae for the role he played in his life. He claims that it was Nyachae who taught him first hand skills in public administration when he was posted to Molo as a D.O and Nyachae was the PC for Nakuru. Musila acknowledges that Nyachae appointed him as an acting DC when most of the sitting DCs went on their leave. Musila says that Nyachae proposed and forwarded his name to President Moi for appointment first as a Personal Assistant for the latter, a DC and later as a PC for Central province. This was after Nyachae was promoted to become State House Comptroller and Moi needed a suitable replacement for him in Central province. He says that Nyachae became a very close family friend and that he helped him out on many occasions in his life. He states:

PC Nyachae was both my boss and mentor. He gave me numerous assignments when I worked under him. Nyachae had a lot of confidence in me but I did not know what he was planning for me until I accessed my confidential file after he had moved to Central province. In that file, he had recommended that I be transferred to Central province to become his Personal Assistant. He had noted that I was a firm and efficient administrator. I learnt a lot from him during our long and fruitful association stemming from my earlier days as an administrator.

It was Nyachae who intervened for Musila to be transferred to the ministry of Tourism and Wildlife when the latter declined a transfer to North Eastern Province during Moi's regime. Musila says that he is grateful that Nyachae agreed to write the Foreword in his autobiography. This shows that there exists a very strong bond of friendship between Nyachae and Musila. By including Nyachae's story in his life narrative, Musila pays homage to Nyachae. He says "I shall forever be grateful to my second mentor after my father, the Hon. Simeon Nyachae for agreeing to write the foreword of my memoir, thus strengthening the strings of love and friendship that bind the two families together" (349). By narrating how Nyachae helped him, Musila pays homage to his life term friend and mentor.

Musila does not offer a retrospective narrative in a chronological order of his life up to the point of writing. He ranges far into the cultural past before his birth when he talks about the great famine which engulfed the entire Ukambani before his father's birth. This story told to Musila by his grandmother out rightly ventures far into the cultural past before his birth. He refers to a world beyond the text, which is comprised in part of a cultural myth. This event offers an imaginative journey into the future as Musila connects the famine with his birth. By incorporating this story narrated by his grandmother in his narrative, Musila engages in the narration of the history of the community he comes from. This is a way of preserving his culture and community from being forgotten and extinct. He argues:

A long time ago a great famine, more severe than the one that engulfed the land during my father's birth visited our people. To avoid certain death, the young and the energetic among them embarked on a journey to a faraway land across the mighty Tana River. (43)

Musila alludes to World War II which began before his birth. He connects the events of World War II to his birth and how this war impacted his small birth village in Itoloni. This therefore shows that Musila does not offer a retrospective narrative in the chronological order of the live he lived up to the point of writing. He says:

The world I was born into was sad and burdened by many uncertainties at the peak of World War II. Adolf Hitler of Nazi Germany had taken on the entire world, having systematically killed millions of Jews in the Holocaust, and was spreading terror across the globe with his mighty military machine. (32)

Musila argues that the speech made by Winston Leonard Churchill, the British Prime Minister, at that time greatly impacted his life. He says that it greatly inspired him in his life. It therefore follows that although these events happened before Musila's birth, they had a great impact on his life. He argues that

Cornered and outnumbered, the British Prime Minister (PM) Winston Leonard Churchill mobilized his forces and the rest of the world to hit back. Although the words were uttered before my birth, Churchill's powerful and encouraging speech to the British and allied forces continues to reverberate in my mind. The speech, titled *Our finest Hour*, inspired the world and remains one of the most influential in the 20th Century. It has greatly impacted my life. (32)

Musila uses introspection in narrating his story in *Seasons of Hope*. He talks about how he was embarrassed in State House after President Moi declined to see him. This was after Musila, accompanied by Yusuf Haji, went to State House to see President Moi and personally deliver his letter declining his transfer to North Eastern Province. He says that they were subjected to many security checks unnecessarily. Even after waiting for hours on end, Musila says that the President declined to see them as they heard the usual commotion of the presidential motorcade leaving the premises. They were therefore forced by the present circumstances to leave the resignation letter with State House Comptroller instead of delivering it to Moi as they had planned. It is clear that Musila here examines his own thoughts and ideas and even thanks God because his dignity had been spared at that moment. He acknowledges that it was a very embarrassing and low moment in his life. He examines his own mind and passes a judgment that he believes he did the right thing despite the embarrassment he received at that moment. By narrating this event, Musila reveals intimate details of his life like humiliation from the head of state. This scenario paints Musila's character as

persevering, enduring and humble since he endured all that humiliation from President Moi. He narrates that

Eventually after being allowed in, the reception we received at the waiting room was unusually cold. After waiting there for what seemed like an eternity, we heard the usual commotion of a departing presidential motorcade outside. This meant the President had declined to see us and had left State House. It was an embarrassing moment, particularly for me. I ended up handing my resignation letter over to the Comptroller of State House and left, never to return to State House until many years later. This was a very low moment but I thanked God because my dignity had been spared. (188)

Musila later looks at his life introspectively and decides to quit the civil service and consequently working for the government. He makes this decision after being frustrated at work sometimes even by his juniors. This was happening despite the fact that Musila was a hardworking citizen both in the Provincial Administration and the civil service. He says:

My old friendship with President Moi was restored and perhaps things might have improved for me had I lingered on, but I had been seriously considering my exit from the Civil Service, exhausted from the tumult of my years of service in government. My unceremonial removal from Provincial Administration, attempts to remove me from the Ministry of Tourism despite my hard work left me thinking seriously about taking an early retirement. (209)

Musila scrutinizes himself with outside happenings and persons he encountered. He felt ashamed of himself for initially castigating his father for demanding some money out of his salary. This means that this scrutiny of himself influenced Musila's consciousness. It therefore follows that Musila is scrutinizing himself, with the outside happenings with regards to his pending trip to America and the encounter with his own father especially the issue of deducting money from his salary. Musila admits to feeling ashamed when he became consciously aware that from the money his father took from him, he saved Ksh. 4000, all for his own benefit. He argues:

Here I was begrudging *tata* for treating me like a child and now it dawned on me that had he not taken these extreme measures, in all probability I would have missed the opportunity to travel to the USA. (80)

Musila scrutinizes himself with the role he played when the government banned the open theatre at Kamirithu. This happened during his tenure as the PC for Central Province and as the man who was in charge of security in the entire Central province then, Musila played a role in implementing government policy and directives in the the region. He admits that he saw nothing wrong with the open theatre and the staging of the controversial *Kikuyu* play *Ngahika Ndenda* despite the ban on the play and its performance by authorities. He argues:

The 1970s and early 1980s produced popular discourses at the Literature Department of the University of Nairobi. The department was headed by the famous writer Prof. Ngugi wa Thiong'o, who hails from Kamirithu in Limuru. From my early days as a DC in Kirinyaga, I had heard a lot about the activities of the controversial Kikuyu play *Ngahika Ndeenda*, which was performed at an open theatre in Limuru. I knew the government was uncomfortable with the revolutionary ways of Prof. Ngugi wa Thiong'o and his work. To date, however, I have never understood what dangers the Government saw in the play. (129-130)

Musila narrates the history of Kenya from pre-colonial period, colonial era, fight for independence and the independent Kenya. He narrates how Christianity and education came into Kenya through his narrative. He talks about how colonialism came to the country and how important historical events like World War II affected the country and the life of normal citizens. He also talks about Africa in his life narrative. He carefully selects these historical events in so far as they affect him. He talks of how he worked under the governments of Presidents Jomo Kenyatta, Daniel Moi, Mwai Kibaki and currently under the government of President Uhuru Kenyatta. He narrates the widespread rumours in 1971 about a coup allegedly organized by Major General Joseph Ndolo, the then head of Kenya Army against the government of Mzee Kenyatta. Musila claims that these rumours led to mistreatment of many Kambas who were in senior government positions since they were suspected

to be the chief architects of the alleged coup. He says that this was a challenging time for him as a public administrator. He argues:

In 1971, I was back in Nakuru as a District Officer 1 working under DC Mwangi Gichohi. This was a challenging time for me as a Public Administrator. There was widespread talk about a coup allegedly organized by Major General Joseph Ndolo, Head of the Kenya Army. The mystery of the coup plot has never been unraveled to date. (107)

Musila argues that the coup led to open discrimination against the Kamba people. He states: “I look back at the events of the coup and open discrimination against the Kamba community as a brief and unfortunate spell in history” (109). Even his boss at that time DC Mwangi Gichohi could not trust him with the keys to the armory because he was Kamba. Through the entire episode, Musila emerges as a firm and decisive person since he refused to take back the keys when the DC brought them to him later. He says:

One Friday morning, I went through one of the most humiliating experiences in my life. I had just reported to work when DC Mwangi Gichohi called me to his office and demanded that I surrender the keys to the armory. I was in charge of firearms and ammunition in the District and the keys to the armory were in my custody. I asked the DC why he wanted the keys and he said that it was for security reasons. I obliged and passed the keys on to him. I later learnt that there were rumors that some soldiers were going to stage a coup from the Lanet Army Barracks in Nakuru that weekend. Being a Kamba, I fitted into the stereotype image of a coup plotter! The DC felt that I was the wrong man to be in charge of the armory. The incident upset me so much that even when the rumors were dispelled, I refused to take the keys back when he brought them to me. (109)

By narrating his life narrative, Musila also narrates the history of Kenya as a nation. He talks about the 1982 Coup against the government and how this event shaped Moi’s style of leadership. This ushered the nation into a period of dictatorship and Kenya became a one party state. There was no democracy and so many freedoms were curtailed. Human rights were violated and many innocent

Kenyans suffered for no reason. Musila's *Seasons of Hope* offers a historical reading of Kenya as a nation since he details the development journey for the nation since independence. He argues:

One of my lowest moments was when Kenya faced difficult political hardships sparked by an attempted military coup against the government of President Daniel Moi in 1982. The failed coup dramatically changed Moi's leadership style, effectively shoving the country into a dark era of political witch hunting. The coup attempt occurred at a time when the whole of the African continent was already convulsing from civil and political unrest and bad leadership. By God's grace, we survived these hard seasons. (XXV)

Musila weaves his personal story into that of Kamba society and Kenya as a nation. He narrates a story he was told by his grandmother about a great famine that had engulfed the land before his father's birth. This story about the great famine is connected with how Musila's grandmother survived one such journey and found herself living with people in Mwimbi, in the present-day Tharaka Nithi County. Through Musila's personal narrative, he also narrates the story of the famine that engulfed his Kamba community within which he writes and lives. Musila includes this story about famine which is a common phenomenon in several communities across the nation. To read *Seasons of Hope* is to read the self as narrated by Musila as well as to scrutinize stories and histories of his Kamba society and Kenya as a nation. He says:

A long time ago, a great famine, more severe than the one that engulfed the land during my father's birth visited our people. To avoid certain death, the young and energetic among them embarked on a journey to a far-away land across the mighty Tana River. (43)

Musila's *Seasons of Hope* can be viewed as the search backwards into time to discover the evolution of the true self. Musila roosts himself in the present and looks back into the past to be able to face the future. He feels betrayed by his longtime friend and ally Kalonzo Musyoka. He makes this accusation after alleging that he was duped during the Wiper Party nominations for the Kitui gubernatorial seat. This scenario roosts in the present and looks back into the past in Musila's life.

Musila does this in an attempt to discover the true self with regards to his relationship with Kalonzo, his former party boss. By doing this, the author is able to face the future. In the prologue he argues:

Meanwhile, at my Wiper Party, I was reduced to watching developments from the sidelines. Kalonzo brought in Farah Maalim from the Orange Democratic Movement (ODM) and declared him the Deputy Party leader to everyone's astonishment. He had not consulted anyone- not even me as the party chair. Then he signed an MoU with Prof. Kivutha Kibwana, the Makueni County Governor without consulting the Wiper Executive Council. As the chair, I was expected to sign such an agreement. There was massive pull and push within the party with most members voicing opposition to the agreement. The pact was purely in Kibwana's favor. He was joining Wiper as an individual and being made the sole Wiper candidate for the Makueni gubernatorial race, while his Muungano party remained intact. (XXIV)

In the subsequent paragraph, Musila also raises concerns over the MoU signed between Wiper and Wavinya Ndeti which Musila claims was in favour of the latter. These illustrations show that Musila felt betrayed by Kalonzo at a personal level and at the party level where he was the chairman. It is therefore not in doubt that Musila is engaged in a search backwards into time to discover the evolution of the true self. He says:

Then came the Wavinya Ndeti MoU that sidelined the Machakos County Deputy Governor, Bernard Kiala, who had sacrificed a lot in defense of Kalonzo and Wiper against the onslaught of his boss, Dr. Alfred Mutua. The agreement was to make Wavinya not just a Wiper member, but also the Party's sole candidate in the Machakos gubernatorial race, again leaving her Chama Cha Uzalendo (CCU) Party intact with candidates at all levels. (XXIV)

In the search backwards in order to discover the true self, Musila agrees that he lied to save the name and image of Kalonzo. One of such events was during a political rally in Western Kenya. This paints him as an insincere and a dishonest person. He also appears to be forgiving when he says that he took the decision to forgive Kalonzo despite the betrayal he received from him. He says in the prologue that

I then took the decision to forgive Kalonzo Musyoka. However, I think back to the numerous times I had stood by him when many in Ukambani and other parts of Kenya treated him like a pariah. I defended and encouraged him when he came under ridicule. I covered up for him in his political problems and even lied through my teeth to protect his name and image and by extension our community. (XXI)

Musila reshapes some past truths to reveal his stand point on particular issues. He expresses displeasure with the manner in which President Moi conducted his politics in Central Province and elsewhere, then. Musila selects what to reveal to the reader to fit his situation at the present moment and declare his stand point on the issue at hand. He argues:

I would have thought the President would maintain a good balance by having as few political adversaries as possible, but he seemed determined to maintain political foes in Nyanza. I advised him relentlessly that it would be unwise to open up another war front, so to speak, in Central Province. I was convinced that keeping the political temperatures as low as possible in Central Province was the best way to go, and so as the top administrator in the province, I did my best to keep the communication lines open to all the political factions, both friends and foe. (182)

Musila is silent on the role he played during the banning of the Open Theatre at Kamirithu by the government of Mzee Kenyatta in 1977 despite claiming that he saw nothing wrong with the open theatre. Ngugi wa Thiong'o was later arrested and detained without trial until December 1978 when he was released from Kamiti Maximum Security Prison. As a senior government officer in the rank of a PC for the then Central province, Musila must have played a role in the banning of the open theatre and the arrest and detention without trial of Ngugi by the authorities. This is because he does not provide any evidence of trying to prevent the theatre from being shut down if he truly saw nothing wrong with it. Despite scrutinizing himself and realizing that there was nothing wrong with the play and Prof. Ngugi wa Thiong'o, Musila is very silent on the role he played in the banning of the said play when he was the PC for Central Province. He deliberately omits this information to suit his

situation because as the PC for Central Province, he had the mandate to implement government policy in areas under his jurisdiction and Kamirithu was one of them. He argues:

The open theatre at Limuru was called Kamirithu Cultural and Educational Centre. When the government banned the open theatre, there was a sustained outcry from its members. Theatre lovers from Nairobi and the academia joined in the protest. Journalist Wahome Mutahi too, entered the fray. He wrote many nasty articles in the *Daily Nation* against the government and in defense of Kamirithu Open Theatre. The people of Limuru were also angry at the government for curtailing their social activities around Kamirithu. (130)

Musila contradicts himself when he claims in the subsequent paragraph that the people of Kamirithu enthusiastically agreed to his proposal to build a polytechnic to benefit the local youth. The biggest question is how could these people who were angry with the government for curtailing their social activities around Kamirithu enthusiastically agree to his proposal to build a youth polytechnic on the same spot where the open air theatre once stood. Why did the government offer to build a polytechnic and not any other educational institution? These are fundamental questions that Musila's autobiography does not answer therefore leaving gaps and creating inconsistencies in the narrative. The only way this could happen is when the people were under duress. He argues:

As a new PC, I took it as my duty to engage the people and see if we could reach an agreement on the way forward. I held consultations with the local leaders and we decided the best way forward was to build an educational facility on the very spot where the open air theatre once stood. I held a public meeting in the area and made an offer on behalf of the government to build a polytechnic for the local youth. To my delight the community enthusiastically agreed with my proposal. President Moi was very pleased to hear about the new development and the government quickly provided the money to build a new polytechnic institute at Kamirithu. (130)

Musila acknowledges that he personally supervised the construction of a polytechnic on the very spot where the open theatre stood. This was against the wishes of the people of Kamirithu who were angry with the government for taking away from them a social activity, an assertion Musila makes earlier in his narrative when he says: “The people of Limuru were also angry at the government for curtailing their social activities around Kamirithu” (130). This claim therefore creates contradictions and inconsistencies in Musila’s autobiography. It portrays him as insincere and dishonest as far as this assertion is concerned. He says:

I personally supervised the construction of Kamirithu Polytechnic. The President also visited the site when the institution was nearing completion and he was very pleased with our efforts. Kamirithu Polytechnic still stands today and has been expanded to benefit many Kenyan youths from Kiambu County. (130)

Musila traces the movement of time through his autobiography. He captures his journey of life from birth up to the moment he writes his autobiography. The various spaces he occupies in his life are very significant to him. Itoloni village in Kitui County holds memories of his birth and childhood. He argues that

I endured all these seasons growing up. There were seasons of hope and seasons of despair, seasons of want and seasons of plenty. Save for the trappings of modernity, however, you may choose to define Itoloni – the small village of my birth tucked deep inside the belly of Kitui County, where not much has changed ever since. (32)

It is here in Kitui County where he began his academic journey and learnt the very first life skills from his parents and grandmother. He also began his career as a teacher here after failing to get a chance to further his secondary education, which he blames the colonial government for. Kitui also provided him with the chance of being an MP for fifteen years and senator for five years. He argues:

My father spoke to Benjamin Kithonga, also Ben Kithonga, his friend and supervisor of DEB schools at the time and that is how I joined the teaching staff. Teaching may not have been my choice or desired career but *tata* reminded me that there are many ways of skinning a goat; “my son all you need is to work hard and stay focused and God will grant you all your wishes”, he would tell me. (67)

Musila however moved to other parts of the country and outside Kenya to further his education and work as he says in his autobiography. Nairobi provided him with the chance of getting information on American universities. He got a chance to apply for a vacancy to study in one of the universities in the United States of America during one of his journeys to Nairobi. He states:

During one of my rare visits to Nairobi, I went to the office of the Institute of International Education (IIE) on Government Road, today Moi Avenue, where I received useful information on the American education system. I was greatly encouraged when I learnt that I could get a vacancy in an American college. Finally, in August 1965, I received an invitation letter to study for a BA degree at Jarvis Christian College. (72)

Nairobi gave Musila the chance to serve as a Member of Parliament for fifteen years, five years as a senator and currently as the chair for National Museums of Kenya. This city holds very special place in Musila’s life since it is here where he has been staying since 1985 when he was denied a government house by PC Waiganjo, his former colleague in the provincial administration. He bought a house in Loresho courtesy of his fellow directors in Bakex Millers Limited. He later bought a plot in Gigiri through the help of Njenga Karume. He says:

A man called James Kahiu, Karume’s son-in-law, was handling the sales on his behalf, and after I put my request Njenga called Kahiu to tell him that if there was anyone having difficulties making payments they would refund the person’s money and sell the plot to me. That was how I acquired a plot in Gigiri. (197)

America provided Musila with the chance to further his studies. This space is very significant as it opened Musila's physical and intellectual eyes. He says he was excited to join Jarvis Christian College in America and therefore he had to work hard and take care of himself since he was alone in a foreign country. It is evident that Musila is lonely in a country far from his home but he works hard and eventually graduates top of his class. He says:

I arrived in the United States of America exhausted and apprehensive, acutely aware that I was alone in a foreign land. My father was thousands of miles away and my mothers and siblings were nowhere near. There was no friend to turn to and I had no idea how to get to my college. (88)

He writes himself into the culture of his Kamba people by highlighting aspects of their culture. Through this act, he ensures that this culture is preserved against extinction and destructiveness of age. It therefore follows that Musila anchors his life story in the culture of the Akamba in which he was born and brought up. This is because the Kamba people culturally valued and enjoyed dances and songs especially during special occasions like celebrations for birth or marriage. It therefore follows that Musila is proud of his culture and he preserves it by including some aspects of the Kamba culture in his autobiography. He argues:

Dances were numerous since there was always something to celebrate in Ukambani: births, a good harvest or even circumcision, all these occasions were an excuse to celebration and dance. (36)

In terms of time, Musila anchors his story from the time he was born up to the moment he writes his autobiography. He also ventures into the cultural past before his birth when he talks about World War II. As he does so, he narrates the history of Kenya as a nation. He talks about his date of birth and connects it to a time when the colonial government announced the beginning of a great famine. He states:

As the colonial government announced the beginning of a devastating famine, my father, 'tata' in Kikamba, Nathan Musila, son of Muli *wa* Mukethe, dutifully recorded the date of my birth February 24, 1943, in an exercise book. (38)

In the present time, Musila says that he is the chairman of National Museums of Kenya. It therefore follows that Musila narrates his narrative up to the present moment when he writes his autobiography. This argument explains Musila's life at the present moment. It is thus not in doubt that he has anchored his story in his own temporal, geographical and cultural milieu. He states that

I acknowledge God's grace for having given me an opportunity to serve my country for this long. I have since been appointed by President Uhuru Kenyatta to the position of Chairman, National Museums of Kenya, a position that I intend to serve with my usual dedication. (XXI)

Musila incorporates multiple ways of accessing memory and multiple systems of remembering. He includes several family photos in his autobiography. There are two photos of his father and mother on page five. There is another photo on page twenty-seven of him, President Moi and the then Vice President Kibaki, at the Kimathi Institute of Science and Technology in 1981. This clearly shows that Musila used photos as a way of accessing memory and this therefore makes the text autobiographical in form. The photos give credibility to Musila's narrative. They provide evidence to the claims he makes in his story. They persuade the reader to believe in the story and form a basis upon which the reader measures credibility and truth of the story that Musila offers.

Musila uses dreams as a way of remembering and accessing memory in *Seasons of Hope*. He narrates a dream he had while being held by his grandmother when he was a child. Through this dream, Musila elaborates the kind of relationship he had with his grandmother. He therefore pays tribute to his grandmother through the inclusion of this dream in his autobiography. He says:

I was screaming and kicking when I woke up in my grandmother's bosom. Pearls of laughter filled the air. The children who had gathered to listen to *Susu's* tales around the evening bonfire could not understand why I was screaming. "Don't laugh at him," she chided them, "he was only dreaming." Grandmother's reasoning voice brought me back to reality. (43)

Musila gives his genealogy and names of his immediate and extended family members in *Seasons of Hope*. Through this genealogy, he is able to access memory as an autobiographical author. In this extract, Musila gives the name of his father, Nathan Muli and that of his grandfather Muli *wa* Mukethe. This is a way of immortalizing them and acknowledging the role both men played in his life. He states that

As the colonial government announced the beginning of a devastating famine, my father *tata* in Kikamba, Nathan Musila, son of Muli *wa* Mukethe, dutifully recorded the date of my birth February 24, 1943, in an exercise book. (38)

Musila also gives the names of siblings and stepmother. He pays tribute to these members of his extended family by mentioning their names. By giving his genealogy and names of his family members, Musila accesses his memory in *Seasons of Hope*. He gives his identity by giving his family genealogy. It shows that Musila values his family and appreciates them. He states that

My father was a polygamist long before he converted to Christianity, and my mother was his second wife. His first wife was customarily our elder mother. She was called Ndusya, the daughter of Makola. We knew her as *inyau*, which distinguished her from our birth mother, whom we called *Inya*. *Inyau* had three children: Mwikali, Musee and Katama. My mother had seven children. Her eldest was Mwangangi who died at infancy, followed by Lena. I came third, and then Mary, Mulalu, Muthei, Mutuo and Muli followed in that order. (36)

Muchiri argues that the motive for an autobiography defines its type. Autobiography often results from a combination of motives. In confessional autobiography, the motive is to unburden oneself of a feeling of guilt. Smith and Watson in *Reading Autobiography: A Guide for Interpreting Life Narratives* argue that: “Confession was originally doubly addressed, to God and to a confessor” (192). In the apology autobiography, writers attempt to declare and justify the course of their lives or a particular action. It is a form of self-representation as self-defense against the allegations or attacks of others. It is typically a genre that admits wrong doing or expresses regret basically to excuse the subject. In the exploratory type, the autobiography is an instrument of research and probing into the writer’s life or hitherto unexplained behavior patterns. In egocentric or self-portraiture type, writers believe that their lives are worth sharing with others. This is the most common motive. In the transformation type, the autobiographer exhibits a kind of detachment from the events they record because the records are triggered by a transformation in the subject’s experiences. Some of these changes could be change of environment; attainment of an ambition or completion of an undertaking; enduring something intense or grave such as disillusionment, war or misunderstanding and the realization of a mission, maturing of a philosophy and the lapse of time from the activities of youth and middle life to the reflections of old age. In political autobiographies, writers chronicle their political lives. Writers can also pay tribute to other people in autobiographies.

There are several factors which could have triggered Musila to write his autobiography. One of them is that he felt that his life was important and worth sharing with others. This motive is very common in autobiographies. It portrays Musila as a daring person since he takes a risk by opening his life to public scrutiny. This is an affair that requires a lot of courage and boldness to undertake. It is therefore one of the factors that triggered him to write his autobiography. He says:

This book captures my voyages through life. It brings to light my hopes, desires, disappointments, dreams, achievements and challenges. It traverses the different seasons in my life and in Kenya’s rich and varied history. (XXV)

Musila’s autobiography is therapeutic. Musila engages in a healing process by writing his life narrative. Musila was extremely depressed by the political loss in the 2017 General elections. The reader empathizes with Musila by imaginatively identifying with his political loss. Through writing

his life story, he is able to vent out his emotions and feelings. He seeks identity or a means of coming to terms with the inner self. Musila reverses stereotypes of being labeled a “Jubilee mole” in a WIPER strong hold in Kitui County and examines difficult thoughts, feelings and memories of his political loss in the general elections of 2017. This is therapeutic in nature. Readers can identify with his predicament. Those who have undergone similar situations experience a catharsis effect in their emotions and mind while reading *Seasons of Hope*. This is therefore one of the factors that triggered Musila to write his autobiography. In the prologue he says:

In my solitude, I sat still. Coming to terms with my defeat after a long and colourful political career should have been physically, emotionally and spiritually draining. I could not help but make a sense of ‘*deja vu*’ about the events that fate had placed at my feet. (XVII)

In the process of healing, Musila replies and decides to forgive some of his friends who had betrayed him. This paints him as a forgiving person since he holds no grudge against those who betrayed him. It makes him be at peace with his inner self. It is an indication that Musila is engaging in therapy by writing his autobiography. *Seasons of Hope* allows for the agency and voice of expressing words which Musila could not express before like forgiving his enemies. The venting out of emotions leads to a cathartic feeling which is therapeutic in nature. In the prologue he says that

I then took the decision to forgive Kalonzo Musyoka. However, I think back to the numerous times I had stood by him when many in Ukambani and other parts of Kenya treated him like a pariah. I defended and encouraged him when he came under ridicule. (XXI)

Musila is driven by the urge to counter narratives peddled earlier about him. It is not in doubt that he attempts to clear his name and counter negative narratives while narrating his personal story. The autobiography allows him to say words he could not have said previously. He needs to clear his name because his friends and the public at large had misconceptions about him joining Jubilee Party after losing in nominations for the Wiper Party in the run up to the 2017 general elections in Kenya.

It was alleged that he hated Kalonzo Musyoka after the Wiper Party nominations. In the prologue he argues:

I had to fight off a lot of propaganda and misconceptions and I was constantly pressed to reassure the people of Kitui that I did not hate Kalonzo Musyoka or Wiper, but had chosen to contest as an independent candidate after my being rigged by the party. (XX)

Musila explains how IEBC vindicated him after results were announced. He trounced Malombe, the Wiper Candidate in the Kitui gubernatorial race by a big margin although they both lost to Charity Ngilu. By opting to include the information about how many votes each candidate garnered in the Kitui gubernatorial elections of 2017, Musila implies that he was the most popular candidate among the three despite the loss. He uses the autobiography as a way of forgiving those who wronged him in the past hence portraying himself as a forgiving person. He counters negative perceptions about himself in *Seasons of Hope*. He does this by explaining the events as he knows and views them. By so doing, he absolves himself of blame for any wrong doing and mistake as accused by his friends in politics. It is therefore not in doubt that Musila was motivated to write his narrative by the urge to counter those negative narratives peddled against him in the past. He says:

In the end of the general election on August 8, 2017 as feared both Malombe and I lost the Kitui gubernatorial seat to charity Ngilu. The official IEBC general election results gave me 114,527 votes against Malombe's 74,697 votes. It was clear that if Malombe had genuinely won the Wiper nominations; I would not have beaten him with nearly 40,000 votes. I was vindicated! (XX)

From the discussions in this chapter, it is clear that there are elements that make *Seasons of Hope* autobiographical in form and content. These include the use of first person narrative voice, the compulsion to inscribe the self into scholarly world and history and use of allusion. Besides, Musila limits himself into discussing himself in the autobiography and remembers people who helped him to become who he is today. Musila hinges on personal experience and his autobiography is based on reflections. His name and picture appear boldly on the cover page and he scrutinizes himself with outside happenings and persons he encountered on his

journey of life. He narrates the history of Kenya, Africa and the rest of the world through his autobiography. He also weaves his personal story into that of his Kamba society and Kenya as a nation. Musila reshapes some past truths to reveal his standpoint on particular issues. He uses dreams as a way of accessing memory, gives his genealogy and names of his family members and traces movement of time through his autobiography. It is also clear that there are several factors that triggered Musila to write his autobiography. Among them is the need to write his personal story, counter negative narratives and accusations peddled against him, therapy and inscription in the scholarly world and history.

CHAPTER THREE

STRATEGIES OF SELF-NARRATION EMPLOYED IN MUSILA'S *SEASONS OF HOPE*

Musila employs several strategies of self-narration to narrate his story in *Seasons of Hope*. These strategies help to define his unique style of writing in the text under study. This research concerns itself with the autobiographics in *Seasons of Hope* in an attempt to identify those shifting elements that clearly define the style of writing employed by the author in the text under study.

Musila vividly narrates and describes the events in his life narrative. This helps the reader to paint a mental picture of the events that Musila narrates in *Seasons of Hope* and relate them to one's own experiences. These vivid descriptions evoke lifelike images within the mind of the reader. Musila vividly narrates the fear and respect he has for his father. This is in respect to a KNUT meeting he attended without his father's knowledge after being employed as a teacher. This action made Musila's father admonish his sixth born son despite the fact that he (Musila) was a head teacher. Musila vividly describes this scenario such that the reader can feel and identify with the apprehension in his mind and body as he faces the father. It is like the reader is present when this action is taking place and can monitor everything happening in this encounter between father and son. This excerpt brings to the fore the character of Musila's father as a strict disciplinarian who never shied away from disciplining his children despite their age or position in society. Musila pays tribute his own father through this narration. He makes it known to the reader that he attributes his strict discipline to his father. He immortalizes his father by including this story in his autobiography. Musila achieves all this by carefully selecting his words and weaving them together in an artistically and creative manner that makes the text aesthetic in nature. He therefore uses vivid description as a strategy of narrating the self in *Seasons of Hope*. He argues:

Woe unto me when I came back home. My father sat under a mango tree in the company of others. He looked at me strangely as I walked into the compound. I greeted everyone with a warm smile but I could feel a chill run down my spine. My father was not at all happy. He asked me where I had been all this while. I responded that I had gone to a KNUT meeting, he looked at me, his eyes piercing into mine; and then he

told me although the meeting could have been a critical part of my career, I should never forget the importance of the farm. (54)

Musila vividly narrates how he was humiliated by the Moi government after turning down his transfer to North Eastern province. He explains how he was denied a house in Nairobi even after following the right government procedures in applying for one. The scheme to deny Musila a house was orchestrated by Fred Waiganjo, his former colleague in the provincial administration and the PC for Nairobi at that time. Musila emerges as a persevering and enduring person since he endures the humiliation of being denied a house by his former colleague in the provincial administration. Waiganjo emerges as a cruel and inhumane person because he denied Musila a house despite the fact that they previously worked together. Through this narration, Musila paints a clear picture of how badly the government of President Moi treated those who opposed instructions and directions from the Head of State. He says:

I had always regarded the Nairobi PC Fred Waiganjo as a good friend. However, now that I was no longer his colleague in Provincial Administration, his attitude towards me changed dramatically. When I went to check the progress of the house application, Waiganjo retorted, “Your case will be considered alongside others!” I was shocked to hear him say that, but this new attitude towards me spoke volumes about what was happening to me. To this day, I have never received any communication on the fate of my application for a house from the PC’s office in Nairobi. (195-196)

Musila is given a huge bill after staying at InterContinental hotel for a month. This mistreatment had far-reaching impact not only in his life as an individual, but also his entire family. His children had been used to being picked from the PC’s residence by their driver but now Musila had become their driver picking them from their little hotel room, driving them to school and back. It is evident that Musila had been frustrated by the same government for which he had tirelessly worked for years as a PC. He admits that he could not help thinking about his former official Mercedes Benz vehicle and a flag; an indication that he was reminiscing his former days in the provincial administration. He is portrayed as a persevering person since he endured all this suffering. Moi’s government is portrayed

as very brutal and inhumane to those who appeared to oppose anything that the President said. He argues:

We had lived in a hotel for a month before the cold reality set in. I had been duped by the system. Of course no one was going to allocate me a government house! The officers at Nairobi provincial headquarters did not care about me and my woes. I learnt soon enough that this was a scheme to humiliate and break me down. I was in an unfamiliar territory when the hotel slapped me with a huge bill. (196)

This vivid narration brings to the fore how extravagant government officials are when it comes to spending government money since Musila admits that he had never bothered to know how much it cost to stay in a hotel. He vividly explains what many government officers do on many occasions; pilfering government money and resources extravagantly by staying in posh five-star hotels without minding the welfare of the common man. It is therefore not in doubt that Musila uses vivid description and narration of events as a strategy of self- narration in *Seasons of Hope*. He says:

As a PC, I had never really bothered to know how much it cost to stay in a hotel. While on official duty, I was used to signing bills and the office would pay promptly. Now the tables had been turned against me. When I took it up with Harambee House, I was informed that I was not entitled to accommodation at the InterContinental Hotel. I was given a copy of a circular setting my daily allowance which amounted to pittance. I accepted the amount they said I was entitled to and settled the difference from my pocket. (196)

Musila uses pictures and photographs in his autobiography as a strategy of narrating the self. This authenticates the work and it is a way of corroborating the claims he makes in *Seasons of Hope*. There is a picture of Musila's paternal grandmother, Kavivi Muli, who died at the age of 105 years in 1992 (42). This is a proof of Musila's family and genealogy. It gives credibility to Musila's story and makes the reader believe it. Musila pays homage to his paternal grandmother and immortalizes her by including her picture in his autobiography. He appreciates the role played his grandmother in

bringing him up and how the stories she gave him shaped his life. It gives the history of where he came from.

Musila has his own picture on the cover page of *Seasons of Hope*. This picture is a way of showing Musila's fidelity to the genre of autobiography. It is a kind of signature sealing the trust between the author and the reader. This picture is an indication that Musila talks about himself and not anybody else. It therefore follows that he owns up whatever he says in the life narrative. It also shows authenticity of the text and supports autobiographical truth in the text thus making the story credible.

Musila includes a picture of former President Moi, the then vice president Mwai Kibaki and him at the Kimathi Institute of science and Technology in 1981 (127). This is a proof of Musila's career as a provincial commissioner in Central Province. This picture is a proof of the trust that President Moi had in Musila as PC for Central province. This came after a DC, who was his junior, was dismissed after failing to follow his (Musila's) instructions regarding allowing a meeting that the then Minister for Education, Joseph J Kamotho wanted to have at a school in Makuyu. The picture shows that Musila is a hardworking person as he meticulously and intelligently performed his duties when he was the PC for Central province.

Musila includes a picture of him receiving a gift from Her Majesty Queen Elizabeth II during her visit to Nyeri, Kenya in 1983 (154). This picture is an indication of Musila's hardworking nature especially in the provincial administration since the Queen is rewarding him with a gift. The Queen is portrayed as generous and appreciative for rewarding Musila with a gift. There is a picture of Musila's wife, Beatrice, greeting the Queen as Musila and other dignitaries look on. Their daughter, Dorothy, is waiting to present a bouquet of flowers to the Queen (153). The picture shows that Musila is a family man who is proud of his family as he did not shy from introducing them to the Queen. It therefore follows that he loves his family and holds them in high esteem. Musila records the history of Kenya by including this picture in his autobiography since visits by the Queen to any country are normally historical events and this one was not an exception. He includes another picture of him receiving the queen upon her arrival at Thika by train as vice president Mwai Kibaki, Hon. Ngengi Muigai (former Mp for Gatundu) and civic leaders look on (155). These pictures show Musila's work in the provincial administration and are a testimony of the dignitaries he interacted with during

his tenure as the Provincial Commissioner for Central province. They show the important role that Musila played during the visit by the Queen to Kenya. Musila therefore narrates the history of Kenya as a nation by including these pictures in his autobiography.

There is a picture of Musila with his family (335). This picture shows that Musila is a family man. It shows that he is a loving person since he loves his family as shown by the picture. There is a picture of Musila playing with his grandchildren, Mailu and Wanjiku Musila (334). It shows that Musila is a loving and humble person looking at how he is playing with his grandchildren in this picture. It shows that he loves members of his extended family as he mingles and plays with his grandchildren. The picture is itself an indication of the continuation of Musila's lineage and growth of the family since the young children carry the family genes, name and ideologies. The two pictures are a proof of Musila's family and how central it is to him.

Musila includes a photo of his mother-in-law, Ruth Nyokabi Gitau (340). He attributes the success that his wife got in education to her. He pays homage to her for bearing him the love of his life. Musila therefore immortalizes his mother-in-law by including her photo in his autobiography.

There is a photo of Musila and his wife Beatrice when they married in 1970 (341). Musila celebrates their marriage by including in his autobiography this photo of his wife and him when they were newly married. He immortalizes their marriage union through the photo. It therefore follows that Musila is caring and loving as he has loved and cared for his wife and family for over forty nine years. There is a photo of Musila congratulating his wife Beatrice upon receiving her masters degree from the Nairobi International School of Theology (NIIST) in 2006 (344). This is an indication that Musila participated in the growth of his wife and family at large. It shows that he loves and appreciates his wife. He acknowledges the role she plays in his life through this photo.

Musila provides a picture of him with some of the fifty-one university students who are sponsored by the David Musila Foundation (347). It shows that Musila is a generous and caring person since he helps the needy children in society. It brings out Musila's philanthropic nature since he voluntarily engages in charity and the general promotion of human welfare.

Musila provides photographs of extracts from the post office savings bank pass book belonging to his father (78-79). These photos validate the claims he makes about his father saving a lot of money to prepare for his education. Musila's father loved him and he acknowledges this love. It is not in doubt that Musila's father loved him beyond measure. He is intelligent, wise and visionary as he saved a lot of money by standards of those days to send his son to school when the hope of doing so seemed lost. This act is exceptional and extraordinary as it was not common for ordinary people like Musila's father during those times. He therefore uses these pictures to corroborate the claims he makes about his father's love. In the footnotes he explains the photographs and states:

Love of a parent: The Post Office Bank Pass Book belonging to my father. The account was opened on March 23, 1944 with an initial deposit of Ksh.10. By the time of closing the account for my education in 1964, it had Ksh.1, 249.37. There was no single withdrawal for 20 years! (79)

Musila's *Seasons of Hope* has a picture of Simeon Nyachae (XII). Nyachae wrote the Foreword for the autobiography and Musila pays tribute to him by including his picture in the autobiography. It is an indication of the close bond of friendship between the two men and their families which started many years ago when Musila started working in the provincial administration. Musila says that he owes the many skills he learnt in the provincial administration to Nyachae. He therefore pays homage to him by including his picture in his autobiography.

There is a picture of Chief Kasina Ndo (38). This is the person credited with not allowing Musila's father to be conscripted into the King's African Rifles because of the rudimentary medical skills he acquired while working as a dresser in the local dispensary. The Chief wanted Musila's father to remain behind to work for the community. By including his picture in his life narrative, Musila pays tribute to Chief Kasina. He immortalizes the Chief through this picture.

There is a picture of Musila with his friends "Maluki Syethoka, late Mwinzi Nzengu and late Muthui Nzeka at Kangundo Teachers Training College in 1961" (68). This picture corroborates the claim that Musila makes about joining Kangundo Teachers Training College where he graduated as a teacher. The picture talks of Musila's humble beginnings in his academic journey. He pays tribute

to his friends, some who are deceased, for the bond of friendship they had while in college by including this picture in his autobiography.

Musila includes in his autobiography a picture of him, his wife Beatrice, his parents, his son Muli and President Moi when the latter visited Musila's home (133). This picture provides evidence to the good and close relationship that Musila enjoyed with the former Head of State. This happened despite the differences that emerged later when Musila declined his transfer to North Eastern as a PC.

There is a picture of Musila with his father when he was about to depart for further studies in USA in September, 1965. This picture shows how Musila's father was committed to seeing his son succeed in his academic journey. It captures the close bond of friendship and love between father and son. Musila pays homage to his father through this photo.

There is a picture of the certificate that Musila was issued with after being selected to appear in the 1967-68 Edition of who's who among students in American universities and colleges (90). He was representing Bishop College after meeting the requirements set out for the award. This picture shows the success that he achieved in his academic journey in USA. He includes a picture of the three students from Bishop College who graduated with highest honours in 1968 (91). Musila was one of them and this picture is a testimony of the claim that he makes about being among the best three graduates of Bishop College in 1968. Musila celebrates his fellow graduates who were among the best in that year by including this photo in his autobiography. There is a picture of the certificate issued to Musila when he was nominated as a Distinguished Economic Undergraduate by the Dallas Economist Club in 1968 (92). This is yet another academic achievement that he gets in America. It shows that Musila was among the best students in his Economics class. He has a photo of him when he was a student at Bishop College in 1966 (93). This photo is a proof that Musila went to USA to further his education. He provides a picture of the certificate he was given after being admitted to the Alpha Kappa Mu Honor Society (95). This was after attaining an aggregate average of above 3.5 in his university studies. It shows that Musila excelled exceedingly well in his studies in USA. These pictures and photos show that he is intelligent and bright because he did well in his academic journey

and was among the best in his graduating class of 1968. His success later in life at the provincial administration, in the civil service and politics can be attributed to his successful academic journey.

Musila includes a picture of his wife Beatrice when she was a Form Three student at Kapsabet Girls (104). He uses this picture to talk about the love of his life and how they met on one hot Friday afternoon. Musila proposed and married Beatrice in 1969, when he was 26 and she was 20. It shows that their 49 years' journey in marriage began when both were young and energetic. This photo shows that he loves, cares for and appreciates his wife. He pays homage to her by including the photo in his autobiography.

Musila has a photo of him participating in a ten-mile freedom from hunger walk, from Nakuru to Njoro and back (106). This event took place during his tenure as Nakuru District Officer 1. The picture shows that Musila is humane and caring as he participated in a walk to feed the hungry in his district. It shows his commitment to charity work and philanthropy. He has a picture of him training with other provincial administration officers at a paramilitary training session in Embakasi in 1971 (107). This photo shows that he was committed to his work and he participated in everything concerning his duties in the provincial administration. This training contributed to his successful career in the provincial administration where he rose through the ranks to become a PC. There is a picture of Musila introducing Tana River Chiefs and their assistants to the then Coast Provincial Commissioner Mr. Eliud Mahihu in 1975 (110). This photo shows the work that Musila did as the DC for Tana River District. It also shows how committed Musila was to his job. It therefore follows that Musila is a hardworking man. He includes a photo of him addressing the residents of his district after holding their demonstrations when the then president of Uganda, Idi Amin Dada claimed some parts of Kenya (112). This photo shows that Musila was committed to his work besides being a hardworking person. He narrates and records the history of Kenya by talking about how Idi Amin had claimed some parts of the Kenyan territory since this was a historic event. He includes a photo of him leading a team of fellow civil servants to defeat a team comprising of the citizens of his district in a tug of war match (113). This photo shows his commitment in his job in the provincial administration. It shows that he is sociable and humble.

There is a photo of Musila after he was appointed a PC at a very young age (121). This appointment was after President Moi agreed to Nyachae's proposal to have Musila take over from the latter as the PC for Central Province. The request for Musila to replace Nyachae was occasioned by the appointment of the latter by Moi to become the Permanent Secretary for Cabinet Affairs. This photo shows that Musila is trustworthy and obedient because Moi accepted Nyachae's suggestion to have him as the new PC for Central province. He is a hardworking person since he tirelessly worked hard such that Nyachae noticed his efforts.

Seasons of Hope has a photograph of Musila with the then Minister for Agriculture Kabeere Mtu Mbinjiwe and the then president of India H.E Neelam Sanjiva Reddy. They are touring some tea farms in Limuru (129). This photo gives details about Musila's job as the PC for Central province which included receiving foreign dignitaries visiting the province. It gives evidence of the presence of tea farms in Limuru and how important this crop is to Kenya and the countries she exports her tea to. The photo gives the history of the close ties between Kenya and India since their president visited the country. Musila thus narrates the history of Kenya as a nation by including this photo in his autobiography.

There is a photo of Musila with fellow PCs and President Moi together with other State House officials who include Simeon Nyachae. This photo is evidence to the work Musila did as PC for Central Kenya. The photo shows how close Musila was to the Head of State since he was among the few powerful men in the country as PCs were known to be powerful. The photo talks about the history of Kenya as a nation in as far as provincial administration is concerned. This structure of governance was abolished by the the 2010 constitution. Musila therefore narrates the history of the nation through this photo.

There is a photo of Musila consulting with the late John Michuki (then MP Kangema) and the late Ngumbu Njururi (then MP Mukuruweini) (148). This photo shows that Musila consulted widely with the political class in Central province when he was a PC. This therefore means that Musila is humble and accommodative as he did not make decisions alone though he was the PC. This character of Musila is the reason behind his success as a PC in Central province despite the heated political debates and divisions in the region at that time. Musila includes a photo of him with Ministers Hon.

Justus Ole Tipis (Office of the President) and Hon. Arthur Magugu (Minister for Finance) while waiting to receive President Moi (164). This shows that Musila worked hand-in-hand with other government officials when he was a PC. Musila pays homage to the two ministers by including this photo in his autobiography. He narrates the history of the nation through this photo since the two ministers were part of President Moi's government at that time.

Musila includes a photo of him together with President Moi, Vice President Kibaki, Minister JJ Kamotho and former Nairobi Mayor Ngumba at an official function (177). This photo shows part of Musila's job when he worked as a PC for Central province. It therefore follows that Musila interacted well with his bosses and was a hardworking PC. The picture narrates the history of the nation since it has President Moi who ruled Kenya for twenty-four years and the then Vice President Kibaki. It also has JJ Kamotho who was a long-serving minister in Moi's government. The history of Nairobi City is narrated through the photo since her former Mayor, Ngumba, is captured in the photo.

Musila has a photo of him and the then Kenyan Minister for Tourism, Mr. Andrew Omanga, in 1986 receiving a high ranking German government official at the ITB Tourism Fair in Berlin (195). This photo shows Musila's work in the Ministry of Tourism when he was posted there with a mandate to develop a new Directorate of Tourism. The photo shows Musila's commitment to his work and validates the claims he makes about getting a lot of success in the ministry despite the challenges he faced at that moment. Musila is therefore a committed and a hardworking person. The photo narrates the history of the close diplomatic ties between Kenya and Germany especially in the tourism sector. The photo also narrates the history of the nation through Mr. Andrew Omanga, who was a minister in charge of Tourism in Moi's government at that time.

There is a photo of Musila and Moody Awori, who was Kenya's Vice President (200). The photo shows that Musila interacted with important people in Kenya. He claims that his friendship with Moody Awori grew stronger and even when they met in parliament, they were inseparable. Musila therefore pays homage to Moody Awori by including this picture in his life narrative.

Musila includes a photo of him addressing the 15th Meeting of African Commission in Tangier, Morocco, as the President of the World Tourism Organization (212). This photo shows the success that Musila realized while at the Tourism Ministry. He campaigned all over the world and was elected the President of the World Tourism Organization. This shows that Musila is a hardworking person who is well organized.

He has a photo of him and the late Kenneth Matiba, who was a minister, at a tourism conference in the United Kingdom in 1987. Musila pays tribute to Matiba and immortalizes him through this photo. He narrates the history of Kenya as a nation as far as the fight for multiparty democracy is concerned. This is because Matiba later left the government and began a spirited campaign for multiparty democracy in Kenya. He would later be arrested, tortured and detained without trial.

There is a photo of Musila with members of the Defence and Foreign Affairs Committee of the National Assembly (8th Parliament) when they met in Kampala, Uganda to discuss EAC matters (233). This photo shows Musila's success in the journey of politics since he had been elected as the chair of the powerful parliamentary Committee on Defence and Foreign Affairs in the eighth parliament. This therefore means that Musila is hardworking and trustworthy as his colleague Members of Parliament entrusted him with this huge responsibility of being the chair of a powerful and prestigious committee. The photo shows the close diplomatic ties between Kenya and her neighbour Uganda as the meeting was held in Uganda and the then Speaker of Uganda Parliament is captured in the photo. The photo gives the history of the East African Community (EAC), which was the major item on the agenda for discussion by members of the committee. It therefore follows that Musila highlights his political achievements, the development of EAC and the relationship between Kenya and Uganda in this single photo.

There is a photo of Musila with General Opande and Hon. Julius Sunkuli, Minister of State, Office of the President, on their trip by air to Sierra Leone (239). The photo shows Musila's work as the chair of the parliamentary Committee on Defence and Foreign Affairs. Musila and his team were travelling to the war-torn country on a fact-finding mission and negotiate the release of Kenya Defence Forces soldiers who had been captured by rebels while protecting military observers. The soldiers had been deployed without following proper military procedures as there was no adequate

back up in case of a threat from the rebels. This photo shows Musila's hard work and diligence as the chair of the parliamentary Committee on Defence and Foreign Affairs. It shows that Musila is humane as he was on the fore front to ensure the release of the captured soldiers and peace in Sierra Leone. The photo gives the history of Kenya as a nation following the successful peace-keeping military mission in Sierra Leone. The photo brings to the fore the issue of war in Africa and specifically Sierra Leone. Musila therefore narrates the history of Africa as a continent through this photo.

Musila addresses the peace-keeping troops in Sierra Leone on a photo he includes in his autobiography (240). He addressed the soldiers on his capacity as the chair of the Defence and Foreign Affairs Committee of the National Assembly. This shows that Musila is kind, humane and caring as this boosted their morale to work. The photo shows the history of Kenya as a country in terms of sending troops on peace-keeping missions abroad and the history of the civil war in Sierra Leone. The photo gives the history of Africa as a continent since there were other countries in Africa who had sent their troops to Sierra Leone on peace-keeping missions. Below this photo is another one where Musila poses with some of the soldiers and their commanders together with Mr. Justin Bundi, who was the clerk of the committee. This shows how humble Musila is since he interacts with the soldiers freely. The picture gives the history of the civil war in Sierra Leone and a historical perspective of Africa as a continent. There is a photo of Musila holding a young girl whose right hand had been amputated by the Sierra Leone rebels led by Fidel Sanko (241). This photo evokes emotions of pity on the young girl whose right hand had been chopped off. It gives a glimpse of the negative effects of the civil war in Sierra Leone especially to children and women. The photo gives history of the Sierra Leone civil war and its effects on women and children. Musila here emerges as a humane, caring and loving person since he empathizes with the young girl.

Musila includes in his autobiography a photo of the late Mrs. Christabel Ouko, his wife Beatrice and her daughter Dr. Lillian Ouko during the wedding of the latter to Musila's son Francis. This photo shows the commitment Musila and his wife had in seeing their children succeed in everything they did. The photo talks about the warm and close family ties that Musila's family has with that of the late Dr. Robert Ouko, a former cabinet minister who died mysteriously. It is therefore not in doubt that Musila's wife and entire family is loving and welcoming.

There is a photo of Musila leading a parliamentary delegation to New York State Legislature at Albany (258). Members of this delegation were the late Hon David Mwenje, Hon Karaba, Hon. Gideon Moi and Hon. Justin Muturi. This photo shows Musila's leadership skills while in parliament and his hard work and commitment. It shows that Musila is trustworthy since he was entrusted with the responsibility of leading his colleagues in the delegation. The photo provides details of the close diplomatic ties between Kenya and the United States of America, specifically New York State.

Musila includes a photo of him addressing a big crowd of people during an ODM-K rally at Uhuru Park in December 2005 (262). This picture talks about the history of Kenya as a nation especially on matters to do with Constitutional Amendment and the 2005 Referendum, where the proponents of the constitution used the symbol of a banana whereas the opponents used the symbol of an orange. Musila belonged to the Orange team. This referendum split President Kibaki's cabinet down in the middle. It led to the firing of the ministers who opposed the referendum when Kibaki's banana team lost the referendum to the orange team. The photo shows that Musila had become a seasoned politician who could now address huge gatherings. It shows Musila's hard work and commitment to the course he believed in.

There is a photo of Musila in Beijing, China when he went there as the chairman of the Kenya-China Parliamentary friendship group and was received by the President of the Congress at the People's Congress (272). This photo shows Musila's leadership skills and the role he played in parliament. It talks about the close diplomatic ties between Kenya and China since the two friendly countries had established a Parliamentary friendship group. The photo gives the history of both countries since China and Kenya have been enjoying good diplomatic ties since the Kenya gained her independence.

Musila includes in his autobiography a photo of himself presenting Ksh.1 million to President Moi as contribution for a funds drive towards the disabled of Kenya from the Central province (282). Musila claims that the National Fund for the Disabled of Kenya (NFDK) came into being after this funds drive and he was appointed a Trustee and member of the Board, where he serves to date. This photo shows that Musila is passionate about serving the needy in society. He loves charity and philanthropy and it is not surprising that he later started David Musila Foundation to cater for the needy students in society. It therefore follows that Musila is humane, kind and caring to the less

fortunate in society. There is a photo of Musila with Hon. Mutahi Kagwe, the late GG Kariuki, Hon. Justin Muturi and the late David Mwenje when they visited Norwegian Legislature (284). This photo shows that Musila was committed to his work as legislator and he was determined to become a better legislator. The photo shows the close relationship between Kenya and Norway since Kenyan legislators are visiting Norwegian Legislature. Musila therefore narrates the history of Kenya and Norway through this photo.

Musila is sworn in as an Assistant Minister for Defence in a photo that he includes in his autobiography (304). This photo speaks volumes about Musila's hard work and commitment to work that saw him be appointed as an Assistant Minister for Defence in the Coalition Government between President Kibaki and Prime Minister Raila Odinga with Kalonzo being the Vice President. The photo talks about the historical development of Kenya as a nation. Musila was made an Assistant Minister after the Coalition Government was formed by Kibaki and Raila. This Coalition Government was necessitated by the 2007-2008 post- election violence that engulfed the nation after the heated and divisive elections of December 2007. Musila therefore narrates the history of Kenya through this photo.

There is a photo of Musila with President Kibaki and Vice-President Kalonzo touring development projects in his (Musila's) Mwingi South Constituency (313). The photo shows Musila's hard work and commitment to the betterment of the welfare of his constituents. It also shows the close ties he had with the former Head of State and the former Vice-President. The photo talks about Kenya's history since it has some of the actors in the coalition government. Musila appreciates and immortalizes Kibaki and Kalonzo through this photo. Musila also includes a photo of him greeting the current Head of State, President Uhuru Kenyatta, when they arrived at the 2016 National Prayer Breakfast (317). This photo shows the cordial relationship between Musila and the Head of State. It means that Musila did his work well as the first senator of Kitui County. The photo narrates the history of Kenya as far as Devolution is concerned as Musila is then serving as the first Senator for Kitui County, one of the forty seven devolved units in Kenya.

It is therefore not in doubt that Musila uses photographs and pictures as a strategy of narrating the self in *Seasons of Hope*. These pictures corroborate the claims he makes in his autobiography hence making the narrative credible. The reader is made to believe that Musila is talking the truth in his life narrative. Musila uses these pictures to help him narrate his life story.

Musila uses metaphors as a strategy of self-narration in *Seasons of Hope*. In this way, Musila uses the word seasons to depict the various stages and phases of his life. The title of the autobiography *Seasons of Hope* is metaphorical. He uses seasons to depict the high and low moments of his life. The title captures the underlying principle of optimism in the text. The author exudes a lot of hope even when faced with difficult circumstances, situations, or when he is on the verge of giving up and being disappointed. It is this hope that the narrative carries all through. Musila clearly captures the spirit of hope when he says that

This book captures my voyages through life. It brings to light my hopes, desires, disappointments, dreams, achievements and challenges. It traverses the different seasons in my life and in Kenya's rich and varied history. (XXV)

Musila argues that he endured several challenges when he was growing up. He acknowledges that he had moments of success during the same time. He captures this notion well when he states that: "I endured all these seasons growing up. There were Seasons of Hope and seasons of despair, seasons of want and seasons of plenty" (32). It therefore follows that Musila uses the word seasons metaphorically to represent the different stages and phases of his life. This argument is supported by Simon Nyachae in the Foreword when he argues that: "This book *Seasons of Hope*, peers into his vast experiences in life. It is the story of a child growing up in seasons of want, through seasons of plenty and budding into Seasons of Hope" (XIV). The word seasons shows the different journeys that Musila's life takes in the process of growing up and becoming an adult. It is therefore not surprising that Musila chose the title *Seasons of Hope* for his autobiography. This also shows artistry in the manner the author narrates his life narrative. It therefore follows that Musila uses metaphors in *Seasons of Hope* as a strategy of narrating the self in an artistic and creative manner.

The first phase of Musila's life captured in *Seasons of Hope* is his birth and growing up. Musila states that he was born on February 24, 1943 in Itoloni village in Kitui County during a season of hunger. He says that

My mother's joy at my arrival was only interrupted by the pangs of hunger that swept across Kenya. A great calamity had befallen most of the country. As the colonial government announced the beginning of a devastating famine, my father, *Tata* in Kikamba, Nathan Musila, the son of Muli *wa* Mukethe, dutifully recorded the date of my birth, February 24, 1943, in an exercise book. The rains had stopped and the clouds retreated into hiding. The wind blew only grudgingly and once again my people held their breath as another season of want descended upon them. Nevertheless, my parents celebrated my arrival. Not even the surety of hunger or famine could overshadow the news of my arrival. (34)

Musila argues that nothing much has changed in his village of birth since he was born. He states that he endured different seasons while growing up and that his parents were happy to receive him despite the hunger that was in the offing. There were seasons of hope and seasons of despair, seasons of want and seasons of plenty. Musila says that people in Itoloni village are religious since they say prayers beseeching God to bless their land and the work of their hands. He therefore uses the word seasons metaphorically to represent the different changes that took place in his village of birth. He says:

I endured all these seasons growing up. There were seasons of hope and seasons of despair, seasons of want and seasons of plenty. Save for the trappings of modernity, however, you may choose to define Itoloni – the small village of my birth tucked deep inside the belly of Kitui County, where no much has changed ever since. The sky still glares down in the dry season and smiles with the people in the rainy season. Farmers still say their fervent prayers, beseeching God to bless their land and the work of their hands. It is here, during the season of want, that I uttered my first cry; and the arms that received me cast aside the worries bearing down on a whole community to welcome me with unmeasured joy. (32)

Musila states that there were times in his birth village when the skies would open and let rains pour down. This would be a season of plenty as the farmers in his village would have enough food on their stores. This would be a season of hope and people from his village of birth would be convinced that life is worth living. He argues:

Whenever the skies open up to let the rains pour down, this land our forefathers bequeathed us transforms dramatically and rapidly into every hue of the color green. The gaping holes in the earth merge, concealing themselves and the vegetation magically rejuvenates to cancel out all images of hostility and bareness. Once more, the human heart can be convinced by the soothing sound of the wind from the hillside that there is hope yet, and that life is, indeed, worth living. (31)

He argues that there were other seasons when the rains would fail and subject the residents to a lot of hunger. He says that many honest and hardworking people would be turned into beggars by the ruthlessness of Mother Nature and relief food would easily become a political tool used by those in power to rule the large Kamba nation. These arguments show that Musila experienced various seasons while growing up in Itoloni, his village of birth. He says:

However, there are seasons when the clouds disappear and the sky glares unsmilingly at the earth for months on end. The rains refuse to fall and the days are long. Even the sun seems to become defiant about going home to rest by stretching out its fiery descent to the western horizon. These are times when the crops would fail miserably, animals begin to die and people are threatened with starvation and death. Many times, honest and hardworking people have been transformed into beggars by the ruthlessness of Mother Nature and relief food easily becoming a political tool used by those in power to lord over the larger Kamba nation. (32)

Musila says that he grew into a dark slender boy and that together with other boys; they would traverse Itoloni and other neighboring villages. He argues that they learned traditional farming and hunting skills in this village. Their parents and elders instilled in them the value of living an honest and dignified life. This therefore means that Musila grew up just like any other boy in his village.

This phase of growing up is very important in Musila's life as it determines the kind of man he grows to become. He says:

I grew into a dark slender boy. In the company of other boys, I and friends would traverse Itoloni and the neighboring villages. Nevertheless, Itoloni, the tiny village situated in Migwani Location, Kitui County, was home. It was here that we learned traditional farming and hunting skills as well as life as we knew it and the skills for survival. Our parents and elders spared no effort in instilling in us the value of living an honest and dignified life. (35)

Musila argues that he grew just like the other boys in his village. He says that their days were fully packed with activities that any normal boy in the village would engage in. They would help in doing domestic chores in the morning. They played all manner of games and sometimes they would sleep due to exhaustion only to wake up and find their cattle had wandered into territories they were not supposed to. This is an indication that Musila led a normal village life when he was a boy. He argues:

Our days were full. At cockcrow, we would all wake up to help with the domestic chores, from fetching water, to grazing cattle, to working on the farm. While out in the field, we played hide and seek. We hunted small animals such as the long eared hare and we trapped birds both for fun and food. We scaled rocks and hid on sandy river banks. Sometimes, exhaustion would overcome us and we would collapse under the shade of a tree only to wake up and find that the livestock under our care had wandered off into territories where they were not supposed to venture. Terrified of our parents' scolding and beatings, we would launch a rapid search and reclaim our animals. The rains brought us the most joy and delight. Sliding in the mud, throwing mud balls at each other, making animals and other objects out of mud appeased our young hearts. (35)

Musila talks about his educational journey in *Seasons of Hope*. This is a phase in his life while growing up that shaped his adult life. He began his education from home when his grandmother told him together with other children stories, fables and tales during the nights. He says that he

remembers those nights with nostalgia. He learned the skills of speaking and speech making from his grandmother. He states:

I remember the nights I sat at *Susu*'s feet with nostalgia. These were the nights when all children in the Muli homestead would imbibe ancient wisdom and knowledge. This was my first classroom. It is here that I first learnt the lessons of life and how to discern right from wrong. Our grandmother was thorough at instilling societal values and virtues, and she also taught me the art of speaking and speech making. (43)

Musila argues that he was taught the importance of being honest and truthful by his grandmother. He says that the bonfire they sat around became a symbol of unity in the entire homestead and at times children from the neighboring homes would join them. They learned about the dangers of dishonesty and greed. He states:

Every evening after supper, we all helped out with the final chores of the day before assembling at the bonfire that became the symbol of oneness in our home. All the children from the homestead, at times joined by neighbor's children and cousins would gather around the fire to tell stories as we waited for *Susu* or visiting elders to join us. From the tales of the animal kingdom, I learnt important lessons on human relations, honesty and truthfulness. We were told of the folly of dishonesty and greed like the stubborn grasshopper that ended up in the stomach of the lizard. (43)

Musila appreciates the skills and lessons he learnt from his grandmother. He says that these skills and lessons would serve him well later in life as an administrator and politician. He pays tribute to his grandmother for instilling in him such important skills and lessons in life. It therefore follows that Musila started his educational journey from the informal schooling by his grandmother. He says:

A good child must always listen to the advice and wisdom of teachers, parents and elders. Some of the stories would later serve me well in my life as an administrator and politician. I knew even as a child that only a foolish rat challenges a cat into a dance duel. It was second to nature to always think first before acting. I gained a lot

of knowledge about my family lineage, the neighborhood and the Kamba nation from these nightly sittings. (43)

Musila learnt to be a hardworking person from his father and relatives at home. He says that every member of his father's homestead was required to work. It is therefore not surprising that Musila grew up to become a very hardworking man in provincial administration, civil service and politics. He says that his father was strict and that he ruled his homestead with an iron fist. He argues:

At day break, with the folk tales tucked away safely in our hearts and minds, we would each be assigned chores. Every member of my father's household was required to work. No one was allowed to laze around or ride on the back of another's toil. My father ruled his homestead with an iron hand. He reminded us that if you did not work, you did not deserve to eat. Since it was not a difficult lesson to learn, we were content to earn our place at the table. (45)

Musila underscores the importance of a child belonging to the entire community while growing up. He says that other children understood that the whole world was watching them wherever they took livestock out to graze. This aspect of a child belonging to the entire community meaning that one could be punished by any parent or a senior member of the society was common in many African societies and Musila's was not an exception. It therefore follows that Musila grew up as a normal boy in a typical African society. He states:

Whenever we took livestock out to graze, we understood that the whole world was watching us. It did not matter how far from home we were. *Tata* used to tell us that his eyes followed us everywhere. It only dawned on me years later that the entire community was his eyes. Every child belonged to the community. Individual needs were communal needs. Everyone was his brother's keeper. (45)

The desire by Musila to join formal schooling was fuelled by seeing his elder siblings going to school and the fascinating stories about school that they narrated to him upon returning home. He says he waited them with abated breath to hear them recount how their day in school was like. He pestered

his father with unending urges to be taken to school but his father would hear none of it. He would instead argue that Musila was too young for school. With that direct shot to his dream of joining school and a very definite, straightforward answer, Musila would later be instructed to look after his father's cattle. He says:

My elder siblings joined formal schooling as I continued to enjoy the nightly ritual of the bonfire with *Susu*. They went to Migwani District Education Board (DEB) Primary School located in Migwani Township and every evening they returned home with captivating stories. My ears itched with excitement just to hear them recount how they had spent their day. The more I listened to them, the more I wanted to go school. By 1948, my enthusiasm and curiosity was boiling over. “*Tata* I want to go to school!” I pestered him at every turn, but to my utter disappointment, he always had a standard answer: “you are still too young for school.” With that, he wasted no time in shooing me out of the house every morning to look after his cows and goats. (46)

Even after being bashed for being too young for school, the young Musila kept his hopes alive and kept dreaming of the day he would walk into a classroom while watching over his father's animals. He always looked forward to the evenings when his elder siblings would come home and narrate to him stories about their school adventures. He says:

Even as I watched over the animals, I kept dreaming of the day I would walk into a classroom. As the sun hurried westwards and the evening shadows lengthened, I rushed the animals home eager to be present when Mwikali, Lena, Musee and Katama got home from yet another day at school and listen to every word about the school adventures. I had no idea about what school entailed but that did not matter, I just wanted to go to school! (46)

After pestering his father for months on end, his plea about joining school was finally heeded but Musila and his cousin Muthinzi Mbaluka had a test to pass before finally being allowed to join school. His father told them to run as fast as they could to the road and back home. Musila was faster

than his cousin and his father was greatly amazed. Musila's journey in formal schooling therefore kicked off at the beginning of 1949. This marks the start of Musila's basic education which would take him several years to complete. He argues:

After months of pestering him, my father finally gave in. He summoned my cousin Muthinzi Mbaluka and told us he wanted to test our readiness for school. "I want you to run up to the main road as fast as possible and come back here," he said. The road was close to 200 meters away. With much anticipation and adrenalin steaming up inside of me, my legs grew wings and I ran as fast as I could. Within minutes, I had reached *Kwa Nzulwa*, our end mark point, and returned to stand before him, breathless but delighted. Tata was amazed at our speed and sheer determination. To our great joy he announced that we were fit to join school. The following day, at the beginning of 1949, Muthinzi Mbaluka and I joined school. (46)

Musila is however not happy with his father taking them to the school of his dreams- Migwani DEB Primary School. They were instead enrolled in Itoloni Africa Inland Mission (AIM) School, which was located in the opposite direction from the school his siblings attended. This was a church-sponsored institution and there were many distractions during lessons since four different groups of learners assembled on the same space for learning. It therefore follows that Musila attended a church-based institution and this accounts for the strict and religious nature of his life. It shaped his future greatly. He says:

As we approached our new school, my steps faltered a little. My father, in his wisdom, had decided not to take us to Migwani District Education Board (DEB) Primary School, greatly curtailing my boasting rights. Instead, he had decided that we go to Itoloni Africa Inland Mission (AIM) School, located in the opposite direction from the school that my siblings attended. This was a church-sponsored institution. Its design was rudimentary. The grass-thatched church building served as our school during the week. Since there were no classrooms, four different groups assembled into the single space to be taught. The language of instruction was Kikamba. It was impossible not to be distracted by other teachers and their pupils. With no partitions, it was inevitable that

our ears and our untamable curiosity leapt into the territory of other classes with wild abandon. (46)

The decision to take Musila to a church-based institution was arrived at because his parents had converted to Christianity and they wanted to give him a firm Christian foundation besides patronizing their church. This explains why Musila has strong Christian faith and principles. Musila's father was responsible since he ensured that he paid his son's school fees in person except for one instance when he gave Musila money to deliver to their teacher. He says:

At first, I secretly detested the fact that my father failed to take me to a town school. Later I realized that since my parents were committed Christians, they wanted to give me a firm Christian foundation and also patronize their church. That is how I ended up attending church-sponsored institution. School fees amounted to 50 cents for every child during the initial period, a substantial amount of money at the time. My father made sure he paid the school fees in person, except for one instance when he gave me the money to deliver to our teacher. (47)

Several teachers impacted positively on Musila's life. He specifically mentions David Ndava and Kavale Kavinga. He pays tribute to them by mentioning their story in his autobiography and telling the reader how they impacted on his life. Musila underscores the important role of teachers in every child through these two teachers of his that he claims impacted positively on his life. He argues:

I met several teachers who had an impact on my life. David Ndava was one of the earliest. During my second year, we got another teacher called Kavale Kavinga. Mr Kavinga hailed from Muthale in Mutonguni Location. He was a close friend of my father. We struck a chord of friendship that lasted until his death in 2010. He was more than 100 years old. I attended his funeral and gave a testimony of our long friendship since the time he was my teacher. (47)

Musila claims that he was greatly motivated by the the return of Mbiti Mati, one of the sons of Itoloni and a pioneer in education, from South Africa after completing his university education. He vowed that one day he shall enjoy his achievements being celebrated. This motivation explains why Musila put extraordinary efforts in his studies and succeeded in his educational journey. He says:

One of the sons of Itoloni Village, a pioneer in education, Mbiti Mati, returned home from South Africa after completing his university education. He was the first son from our location to earn a university degree. He was later to become the first African Speaker of the National Assembly. His tremendous homecoming had a powerful and lasting motivational influence on me. As a result of his great achievement, Chief Kasina organized a huge party in his honor with school children in attendance. I was among them. Goats were slaughtered; tea and bread were served as villagers celebrated. I watched the event keenly. My young mind wrestled with what it implied to university graduate. I saw the graduation gown and cap of knowledge which Mr. Mati wore and I was mesmerized. I told myself that one day I too shall enjoy my achievements being celebrated. I would also wear the graduation gown and be given the power to read and write. I cherished that dream and it gnawed at my spirit for many years. (47-48)

In the beginning of 1953, Musila's father agreed to transfer his son to Migwani DEB Primary School. This move came after Musila's constant naggings about being transferred to the school where his siblings went to. Musila was overjoyed when his father finally relented and allowed him to transfer. Musila's father decided to transfer his son to Migwani DEB Primary School because he had trust in the headmaster, Benjamin Mulyu Kithonga since he was his friend. It therefore follows that Musila's father was very responsible and did not want to gamble with the future of his son. He argues:

I was overjoyed when he eventually agreed to my transfer to Migwani DEB Primary School. I whistled, sang and danced for days. I found myself beaming at anything and nothing in particular. I must have been the happiest boy in Itoloni. In the beginning of 1953, I joined the school of my brothers and sisters. The headmaster, Benjamin Mulyu Kithonga, was the first person I met on my first day in school. He was also my father's

good friend. Their friendship is what had convinced him to take me to Migwani where he had no worries since I was under a safe pair of hands. (49-50)

Musila was shocked to find out that at Migwani DEB Primary School, he joined the same class with his elder siblings despite them having joined school earlier than him. He expected them to be in upper classes since they had joined school earlier than him and their school had experienced teachers. He realized that his siblings' poor academic performance was the main reason why his father was reluctant to transfer him from Itoloni to Migwani. Musila was however delighted that he was away from the presence of religion and its restrictions. It therefore follows that Musila's father was visionary, decisive, wise and intelligent since he always wanted the best for his children. He states that

Nevertheless, I gradually came to learn that their academic performance was wanting. This was the main reason for my father's earlier reluctance to transfer me from Itoloni to Migwani. In spite of this, the school provided me with an opportunity and passage into a semi-urban environment. I was thrilled to be there; no longer stifled by the heavy presence of religion and its restrictions. (50)

Musila argues that many students in Migwani lacked values despite the many severe beatings and heavy physical punishment. He joined the rest of the students and relaxed instead of working hard for the Common Entrance Examination that he looked forward to taking at the end of 1953. He was excited that this examination would usher him into a new world, possibly in another urban setting, once he joined the Intermediate School. He says:

"A stubborn fly", they say, "follows the corpse into the grave." Despite the severe beatings and heaving physical punishment, lack of values worked against many students in Migwani. Apart from the fear of the cane and strict disciplinary measures, the mind relaxed once the body became inured to the retribution. With my newly acquired freedom from observing strict religious rules, I looked forward to taking the Common Entrance Examination at the end of 1953 which would usher me into an

intermediate school. I was excited. This would mean another transition most likely into another urban setting. (50)

Musila continued day dreaming and drifting away from his studies. This made him to fail in the exams and the same fate befell his siblings. Their father was disappointed and embarrassed but not surprised by them. Musila claims that this was a major turning point in his life. It therefore follows that Musila is decisive since his zeal in working hard stemmed from the decision he made after this failure in his studies at a very tender age and early stage in his education journey. It is not surprising that he did well later in life. He says that

The more I daydreamed about my future, the more my studies suffered. I was drifting and no longer applying myself to school work. I was now a little boy out of his depth and far from shore, drifting like a lost ship on the high seas. What happened next was inevitable- neither my siblings nor I passed the exams! My father was embarrassed and disappointed but not entirely surprised. Our failure underlined his conviction that Migwani was the wrong school for us. I do not know what went on in the minds of my siblings but for me the failure marked my turning point. Reality hit me like a thunderbolt and I understood without a shadow of doubt that without hard work and effort, I would amount to nothing. I could not bear to let *Tata* down again. (50)

Musila and his siblings were summoned by his father and told to repeat the class after failing to pass the Common Entrance Examination of 1953. Their father, who was a strict disciplinarian, did not expect any protest to this action from his children. He ruled his home with an iron fist and he reminded his children the importance of education. He urged his children to take their studies seriously. Musila argues:

He was furious when he summoned us and we knew instinctively that we had tested his patience to the limit. Nobody moved in his presence, except perhaps to blink our eyes. “My children, education is the key to a good life”, he emphasized repeatedly, “You must take your studies seriously.” When he informed us in a stern voice that

we were all going to repeat the class the following year, we were sure that he did not expect to hear a whimper of protest. His eyes pierced deep into ours. (51)

Musila put more efforts in his studies in an effort to pass the exam and restore the faith and pride his father had in him. This made his father happy although his siblings failed again in the exam and had to repeat the class a second time. This encounter with failure at an early stage of life made Musila to take the lesson of obedience seriously. Musila proceeded to the intermediate school with mixed feelings. Although he was happy that he was proceeding to an intermediate school, it saddened him that he was leaving his siblings behind. He states that

I attacked my school work with vigor and stamina of a champion athlete. I listened to my teachers more attentively and approached my work more keenly. When the exam results came out the following year, I had passed. My siblings failed again and had to repeat the class a second time. I searched for a sign on *Tata's* face and saw that he had a new sparkle in his eyes. I so badly wanted to restore his pride in me. I still had mixed feelings about my academic triumph, although I was delighted to be proceeding to an intermediate school, it saddened me that I would be leaving behind my older siblings. My early encounter with failure had taught me to take seriously the lessons of obedience. I did not want to be the stubborn fly that followed the corpse into the grave. (51)

Musila walked into his next class with great energy, vision and conviction. He joined Kyome Intermediate School in January 1955. Here the friendship between his family and that of Chief Kasina was further cemented since he met Francis Kasina, a son to the chief, who was the school principal. Through narrating this story about the friendship between the family of Chief Kasina and his, Musila underscores the importance of family ties and friendship, which is an important concept in the Kamba African culture. He says:

I walked into my next class energized, focused and with fresh conviction. The threads in the fabric between our family and Chief Kasina's formed another knot at Kyome Intermediate School. In January 1955, upon joining Kyome, I met Francis Kasina,

another son of Chief Kasina. He was the principal of Kyome, one of the few intermediate schools in Kitui District, bigger than Migwani. The other intermediate schools in Kitui included Matinyani, Mutonguni, Mulango Girls and the Government African School. (51)

Musila completed his four year studies in intermediate school in 1958. He sat for the Kenya African Preliminary Examination (KAPE), which he passed well, at position three in his school. However, his joy was short-lived as he missed the chance to join secondary school by a thread when the selection panel failed to pick him to join the Government African School, Kitui, which was his dream school. This is another hurdle that Musila had to clear on his path towards academic excellence in his life. It greatly shaped the path that his life took later. He says:

In 1958, I completed four years in the intermediate school. I took the Kenya African Preliminary Examination (KAPE) and passed very well at position three in our school. However, I was heartbroken when the selection panel failed to place me in the school of my dreams, the Government African School, Kitui. Competition was fierce. All intermediate schools in Kitui were competing for only that single secondary school. Only two boys from our school were selected to join secondary school during my year. (55)

Musila was devastated when the selection panel failed to pick him to join the secondary school of his choice. He however picked up the pieces and joined his former primary school as an untrained teacher. This was done through the request his father put through to Ben Kithonga, who was his friend and supervisor of DEB schools at that time. Towards the end of 1959, Musila applied for a vacancy to join Kangundo Teachers College. He got admitted to a two-year course which was designed for P3 teachers. This is the course he wanted to scale up his education. He argues:

At the end of 1959, with the flames of the desire to further my education still burning inside me, I applied for a vacancy at Kangundo Teachers Training College, an institution sponsored by the Africa Inland Mission. I got an admission and reported to

the institution in January 1960. The two-year course was designed for P3 teachers; just what I needed to scale the ladder of education. (68)

Upon completing his two year course and graduating from Kangundo Teachers College as a P3 teacher, Musila was posted to start teaching at Nguukuu Full Primary School in Mumoni in January 1962. While here, he joined the East African Correspondence School and enrolled for the Cambridge School Certificate Examination. He also applied to do the Kenya African Secondary Examination (KASE), which he passed and was promoted to a P2 teacher. He was promoted to head the school after impressing the supervisor of Africa Inland Mission (AIM) schools, Mr. Mwalwa Kalola. He argues:

I was full of excitement and determination to excel when I arrived at Nguukuu Full Primary School in Mumoni to start my teaching job in January 1962. Nguukuu was also managed by the Africa Inland Mission. Then, unlike today, Nguukuu was remote. I had to walk for miles to access the school. Today, it is a large secondary school and its environs have transformed with time to become a vibrant commercial center. I turned the bleak circumstances to my advantage by joining the East African Correspondence School and enrolled as a candidate for the Cambridge School Certificate Examination. I also applied to do the Kenya African Secondary Examination (KASE); I passed the latter examination and got promoted to a P2 teacher. The supervisor of the Africa Inland Mission (AIM) schools, Mr. Mwalwa Kalola, was suitably impressed by my progress and hence promoted me to head the school in March 1963. I was just 20 years old and the responsibility of heading such a school was a major milestone in my life. (70-71)

After passing both the Kenya African Secondary Examination (KASE) and the Cambridge School Certificate Examination as a private candidate, Musila was not yet satisfied. He had heard about the airlifts for Kenyan students to American universities and hoped that he could be one of those Kenyan students. He was however located in a very remote part of Kenya and visited Nairobi rarely so he could not get access to the necessary information to enable him try his luck on the airlift programme.

He was helped through some friends to obtain the application forms which he filled and sent back to Jarvis Christian College. He states that

Despite the celebratory mood in the country, I had a deep emptiness on the inside of me. I had passed my secondary education and the Cambridge School Certificate as a private student but I was not satisfied. I had heard that Dr. Gikonyo Kiano and Tom Mboya were organizing airlifts for Kenyan students to American universities and I hoped I could be one of them. However, I was located in a very remote part of Kenya and scholarship opportunities did not come my way. Furthermore, I rarely visited Nairobi and so I could not access the necessary information to try my luck on the airlifts programme. By good fortune I obtained college application forms through some friends, which I filled and sent back to Jarvis Christian College. This was a small Church College in Texas, United States of America. At this point, I was determined to try out anything in my quest to secure a vacancy to further my studies in America. (72)

Musila visited the office of the Institute of International Education (IIE) during one of his rare visits to Nairobi. Here he received useful information on the American universities. Finally, he received an invitation letter to study for a Bachelor of Arts degree at Jarvis College. He says that he was delighted to learn that it was a fully accredited college after checking with the Institute of International Education. This information made his father very happy. This was the final step in Musila's academic journey. It is not in doubt that Musila goes through various seasons in quest for education. He states that

During one of my rare visits to Nairobi, I went to the office of the Institute of International Education (IIE) on government road, today's Moi Avenue where I received useful information on the American education system. I was greatly encouraged when I learnt that I could get a vacancy in an American college. Finally, in August 1965, I received an invitation letter to study for a BA degree at Jarvis Christian College. I checked with the Institute of International Education and I was delighted to learn that it was a fully accredited college. My father was overjoyed when

I broke the news to him. Tears flowed down my cheeks as I thanked God for his mercies. I now understood *tata*'s statement about the many ways of skinning a goat. (72)

The next phase in Musila's life is his professional life. Here he still goes through various seasons as he grew professionally. He started working at a very tender age of sixteen. He was motivated by the desire to further his education and earn his respect in society. He found himself in the teaching profession by default after failing to get a chance to join Government African School, Kitui, which was his school of choice for his secondary education. He blames the colonial government policy for this failure to get a chance to further his education. He thus joined his former school Migwani as an untrained teacher in 1959 when he was sixteen. He says:

Our people say that when a child washes his hands he qualifies to eat with the elders. In 1959, at age 16, I joined my former school Migwani as an untrained teacher. It was an amazing feat fired by my desire to further my education and earn my respect in society. Failure to proceed to high school had left me sad and emotionally devastated. I needed a formula to circumvent the obstacles in my path to get the kind of education I desired. Here I was, in my mid-teens, entrusted with the responsibility of teaching my age mates. The respect I had learnt to give to others as taught by my father had earned me a place among my elders. (67)

He says that teaching may not have been his choice or his desired career but he was encouraged by his father to take the challenge and find ways of furthering his education. His father spoke to Benjamin Kithonga, his friend and the supervisor of DEB schools at that time to help his son join the teaching staff at Migwani. He argues:

My father spoke to Benjamin Kithonga, also Ben Kithonga, his friend and supervisor of DEB schools at the time and that is how I joined the teaching staff. Teaching may not have been my choice or desired career but *tata* reminded me that there were many ways of skinning a goat. "My son all you need is to work hard and stay focused and God will grant you all your wishes," he would tell me. (67)

Musila was later posted to Nguukuu Full Primary School in Mumoni in January 1962 upon graduating as a P3 teacher from Kangundo Teachers Training College. He says that: “I was full of excitement and determination to excel when I arrived at Nguukuu Full Primary School to start my teaching job in January 1962” (70). He would later be promoted to head the school in March 1963 after impressing the supervisor of AIM schools. This therefore shows that Musila is hardworking, responsible and trustworthy. He says:

The supervisor of the Africa Inland Mission (AIM) schools, Mr. Mwalwa Kalola, was suitably impressed by my progress and hence promoted me to head the school in March 1963. I was just 20 years old and the responsibility of heading such a school was a major milestone in my life. (71)

After completing one year at Jarvis Christian College, Musila felt the need to transfer to a bigger college and he therefore transferred to Bishop College in Dallas during his second year. There was a huge population of African students here and Musila made many friends of different nationalities. He says that: “The other advantage of Bishop College over Jarvis Christian College was the numerous summer employment opportunities available in the city of Dallas” (91). Musila therefore did several jobs in this city during his summer holidays. He started his job here at a Jewish-owned company called Goldenberg Textile Company. He says that he was able to raise money to send home for his father to clear the Ksh. 2000 debt they owed to Chief Kasina. He also sent his father money for pressing family needs. It therefore follows that Musila is hardworking and responsible. He argues:

My first part-time job in Dallas was at the Goldenberg Textile Company. I was very fortunate here because I was made supervisor within a short period of time. The Jewish owner soon became my close friend. He told me about his sister who taught at the University of Nairobi and I shared with him many stories about my country. Regrettably, the work in his company was taxing and it threatened to derail my studies, so I chose to look for a part-time employment elsewhere and save time for my coursework. Before leaving, however, I put together my savings and sent home the USD 200 which was used to pay the Ksh.2000 that we owed to Chief Kasina. I also

sent *tata* money for the pressing family needs. It was very fulfilling for me to do this after a short stay in the USA. (94)

The next job opportunity for Musila in Dallas was at Parklands hospital. He worked here every day from 3 to 11 pm mostly as a nurse aid. He says that his job included helping to lift heavy and incapacitated patients or making patients comfortable until the doctors arrived. He claims that this job provided him with ample time to complete his written assignments and do his personal quiet study. This therefore shows that Musila is hardworking, kind and patient since he worked with patients. He argues:

My next employment opportunity was at Parklands Hospital. This was a big and famous public hospital. It was here that President JF Kennedy was taken to, after he was shot by an assassin in 1964. I worked every day from 3 to 11 pm mostly as a nurse aid. This involved helping to lift heavy and incapacitated patients. Other chores involved making the patients comfortable until the doctors arrived. By the final tally, I had worked for many hours and become so consistent at my job that I became a specialist of sorts. (94)

After completing his undergraduate studies, Musila was recruited to become a DO after being persuaded by a team of officials who had been sent by the Kenyan government to go to the US and get people who had acquired some education and give them jobs under the Administration programme. He was recruited after attending one of the recruitment missions at St. Louis in Missouri. He says:

A team of senior officers from the Directorate of Personnel Management in the Office of the President visited the USA to persuade and recruit us. I attended one such recruitment mission at St. Louis in Missouri. Abel Nyamu, the then Director of Personnel Management, led the team. After the interviews, we were issued with letters of appointment through the Kenyan Mission at the United Nations in New York. I was one of those who were recruited as District Officer (DO). Africans were

rapidly replacing the colonialists of senior rank in government and I reckoned it was time I returned home to take up my position. (96)

Musila started his work as the new DO for Naivasha on September 23, 1968. He says he did not require going through interviews to start his work as DO. The then DC for Nakuru Mr. Daniel Kimani took him in his official car to start his work. Musila served here as a DO for two months before being transferred to Molo in the same capacity. He argues:

Unlike other periods in Kenyan history, we did not have to go for interviews to start jobs as District Officers (DO). All I was required to do was to take a bus and report for work at my first work station as a public administrator. I arrived at the District Commissioner's (DC) office in Nakuru and he received me graciously. The DC was a man called Daniel Kimani from Githunguri. I reported for duty as DO on September 23, 1968. Kimani took me in his official car to start work as the new DO for Naivasha, where I worked for two months before being moved to be DO for Molo Division. (97)

Musila left Molo in 1969 when he was promoted to become District Officer 1 for Nakuru District. He says: "I left Molo at the end of 1969 on promotion as District Officer 1 Nakuru District" (103). Here Musila was tasked with the role of helping PC Nyachae to clean up the offices of District Commissioners who had worked for many years without going on leave. He spent a short time as acting DC in Nakuru then he was sent to Laikipia on a similar mission for six months before being moved to Trans Nzoia for three months. He says that he literally became a roving DC in an acting capacity throughout the year in 1970. He argues:

PC Nyachae decided to act. He ordered that all those who had excessive leave days to proceed on leaves forthwith. When I arrived, some DCs had not gone on leave for up to six years. The PC calculated their accumulated leave days and sent them on leave. Some were to stay away up to six months. The PC appointed me to relieve some of the DCs. I spent a short time as acting DC in Nakuru then I was sent to Laikipia on a similar mission for six months in 1970. The work in Laikipia was a replica of what I

had been doing in Molo. From there, I headed to Trans Nzoia for three months. I literally became a roving DC in an acting capacity throughout the year 1970. (107)

In 1971, Musila was back in Nakuru again as a District Officer 1. He says: “In 1971, I was back in Nakuru again as District Officer 1 working under DC Mwangi Gichohi” (107). After PC Nyachae was transferred to Central Province, he recommended that Musila be transferred to Central Province to become his Personal Assistant. Musila was unaware of this development until he got access to his confidential file after Nyachae was transferred to Central province. His request for Musila’s transfer was granted in 1973. Musila argues: “In 1973, Mr. Nyachae’s request for my transfer to Nyeri PC’s office was granted. I packed my bags and headed to Nyeri town to serve as Simeon Nyachae’s Personal Assistant” (110). Towards the end of 1974, Nyachae recommended Musila for a promotion to the rank of a DC. In the same year, he was sent to serve as Tana River District Commissioner under the then Coast PC Eliud Mahihu. He would serve here from 1975 to the end of 1976. He says:

Towards the end of 1974, the PC recommended that I be elevated to the position of DC, and in the same year, I was sent to serve as Tana River District Commissioner under Coast PC, Mr. Eliud Mahihu. I would be in-charge of this vast district from 1975 to the end of 1976. (110)

Musila would later be transferred to Kirinyaga in the same capacity of a DC. He says: “From Tana River, a sparsely populated district, vast and hostile, I was transferred to Kirinyaga, a smaller colder place at the foot of Mount Kenya” (115). He was promoted to the position of a Deputy PC for Central province and Nyachae exposed him to the intricacies of the job of a PC. Musila did not know that Nyachae was preparing him for his promotion to become a PC after the former was promoted to become the Permanent Secretary for Cabinet Affairs, a powerful new position that Moi wanted to create. On September 7, 1979, Musila would be summoned by Nyachae in his office to take up his new role as the PC for Central Province. He says:

On September 7, 1979, PC Nyachae summoned me to his office. I picked up my notebook as usual and rushed to take instructions. When I entered his office, I noticed that both his IN and OUT trays were empty. This was most unusual. Nyachae wore a

very pleasant smile. He greeted me and before I could ask for instructions as I had always done, he handed over some notes to me. He then informed me that President Moi had accepted his recommendation to hand over the administration of Central province to me. He added that he was on his way to Nairobi to take up his new post. He wished me well and we shook hands. I could not believe what was happening to me. I was speechless. (120)

Musila was elevated to the post of substantive PC for Central province after acting as a PC for three months. This happened after Moi learned that Musila was facing rebellion from some of senior DCs in Central province who felt that he (Musila) did not qualify to become a PC and that he had circumvented them. One of these DCs disobeyed Musila's instructions when he failed to allow the then Minister for Education, J. J Kamotho to hold a fundraiser meeting for Igikiro Secondary School in Makuyu. The DC barred the minister from holding the function in full glare of the cameras and this embarrassed President Moi who came to preside over the function in person the following Monday. The DC was fired in front of the cameras and the public and then Musila was elevated. He argues:

My heart jumped at what happened next. After the President had dispensed off the hapless DC, he announced that I was no longer an acting PC. That is when I was elevated to the post of substantive PC of Central province. All this happened at the beginning of April after I had been acting PC for three months. (126-127)

Towards the end of 1984, Musila would learn about his transfer to North Eastern Province through *Kenya Times*, a newspaper owned by KANU which meant that the publication was a quasi-government newspaper. This happened after he fell out of favour with Moi's men in Central Kenya and in Ukambani. He received the news when he was on his way back to his work station after his holiday at the Leopard Beach Hotel at the South Coast. He says:

I would spend a night in the city because I needed to catch up with my other government business in the various ministries before proceeding to Nyeri. I spent the night at Serena Hotel. As I was preparing to start my day early in the morning, one of the hotel staff

slid a copy of the Kenya Times newspaper under my door. Kenya Times was owned by KANU which in effect meant the publication was a quasi-government newspaper. It made a lot of sense to have a copy of the newspaper since it always quoted impeccable sources in articles touching on government. On this particular morning, I was shocked at the large headline on the front page. It read Reshuffled! My photo was on page 3 and I knew without a doubt that finally the end had come! I had been posted to Garissa as PC North Eastern province. (186)

Musila would later turn down the transfer to North Eastern since he thought it was for all the wrong reasons and after considering the welfare of his family. He knew that the President would not take it kindly since whatever he was planning to do was unprecedented in the history of Public Administration in post-independent Kenya. He wrote a letter to President Moi declining the transfer. Musila is seen here as decisive, daring, bold and courageous since he dared defy the President, something which had never been done before. He says:

In the final analysis, consideration of the welfare of my family outweighed everything else. I decided to turn down the posting to North Eastern province, even though I knew the President would not take it kindly. What I was planning to do was unprecedented in the history of Public Administration in post-independent Kenya. No PC had ever turned down a transfer order from the President and Moi did not take kindly to people who challenged his decisions. Only those that were bent on looking for trouble went down that path. I proceeded to write a letter to President Moi, thanking him for his support in the course of my career, and informed him regrettably that I would be declining my post as PC of North Eastern province. I gave him my reasons and humbly told him that I would accept any other responsibility he deemed fit. (188)

Musila decided to deliver the letter to President Moi by himself and he requested Yusuf Haji, the then DC for Kiambu to accompany him to State House. Their reception both at the gate and in the waiting room was unusually cold since they were kept waiting for long before being allowed in. This happened despite the fact that Musila was still a PC and he was accompanied by a senior DC from Central Province. They were humiliated when President Moi declined to see them and left State

House without a word. They just heard the usual commotion of vehicles for the leaving Head of State. They had no other option except to leave the letter with the Comptroller of State House. Musila says that this was one of the lowest moments in his life but he thanks God that despite the humiliation, his dignity was spared. He argues:

We received the first ominous sign at the gate of State House. Although I was still a PC and accompanied by a senior DC, the security personnel were reluctant to let us through into the compound. Eventually after being allowed in, the reception we received at the waiting room was unusually cold. After waiting there for what seemed like eternity, we heard the usual commotion of a departing presidential motorcade outside. This meant that the president had declined to see us and had left State House. It was an embarrassing moment, particularly for me. I ended up handing my letter over to the Comptroller of State House and left, never to return to State House until many years later. This was a very low moment in my life but I thanked God because my dignity had been spared. I did not want to be like the proverbial chameleon who wondered whether the forest was changing to suit its color. The color of my changing fortunes was crystal clear. (188)

After this embarrassing moment in his life, Musila is helped by Nyachae, his friend and mentor in terms of persuading the president to consent to his request declining his transfer to North Eastern. Nyachae was at the time the Head of Civil Service and Secretary to the Cabinet and therefore worked closely with the President. He was sympathetic towards Musila when he briefed him about his predicament. Nyachae would later be authorized by Moi to give Musila a post in the mainstream civil service. Musila is an appreciative person since he is grateful for this help he got from Nyachae. He says:

Nyachae got back to me after a fortnight, explaining that the President had consented to my request not to go to Garissa. He had instead authorized Nyachae to give me a post in the mainstream civil service. I was extremely grateful because I understood the enormous effort that Nyachae had expended, the energy, tact and planning he required to persuade the President. (193)

Musila is later transferred to the Ministry of Tourism and Wildlife with a specific mandate of developing a new Directorate of Tourism. He was relieved since this meant that he would stay with his family in Nairobi. He moves to the Intercontinental Hotel while looking for a government house. He says:

My family grew anxious, as they watched the unfolding scene with increased alarm. I had to reassure them time and again that everything was going to be alright. Nearly two weeks later, Nyachae called me to his office and handed me a letter. I had been transferred to the Ministry of Tourism and Wildlife with a specific mandate of developing a new Directorate of Tourism. I was relieved because it meant I would live with my family in Nairobi. I moved to the Intercontinental Hotel while I looked for a government house. (194)

Musila later worked with the World Tourism Organization based in Spain. He was heading a newly created department in the organization that was dealing with UNDP funded projects in the Anglophone countries of Africa, separating them from the Francophone ones. He began his new job in Madrid in 1990. He says: “I joined the WTO in Madrid one year after the New Year of 1990. My family would join me a month later” (213). His family was happy that they were going to live abroad and in peace. He states that

Savignac had an excellent vision for the WTO, one of which was to create a new department in the organization to deal with UNDP funded projects in the Anglophone countries of Africa, separating them from the Francophone ones. When he became the Secretary General, he wanted me to head this new department. It was a fantastic opportunity for me to take up a prestigious international job in Spain. I shared the information with my wife and she felt that it was a God-given chance to finally live abroad and in peace. I spoke to a few of my friends about my intentions and then drove home to consult with my father. (212)

The first year of Musila's two-year contract came to an end in 1992 and it was automatically renewed. However, he had to cancel his extension of the contract to attend to his ailing parents. He pays tribute to the Secretary General Enrique Savignac and his deputy Francesco Frangiali for being very good to him. He argues:

I had already signed an extension of my contract up to the end of 1994 but now I knew I had to terminate it to attend to my ailing parents. Secretary General Enrique Savignac and his Deputy Francesco Frangiali were very good to me. Savignac went to great lengths to show his compassion and exempted me from certain clauses of the contract that prescribed penalties for termination of the contract. He allowed my release without any loss of benefits. We returned to Kenya in September 1993. (216-217)

After terminating his contract with the WTO and coming back to Kenya, Musila occupied himself with family business and the milling company in Thika. He was appointed a Tourism Consultant with the UN body in appreciation of his services at the WTO. He says:

My wife promptly took up the role of care-giver to my parents while I occupied myself with our family businesses and the milling company in Thika. In the meantime, in appreciation of my services at the WTO, I was appointed a Tourism Consultant for the UN body. I continued receiving and performing assignments from the organization until 2011 when I voluntarily opted out of their programmes owing to work pressure at the Ministry of State for Defence where I was the Assistant Minister. (217)

The next phase of Musila's life was his political journey which began in 1995 when he vied for the position of Secretary General for KANU in Mwingi District. He sought for his father's blessings before venturing into politics by sending Ben Kithonga to speak to him. His father did not object Musila's request to venture into politics. He says:

During the infamous *Mlolongo* elections of 1988, KANU blatantly rigged some popular winners out of the contest. Many were denied a chance to represent their people in parliament. I feared that I might suffer a similar fate once I announced my

candidature for the new Mwingi South Constituency. The new Mwingi District did not have a KANU branch. The old branch remained in the mother Kitui District, thus necessitating party elections in Mwingi in 1995 to elect new party officials for the new district. I thought this would be the right time to enter into the political system. I sought my father's counsel and blessings once again, but this time I sent Ben Kithonga to speak to him about my intention to join politics. When Kithonga returned to me with word that my father did not have any objections, I was delighted. I focused my mind and energy on charging a new path in politics. (222-223)

Musila would easily win his first political duel to become the KANU branch Secretary in Mwingi District despite facing stiff competition from his competitors. This win is significant in Musila's life as it marked the beginning of success in the political journey that he ventured into. It therefore follows that he is hardworking since he won his first political contest. He says:

By this time, Kenya was a multiparty democracy and I could have joined any political party I chose, but Ukambani was predominantly KANU. Although I did not necessarily believe in what the party espoused, it enjoyed the widest support in my area. I had never been involved in active political campaigns at a personal level. There was no shortage of competitors and I was happy to win the first political duel of my life to become the KANU Branch Secretary in Mwingi District. (223)

After these elections, the campaigns for Mwingi South Constituency began in earnest despite the fact that boundaries for Mwingi North and Mwingi South Constituencies were yet to be established. He argues: "Although the constituency boundaries were yet to be determined, the campaigns for the Mwingi South Constituency seat started almost immediately" (223). Musila would later win the KANU nomination by huge margin through *Mlolongo* (queue voting) system. He says: "I secured a KANU nomination with over 90% of the vote" (225)! He forged a spirited campaign that ensured him a win in the general elections held on December 29, 1997; defeating his opponents who had ganged up against him. He says:

My nearest competitor, John Nzambu of the Democratic Party (DP), was far behind when the final tallies were declared. I had 25,599 votes out of the total 31,978 votes cast. I became the Member of Parliament for Mwingi South Constituency in the 8th Parliament. (226)

While in Parliament, Musila asked so many questions on the floor of the house and demanded so many solutions to problems facing his constituents. He was elected a member of the Chairman's panel. He says: "I was elected a member of the Chairman's panel which gave me the opportunity to preside over parliamentary proceedings as a temporary Speaker" (230). Besides, he served in various parliamentary committees meaning that he is hardworking, intelligent and trust worthy. He argues:

I asked so many questions on the floor of the House and demanded solutions to the issues affecting my constituents. I also served on various parliamentary committees including Chair of the powerful Defence and Foreign Affairs Committee. (230)

Musila later served as a commissioner in the first Parliamentary Service Commission (PSC). This was after MPs passed a bill creating the commission in the midst of sharp opposition from the KANU government. Musila and some of his colleagues who supported the bill were said to be fighting against President Moi. Nevertheless, they passed the bill and PSC was created. He also served as a commissioner in the 11th Parliament representing the Senate. It therefore follows that Musila is decisive, firm and strong-willed since he did not support his party's position in terms of shooting down the bill to create PSC on the floor of the House despite the lobbying done the Head of State. He argues:

Although a KANU MP, I did not like what the President was proposing. The entire opposition and 25 out of 44 KANU MPs rebelled against the President. We passed the bill creating PSC. Some KANU politicians said we were fighting the President by supporting the bill but we passed it anyway. This was a monumental step in securing the independence of the Legislature. I was appointed one of the Commissioners of the first Commission and later served as a Commissioner in the 11th Parliament, representing the Senate. (234)

Musila was instrumental in the formation of the Rainbow Alliance after they left KANU. This happened after President Moi picked Uhuru Kenyatta as his preferred presidential candidate for the ruling KANU party in the general elections of 2002. Musila and his colleagues who defected from KANU and supported Kalonzo Musyoka faced stiff competition and animosity from those who remained in the party. It therefore follows that Musila is decisive, bold and courageous in the decisions he makes in his life. He says:

As we set up the Rainbow Alliance, NAK constituted its elections board, and invited its members to present their nomination papers in readiness for party elections. Although our decision upset Moi, he could no longer crack the whip over us as he would have done in the past. So he decided to employ a mixture of diplomacy, threats and intimidation while hoping that some of us would return to his fold. By this time, only the MP for Kilome Constituency, Mutinda Mutiso and I supported Kalonzo Musyoka from Ukambani. Other Kamba MPs from other provinces deserted Kalonzo. Mutinda and I were branded rebels and called other names. (256-257)

Musila won the Mwingi South Constituency seat for the second time in a row in the general elections of 2002 with a resounding victory. He yet again became the MP for his constituency in the 9th Parliament. He ensured that his coalition, the National Rainbow Coalition (NARC) clinched in the presidential election and other seats across the nation. Musila argues that he was right at the center of the operations and plans that forced KANU and Moi out of power in the general elections of 2002. It therefore follows that Musila is hardworking, wise and intelligent as he ensured victory for himself and his NARC coalition in the general elections of 2002. He says:

The union between LDP and NAK paid dividends because we swept up 63% of the national vote. KANU got 30% while the rest went to Simeon Nyachae's Ford-People. Uhuru Kenyatta of KANU called a press conference to concede defeat even before the ECK finalized the presidential vote tallying. In Mwingi South Constituency, I garnered over 32,000 votes while my closest rival Temi Mutia, the KANU candidate, got a paltry 2,000 votes. The minor candidates in my constituency could not even manage a few hundred votes between them. The ECK declared me the winner,

becoming yet again the MP for Mwingi South Constituency in the 9th Parliament.
(276-277)

In the 9th Parliament, Musila was elected as the Deputy Speaker after intense lobbying. He also became the Chair of Parliament's Library Committee as well as Chair of the Liaison Committee that coordinates the other Parliamentary Committees. This means that Musila was trusted by his colleague MPs. It therefore follows that Musila is hardworking and trust worthy as he was entrusted with the responsibility of leading colleague MPs in the 9th Parliament. He argues:

Others contesting the Deputy Speaker's post included Moses Wetangula (Narc) and Samuel Phogisio (KANU). Parliament convened on January 9, 2003, and Francis Ole Kaparo was easily re-elected as the Speaker and I won the Deputy Speaker's seat. I also became the Chair of Parliament's Library Committee as well as Chair of the Liaison Committee that coordinates the other Parliamentary Committees. (280)

During the 9th Parliament, Musila proudly sponsored many Bills which became law after the President assented to them. One of those Bills that Musila sponsored was the Pensions Amendment Bill. He was motivated to sponsor the Bill by the predicament faced by the family of an assistant chief from his Constituency who had passed away, to get his benefits. Musila claims that the family had stayed for twelve years without getting the benefits of the departed administrator. It therefore follows that Musila is empathetic, humane, kind and hardworking since he sponsored a Bill in Parliament that helped so many families in the entire Republic who were in a similar situation as the family of the assistant chief. He argues:

It was also in that capacity that I sponsored the Pensions Amendment Bill. I proposed that a retiree be allowed to stay on his or her job until all benefits owed were paid by the government. This would force the government to expedite its obligations to retirees. The Bill also stipulated that dependents should get their dues within 90 days of the retiree's death. Otherwise, if the 90 days elapsed, I proposed that the government should pay the benefits with interest. I had been working on the Bill since 1998, when I raised a question in Parliament about the family of an Assistant Chief from my Constituency that had not

been paid his benefits for more than 12 years. His children had dropped out of school with no one to pay for their school fees and yet the government held their departed father's money. In the heydays of KANU, I was greatly frustrated to see my efforts for the Bill to sail through Parliament, especially by the House Business Committee, always failed. When I became the Deputy Speaker, I pushed the Bill through all the stages and became law after President Kibaki assented to it. I rate this victory as one of my biggest achievements in Parliament and as is customary in Kenya, the Bill was promptly christened, 'the Musila Bill'. (283)

Musila was again voted in as the MP for Mwingi South Constituency for the third consecutive term in the disputed general elections of 2007. In the Grand Coalition government that was formed with President Kibaki, Vice President Kalonzo and Prime Minister Raila Odinga, Musila was appointed to serve as an Assistant Minister for the Ministry of Defence. He served in this position for five years. It therefore follows that Musila has great leadership skills, he is visionary and hardworking. He says: "I was appointed Assistant Minister for Defence, a position I held for five years (304). In the general elections of 2013 under the new constitution, Musila vied for senatorial seat despite the pressure from his supporters to vie for the gubernatorial one. He consulted widely among his supporters on the grass root before making the final decision to run for the senatorial seat. This thus means that he is humble since he went round the entire county consulting residents concerning his intention to run for the senatorial seat. He argues:

Back home, there was pressure on me to vie for the governor's seat. I convinced my supporters to allow me to go for the senatorial position. I thrust myself into the competition for the post of Senator for Kitui County after serving 15 years as MP for Mwingi South Constituency. It was only fair that I relinquish the post to allow a new generation to be of service to the people of Mwingi. I went through all the 16 districts and 8 constituencies that make up Kitui County, talking to leaders to support my bid and when I was sure of their approval I launched my campaign. Their enthusiasm and that of the people really encouraged me. (315-316)

Musila would later successfully vie and win the Kitui Senatorial seat in the general elections of 2013 albeit with challenges of some voters voting twice. He was trailed closely by Charity Ngilu, his main challenger for the seat in the elections. He relied on his development track record in Mwingi South Constituency and his excellent relationships and networks which he had established over the years in Mwingi and the rest of Kitui. It therefore follows that Musila is humble, wise and intelligent as he got the win in the elections of 2013 to become the first senator of Kitui County. He states that

For the senatorial seat, I relied on my excellent relationships and networks, built painstakingly over the years in Mwingi and the rest of Kitui County. I stayed in touch, and I still do. It is a simple courtesy to the people who trust you to support and vote for you. I had to drive through the 30,000 sq.km terrain. Ngilu capitalized on her 20 years as Member of Parliament for Kitui Central while I focused on my solid development record in Mwingi South Constituency. On the polling day, we encountered voters with more ballot papers at various polling stations and we raised the matter with the electoral body. Eventually we overwhelmed our opponents with numbers. I garnered 156,690 votes while Charity got 111,447 and I was declared Senator for Kitui County. (316)

In the general elections of 2017, Musila lost the gubernatorial seat to Charity Ngilu. He was vying as an independent candidate after Wiper rigged him out at the nomination stage in favour of Julius Malombe, the incumbent governor. He says that losing in the Kitui gubernatorial race after a long and colorful political career drained him physically, emotionally and spiritually. During the campaigns and in the run up to the Election Day, Musila claims that he had to fight a lot of propaganda and misconceptions that he hated Kalonzo and Wiper Party. He however feels vindicated by the results of the election because he beat Malombe with over forty thousand votes in the final tally. He argues:

I embarked on my toughest campaign battle ever, and it came with a lot of disadvantages. I had to fight off a lot of propaganda and misconceptions and was constantly pressed to reassure the people of Kitui that I did not hate Kalonzo Musyoka or Wiper, but had chosen to contest as an independent candidate after my being rigged

by the party. In the end, at the general election on August 8, 2017, as feared both Malombe and I lost the Kitui Gubernatorial seat to Charity Ngilu. The official IIEBC general election results gave me 114,527 votes against Malombe's 74,697 votes. It was clear that if Malombe had genuinely won the Wiper nominations, I would not have beaten him with nearly 40,000 votes. I was vindicated! (XX)

After the defeat in the Kitui gubernatorial seat, Musila re-evaluated his friendship with Kalonzo and NASA Coalition and decided that he would no longer support either. This was a difficult season in Musila's life and his political career ended with an anticlimax. Musila was humble enough to accept defeat in the Kitui gubernatorial race amidst pressure piled on him by his supporters to file a petition in the High Court challenging Ngilu's win on the grounds of electoral malpractice. He argues:

Soon after the devastating loss I re-evaluated my friendship with Kalonzo and support for the NASA coalition of which the Wiper Party was an affiliate. After many days of consultation with family, church elders and various politicians, and after Supreme Court nullified the 2017 presidential election on September 1, 2017, I was convicted that Stephen Kalonzo Musyoka would not need my support in the future. I moved very fast to concede defeat, despite the pressure from my supporters to petition the High Court for alleged electoral malpractices. I considered that it was in the public interest for me to pursue this route, especially having served in the public service for nearly 30 years and as an elected leader for 20 years. (XX-XXI)

Musila is currently serving as the Chairman, National Museums of Kenya. He was appointed by Preident Uhuru Kenyatta after the general elections of 2017, in which he lost. Musila is grateful to God for allowing him to serve his country for that long. It therefore follows that Musila is hardworking and dedicated to his duties since he has worked under all the four Heads of State since Kenya gained her independence. He states:

I acknowledge God's grace for having given me the opportunity to serve my country for this long. I have since been appointed by President Uhuru Kenyatta to the

position of Chairman, National Museums of Kenya, a position that I intend to serve with my usual dedication. (XXI)

Musila refers to a speech made by Muthama at a rally where it is allegedly claimed that the latter metaphorically uttered some Kikamba words, *kweekwa-ali tukeeka-ali*, to mean that Kalonzo and his team were waiting for Uhuru and Ruto to be charged at the International Criminal Court (ICC) for them to inherit their political base and be voted in as the President of Kenya in the 2012 general elections. This led to the break-up of the Bus Party, the political vehicle the three intended to use to ascend to power. He says that after the Machakos rally, Uhuru and Ruto proceeded to Kitengela where they sought the services of Fred Muteti, a young man from Kalonzo's camp who interpreted to them what Muthama had said. He argues:

In his speech, Johnstone Muthama said in Kikamba, "*Kweekwa-ali, tukeeka-ali*" and the crowd went wild. It is said that after the rally, Uhuru and Ruto left for Kitengela where they sought the services of a young man from Kalonzo's team, Fred Muteti, to interpret what Muthama had said. They were curious to know the meaning of his statement that drove the crowd into frenzy. According to Chirau Ali Mwakwere, Muteti told them that Muthama meant, "Once these people (Uhuru and Ruto) get jailed at The Hague, Kalonzo shall take over." No one could for certain tell what Muthama actually meant. (311)

Musila uses the Kamba phrase "*Ndyulwa ni vala twaumie*" (I can never forget where we have come from together) to explain how Kalonzo metaphorically assured him of his support in the Kitui gubernatorial race. He uses this phrase to explain how he felt betrayed by Kalonzo during the WIPER nominations for the Kitui gubernatorial seat in the 2017 general elections. This portrays Kalonzo as a betrayer and an untrustworthy person. He states:

I saw no reason to doubt the party leader. On numerous occasions during political rallies, party meetings, and even at private engagements with him, I got his assurance that he would stand by me and extend to me the same support I had given him for over 20 years. The statement "*Ndulwa ni vala twaumie* (I can never forget

where we have come from together)” dominated communication and conversations between Kalonzo and I. (XVIII)

Musila argues that Kalonzo kept a brave face that had never been seen before and kept on announcing metaphorically in Swahili that “*nitapita katikati yao*” (I will pass in between them) in the run up to the 2007 general elections. Kalonzo used this phrase in his campaigns to metaphorically tell his supporters that he was confident of winning the elections and warn his opponents that he was going to surprise them. He is defined in this context as brave, decisive and firm because he took the decision to challenge Kibaki and Raila in these elections. He argues:

I knew with certainty that the opposition had lost the 2007 general election. If Raila had not smoked Kalonzo out of his team, perhaps he would have a chance in winning. In the meantime, Kalonzo kept a brave face never seen in him before and kept on announcing that “*nitapita katikati yao* (I shall pass at the middle of Kibaki and Raila). (300-301)

He uses the metaphorical term *Operation Miliki Chama*, a term coined to metaphorically refer to the plot they hatched to take over ODM-K from Raila and his associates. This came after the fall out between Raila and Kalonzo before the 2007 general elections after the former expressed his willingness to take over the party leadership and ticket to presidency without following the laid down procedures. Musila and those who supported Kalonzo are seen in this context as wise, cunning, scheming and tricky as they guarded their party registration documents despite attempts by Raila and his friends to take over the party. He argues:

After the Tononoka debacle, we plotted a take-over of the ODM-K party. We launched *Operation Miliki Chama* to take over the party which had been registered with Dan Maanzo as its chair. Other officials were Lilian Aluga and Abraham Chepkonga. After successfully staging the coup, we travelled to Machakos for a massive campaign to rally the Kamba nation. (300)

When Kibaki was involved in a grisly road accident at Kyumbi junction while travelling to Nairobi from Kitui after a series of political rallies, he was helped by Musila. This was because Musila's car was following Kibaki's closely. Musila argues that he sent the late Mwala Moko, one of his security men at that time to check what was happening at the accident scene since they did not know who had been involved. When he came back, he metaphorically informed Musila that it was *munene's* car, in reference to Kibaki's car which had been involved in the accident. *Munene* is a Kamba term for 'the boss'. This is what made Musila to get out of his car to confirm the news and consequently help Kibaki from the wreckage. He says:

I remained in the car and asked Mwala Moko to step out and investigate what was going on. He came back breathless, gasping, "It is *munene's* car (it is the boss' car)." I did not know which boss he was talking about and I was running out of patience. That is when Moko blurted it out, "it is Mwai Kibaki's car." (269)

Musila argues that Raila used the phrase *Kibaki Tosha* to metaphorically tell their supporters that he felt that Kibaki was the most suitable candidate from NARC to face Uhuru Kenyatta of KANU in the 2002 general elections. He argues that this move was unprecedented and the crowd roared back in approval. This action saved the coalition which was facing the dilemma of choosing a presidential candidate from the many aspirants who had already declared their interest. Musila argues that Raila used the Swahili phrase *Kibaki Tosha* to metaphorically solve the puzzle of who would be the presidential candidate for NARC because the crowd was anxiously waiting to know the coalition's preferred presidential candidate. He states:

The Uhuru Park rally that Sunday was one of the biggest masses of people assembled in one place in Kenya since independence. I thought the news people were right. We strode together from Serena and made a dramatic entry into Uhuru Park. To our delight, both leaders from NAK and Ford-People joined us for the public meeting. The message was clear; a united Opposition to KANU was in place. However, we could not ignore the urgency in the people's request to know who would be our flag-bearer. The multitude was anxious. No one had the answer to that question. When it was Raila's turn to speak, he suddenly shouted his now famous *Kibaki Tosha* (Kibaki

suffices) slogan. The crowd roared back in approval, with their voices thundering across the city and reverberating in waves across Kenya. The riddle was now solved. This announcement came as a shock to all of us! As the Uhuru Park rally ended, everyone in the country knew Mwai Kibaki would be the opposition presidential candidate. The international media also picked up the news and it was relayed across the world. Unless something dramatically strange happened, there was no doubt that this man was destined to become the third president of Kenya. (261)

Musila argues that before the KANU Delegates Conference in 2002 at the Moi Sports Centre Kasarani, Kamotho had metaphorically warned politicians who had intentions of becoming the presidential candidates for the party not to try participating in the nominations. He argued that walking to Kasarani was akin to walking into a *Kichinjio* to be skinned alive. This was a way of metaphorically telling them that they would be humiliated since the Delegates conference would approve Uhuru, who was the preferred candidate by Moi. This narration shows how Moi was authoritative and used dictatorial ways to manage the affairs of KANU. He says:

Before the KANU Delegates Conference at the Moi Sports Centre Kasarani, many of the KANU heavy weights had jumped ship. The list of delegates had already been prepared and the elections were meant to favor leaders of Moi's choice. Joseph Kamotho told the media that there was no point going to Kasarani to commit political suicide. Kamotho argued that participating at Kasarani was akin to walking into a *Kichinjio* (slaughterhouse) to be skinned alive. Prof. George Saitoti braved his way to Kasarani and when he noted that tides were moving against him, he made his famous declaration, "There comes a time when the nation is more important than an individual." He too jumped ship shortly thereafter. (257)

Musila says that KANU was *Baba na mama*, a Swahili phrase meaning 'father and mother' to metaphorically mean that the party was superior even to the parliament. He uses this Swahili phrase as he explains how he was left out of Moi's cabinet after the elections of 1997. Anybody who was perceived to be an enemy of the party would have many obstacles placed before them. This shows how dictatorial the party was. He states:

Our people say that it is only the foolish rat that challenges the rat to a YIOPO dance. Although I considered my quest to join parliamentary leadership through KANU an act of bravery and self-sacrifice, many would have considered it sheer foolishness. The party was at the peak of its power and those who dared it were mercilessly trampled upon. An argument arose about which was more superior between KANU and parliament, and most leaders at the time were unanimous that KANU was indeed *Babana Mama*. When you were perceived as an enemy within by the party, you could expect there would be many obstacles placed on your pathway. (229)

Musila uses the phrase *Moi men* to metaphorically refer to those leaders in Central province who were close to Moi and opposed him being the PC for the province. He says that these leaders celebrated when he was transferred from Central to North Eastern province. He argues:

Leaders from all the districts in the province came to Nyeri to offer me their best wishes. Although a small group of *Moi men* in the province celebrated my departure, the majority of leaders were saddened by the turn of events. I told everyone that it was a normal transfer as I tried to calm things down preparing them to accept my successor. (187)

Musila uses the phrase *panya routes* to metaphorically refer to the paths that smugglers use to evade foreign nationals from detection by the police at road blocks. He uses the phrase as he narrates the negative impacts of corruption and how this threatens the national security as police receive bribes to allow foreigners get access into the country. This action leads to the increase in cases of terrorism and crime in Kenya. He argues:

Even crime and terrorism are thriving thanks to corruption that is fuelled by individual and collective greed. I have witnessed policemen receiving bribes at road blocks in Mwingi to allow illegal immigrants, mostly from the Republic of Somalia, cross over into the city of Nairobi. Their enablers make them alight from the buses and then walk them past the police road blocks through '*panya routes*' to board the vehicles after the blocks. Here we have officers motivated by greed and lack of patriotism to allow

undocumented foreigners into the country. Is there any wonder that terrorist had in the past turned Kenya into their playground! (328-329)

Musila employs the use of proverbs as a strategy of narrating the self in *Seasons of Hope*. He uses them to teach and educate the reader. They help him to express his message in a less harsh manner as he educates his audience. These proverbs help Musila to communicate his attitude towards different subjects and persons that he talks about in his autobiography. He uses these proverbs to communicate messages of advice, to console, inspire or celebrate some of the people he mentions in his autobiography. Musila uses proverbs in his autobiography to emphasize his arguments or illustrate the ideas he puts across in *Seasons of Hope*. These proverbs make Musila's autobiography an authentic African story since most African communities use proverbs to communicate messages indirectly and deliver them without being too harsh. Proverbs were used in oral communication in most African societies and their extensive use by Musila in his autobiography makes the story oral in nature since it appears like he is talking to a live audience. The use of proverbs from different African countries and communities show that Musila is widely travelled or has read a lot about these communities. It means that he understands the differences and similarities of other cultures once he compares them with his own. He artistically uses appropriate proverbs at the beginning of almost every chapter to summarize the message in the entire chapter or give the reader a glimpse of what to expect in the unfolding chapter.

Part one begins with the proverb, *however long the night, the dawn will break* (29). This proverb means that when things are at the worst, better times will come. This is at the beginning of the autobiography and the proverb is in reference to his birth during the colonial era. He argues that people from Itoloni, his village of birth, suffered a lot at the hands of the colonial masters. He narrates the events that occurred before the Second World War and relates these events to his birth. Musila narrates how famine engulfed his village during his birth and the way his parents ensured that he survived the calamity. The quote summarizes the message of hope that is contained in the entire chapter and indeed throughout the autobiography.

At the beginning of Part Two, he uses the proverb, *a family tie is like a tree, it can bend but it cannot break* (75). This proverb means that having unity in a family is important and nothing can separate you from the strong bonds that tie one to his or her family. This is in reference to the strong bond in his family and community which enabled them raise enough funds to send him to America for further studies. He appreciates them for sacrificing a lot to fulfill his dream of having education.

Part three opens up with a Kenyan proverb, *a leader who does not take advice is not a leader*. This proverb means that those people in leadership who do not heed to the advice given by others are bound to fail. Musila uses this proverb to talk about his experiences in leadership both in the provincial administration, civil service and in politics. He appreciates the leadership values he got from his own father and Simeon Nyachae. He specifically thanks the latter for teaching him the value of listening to his juniors before making decisions. This perhaps explains the success Musila has had as a leader in various capacities and organisations. He thus uses the proverb to argue the message in the entire part.

Part Four opens up with the proverb, *a happy man marries the girl he loves, but a happier man loves the girl he marries* (191). This proverb means that love is not about feelings but rather commitment of both parties to the relationship. Musila uses this proverb to talk about the value of his friendship with Nyachae. The proverb emphasizes the message in the entire part where he thanks Nyachae for helping him out at his hour of need. This was after Musila turned down his transfer to North Eastern province from Central province. Nyachae intervened and persuaded President Moi to transfer Musila to the civil service. He would later approve a budget to allow Musila purchase an official car after the latter had used a taxi for over a year. Musila also thanks Awori in the same part for standing with him when the former was transferred to the Ministry of Wildlife and Tourism as an Assistant Minister. Musila therefore uses this proverb to summarize his message on the value of friendships.

Chapter one opens up with a Sierra Leonean proverb, *if the cockroach wants to rule over the chicken, then it must hire the fox as a bodyguard* (31). This proverb means that if a son wants something from the father, he has to seek the help of the mother. This proverb captures the message in the entire chapter as Musila talks about his birth and childhood days and the way he was prepared by his parents for the rest of his life by providing him with whatever he needed to make it in life. He claims

that he was lucky to be one of his parent's favourite children and this love and friendship impacted positively on his life. Musila acknowledges that he benefitted a lot from this love that his parents had for him.

Chapter four opens with a Lesotho proverb, *a fight between grasshoppers is a joy to the crow* (59). This proverb means that when friends start fighting, it is their enemy who benefits. This is due to the fact that the friends are distracted by fighting each other and will not even notice the enemy approaching. The grasshoppers are a metaphor for the friends while the crow is a metaphor for the enemy. Musila uses this proverb to underscore the importance of unity among friends. He narrates how the Mau Mau Movement defeated the colonialists despite the many challenges they faced. He explains how the colonialists wanted to divide and rule Africans. He gives the example of Muindi Mbingu, who was perceived to be a Mau Mau sympathizer leading to his arrest. He was detained in Lamu and by the time he came out, he had been forced into submission by the colonialists. Mbingu would later be brutally murdered in 1953. Through their unity, the Mau Mau fighters were able to defeat their enemy, the colonialists.

Chapter five opens with an African proverb, *if you want to walk fast, walk alone; if you want to walk far, walk together* (59). This proverb means that nobody can make it in life alone. It proverb summarizes the message of the entire chapter as Musila talks about how his father and the rest of his community pulled resources together in a funds drive to enable him travel to the United States of America to further his education. He shows the importance of unity through this proverb and how grateful he is to his community for supporting his education in the United States of America.

Chapter six begins with the proverb; *it takes a village to raise a child* (77). This proverb means that the entire community must interact with children and guide them so that they experience and grow in a safe and healthy environment. It is the responsibility of every adult in the African context to guide, counsel and correct children regardless of whether they are their biological parents or not. Musila uses this proverb to applaud the efforts of people from his village in coming together to fund his education overseas. He says that he had given up on his American dream due to lack of funds but his people organized a fund raiser and raised the required amount of money for him to travel to

the United States to further his education. He is grateful to these people for sacrificing all that they had to support his education bid.

Chapter eight begins with a Ugandan proverb; *he who is destined for power does not have to fight for it* (99). This proverb means that a true leader does not need to fight for any position of power. Such positions come to true leaders without any struggle. Musila uses this proverb to sum up the message in the entire chapter that talks about how he joined the provincial administration as a DO and rose through the ranks to become a PC. He believes that he was destined for power and for sure he did not fight for it. He found favour before the eyes of Simeon Nyachae who held his hand for him to climb the ladder through all the ranks to the top position of a PC for Central province.

Chapter nine opens with a Tanzanian proverb, *to be without a friend is to be poor indeed* (105). This proverb means that all of us need friends and those who do not have any are poor as there are many things they cannot achieve alone. Musila uses this proverb to emphasize his friendship with Nyachae when he found himself assisting the PC to stand in for DCs who had been forced to go on leave. He says that he was a moving acting DC since he performed similar roles in Laikipia and Trans Nzoia before returning to Nakuru. Musila highlights the rumours about the 1971 allegedly planned coup against the government of Mzee Kenyatta. He explains how these rumours affected his work since it was alleged that senior Kamba politicians, service men and other senior government officials were involved in the alleged coup. In a nutshell, Musila appreciates the friendship that exists between him and Nyachae.

Chapter ten begins with a Yoruba proverb, *lack of money is lack of friends; if you have money at your disposal every dog and goat will claim to be related to you* (115). This proverb means that when you have money, you will have many friends and even people who are not related to you would want to be associated with you. Musila uses this proverb to illustrate how he valued his friendship with Nyachae. He talks about how delighted he was to serve under PC Nyachae when he (Musila) was transferred from Tana River to Kirinyaga district as a DC. It is this friendship and seriousness at his work that made Nyachae to propose him to take over as the new PC of Central province when the former was promoted to become Secretary to the Cabinet.

Chapter eleven opens with an Ashanti proverb, *do not let what you cannot do tear from your hands what you can* (123). This proverb means that one should not allow negative people or thoughts deter him or her from achieving what they can. Musila uses this proverb summarize the message on how he was promoted to the rank of a PC. He says that he is grateful to Nyachae for believing in him. He explains his first duties as a PC and how he was instrumental in solving the problems that faced people in his province. Musila argues that he faced some rebellion from some of his colleagues who were senior DCs and felt that they were better placed than Musila to become a PC. One senior DC in Murang'a was discharged from his duties by President Moi for disobeying Musila.

Chapter twelve opens up with a Bayaka proverb; *an abundance of food at your neighbor's will not satisfy your hunger* (131). This proverb means that people should not depend on others for satisfaction. One should work hard to meet their basic needs. Musila uses this proverb to talk about how his parents were happy when he invited them to his official residence as a PC in Nyeri. His father remembered how he used to visit the residence during colonial times but he could not be allowed to go past the gate. He thanked God that his son had made him to get into the residence he had been denied access to many times in the past. Musila talks about the 1982 attempted coup in the same chapter.

Chapter thirteen begins with the proverb, *he who earns calamity, eats it with his family* (145). This proverb means that the challenges you face in life affect your family too. Musila uses this proverb to discuss the aftermath of the 1982 attempted coup that changed Moi's style of leadership. The coup affected the country's economy negatively. This was after a lot of looting took place in shops and supermarkets especially in Nairobi and its environs. Many people were also killed in the melee that broke out after the attempted coup. Musila uses this proverb to summarize the role he and his junior officers played in the snap elections called by President Moi in 1983. He talks about the problem he encountered in Nyeri after the elections in which two KANU factions were against each other. This led to a lot of acrimony between the two factions of the ruling party.

Chapter fourteen opens up with the proverb; *greed loses what it has gained* (157). This proverb means that one can never gain anything from greed. Musila uses this proverb to sum up the message about how most African leaders at that time fell due to greed. He gives a few examples of such

leaders. He explains his problems with the Provincial Police Officer, Superintendent Barnaba Kipkorir Arap Chemase, who became untrustworthy among his colleagues and juniors. He wanted to always look like he was on a mission to protect the president since they came from the same Kalenjin ethnic community. He always embarrassed himself because of his greed.

Chapter fifteen begins with a Bantu proverb; *patience is the mother of a beautiful child* (167). This proverb means that those people who are patient succeed in whatever action they engage in. Musila uses this proverb to summarize the message in the unfolding chapter about how he balanced between serving President Moi and according his Vice-President Kibaki respect at a time when Kibaki was being undermined by Moi. He was very patient with both leaders and this gave him peace of mind and the audacity to even influence some of the decisions made by Moi. Musila for instance persuaded Moi to send a Cabinet Minister to represent him at the burial of Kibaki's father when he learnt that the President was not planning to attend the burial.

Musila begins Chapter sixteen with the proverb; *patience can cook a stone* (173). This proverb means that patience can solve any problem no matter how difficult it may appear. If one understands the origin of the problem, then the end solution will be easy to achieve and this knowledge would make one worry less. He uses this proverb to sum up the problems he faced with some people in the ruling party who were not happy with him being the PC, Central province. He explains how these people planned his exit from Central province and when their plans backfired, they took the battle to Ukambani where he hails from. He attended a meeting where Mulu Mutisya made so many false accusations against him. He says that he was patient with Mutisya to make allegations against him and after a lengthy discussion; he declined to apologize to him as he wanted. Patience here helped him to deal with his opponents like Mutisya without much drama.

Chapter seventeen opens up with a Ghanaian proverb, *the surface of the water is beautiful but it is no good to sleep on* (181). This proverb means that not everything that appeals to your eye is good for you. There could be some danger beneath the beautiful surface. Musila uses this proverb to summarize the conditions that led to his transfer from Central to North Eastern province and the reasons he declined the transfer. He claims that this was made possible by President Moi's right hand men who appeared to be confused in the public eye but deeply connected on the grassroots.

These are the people the president chose to stay close to during his tenure. The group led by Mutisya was not happy with Musila being the PC for Central province. They therefore orchestrated his transfer from the province to North Eastern, an action which appeared to be a demotion for Musila. Although he was transferred to North Eastern still as a PC, he thought that North Eastern was not good for him and his family due to security challenges along the border with neighbouring Somalia.

Chapter eighteen begins with the proverb, *between true friends even water drunk together is sweet enough* (193). This proverb means that true friendship does not value material things. He uses this proverb to underscore the importance of his friendship with Nyachae. He explains how Nyachae helped him to talk to President Moi to transfer him to the civil service when Musila declined his transfer to North Eastern as a PC. It was Nyachae who intervened for Musila to be transferred to the ministry of Wildlife and Tourism. In the same chapter, Musila highlights the value of his friendship with Moody Awori when the latter was posted to the Ministry as an Assistant Minister. He therefore appreciates Nyachae and Awori for being his true and trusted friends. He acknowledges the support these two friends gave him during his difficult moments in life.

Chapter twenty-one begins with the proverb, *he who receives a gift does not measure* (221). This proverb means that a gift is supposed to be appreciated rather than being criticized since it is given willingly and the recipient does not incur any cost. Musila uses this proverb to summarize his entry into politics and how the development he had done in his area before when he was an administrator helped him to get favour with the electorate when he joined politics. Although he was under no obligation as a PC to provide such development projects in his area, they helped him get votes from the locals when he joined politics. He says that he joined politics through KANU because it was the dominant party in his area.

Chapter twenty-two opens up with the proverb; *it's those ugly caterpillars that turn into beautiful butterflies after seasons* (229). This proverb means that people should not despise humble beginnings in life however small they might appear. Musila uses this proverb to summarize the message about how he was isolated by MPs from Ukambani in parliament led by Kalonzo after the 1997 general elections. People expected him to be appointed to the cabinet since he was a former PC but this did not happen as President Moi isolated him. He says that he concentrated on other

matters pertaining to his constituency and he was even elected a member of the Chairman's panel in Parliament. This position made him to preside over parliamentary proceedings as a temporary deputy speaker. Musila would later be appointed a commissioner in the first Parliamentary Service Commission. Despite the humble beginnings and the isolation, Musila later succeeded by serving in various positions in the parliament. The "ugly caterpillar" that he was after the elections turned into a "beautiful butterfly" after some time.

Chapter twenty-four begins with an Akan proverb, *wisdom is not like money to be tied up and hidden* (245). This proverb means that one can never hide wisdom like money. It will be manifested in all forms even if you hide it. Musila uses this proverb to talk about how he led fellow MPs to go against President Moi's decision to choose Uhuru Kenyatta as the preferred presidential candidate for KANU without following due process. He says that he was courageous enough to volunteer to read the statement protesting against President Moi's choice on behalf of fellow MPs. This shows that he could not hide his courage and wisdom. He also talks about the death of Robert Ouko whose mystery has never been resolved up to to-date.

Chapter twenty-seven begins with an Ethiopian proverb; *because he lost his reputation he lost a kingdom* (275). Musila uses this proverb to summarize the message on how NARC continued with campaigns even when Kibaki was hospitalized. KANU used this opportunity to cast doubt on the ability of Kibaki to lead the country owing to his health condition. Musila says that they organized a big political rally at Uhuru Park to show their supporters that Kibaki was well. They finally won the election and Kibaki was sworn in as the third president of Kenya. Kibaki later short-changed his partners in the coalition by failing to honour the Memorandum of Understanding that they had signed prior to the elections specifically the clause on the appointment of members of the cabinet. This angered the LDP wing of NARC and they lost trust in Kibaki.

Chapter twenty-eight begins with a Ghanaian proverb, *an army of sheep led by a lion can defeat an army of lions led by a sheep* (281). The proverb means that the leader of a group determines its success or failure however strong or weak its followers might be. Musila uses this proverb in reference to the message in the chapter when KANU was defeated in the general elections of 2002 despite having blessings of the incumbent President. The opposition parties were united and this led

to their victory in the elections although Kibaki who was their presidential candidate had been involved in a grisly road accident a few days to the election. He also claims that KANU lacked leadership after the exit of President Moi and that the ruling party NARC had little opposition both in and outside parliament. Musila talks about his success in Parliament where he had been elected a deputy speaker. He says that he used his position well to benefit his constituents and the entire republic by enacting laws that helped to mitigate the plight of Kenyans.

Chapter thirty begins with the proverb, *only a fool tests the depth of a river with both feet* (293). This proverb means that one should not risk giving all their energy on something that might be dangerous to undertake. He or she should exercise caution in undertaking the risky affair. Musila uses this proverb to talk about how the LDP wing of the NARC government decided to oppose the government of President Kibaki in the 2005 referendum. He says they wanted to teach Kibaki a lesson for not honouring their 2002 pre-election MoU on appointment of cabinet ministers. Since they had tested Kibaki using the MoU that he never honoured, they decided to oppose the 2005 referendum that the government lost by a big margin.

Chapter thirty-one opens up with the proverb, *only when you have crossed the river, can you say the crocodile has a lump on its snout* (299). This proverb means that one cannot afford to despise or abuse the person helping them until they achieve their mission. The proverb teaches people to be humble and respect others. Musila uses this proverb to sum up the events that took place in the country from 2005 during the referendum to the disputed general elections of 2007 and the post-election violence that broke out thereafter. He explains how Kalonzo, Raila and Uhuru teamed up in the Orange camp to defeat the government side's Banana camp in the 2005 referendum. This defeat led to the sacking of Kalonzo and Raila from the Cabinet by President Kibaki. They continued sticking together but the challenge of choosing one of them to be a Presidential candidate in the 2007 general elections led to the splitting of the duo during a political rally in Tononoka grounds, Mombasa, where Kalonzo was booed by a section of youth in the crowd when he stood to address the rally. Musila narrates how the elections were done, the post-election violence that followed and how the grand-coalition government was later formed.

Chapter thirty-two begins with the proverb: *When something bigger than the cricket enters the cricket hole, the cricket must give way* (307). This proverb means that a small idea can never compete with a bigger one since this bigger idea will always overrule the smaller one. He uses this proverb to talk about how Kenya achieved a new constitution in the year 2010 and how Kalonzo was labeled a *watermelon* by Raila for not being bold enough to declare the side he was supporting during the referendum campaigns. The 2010 referendum was supported by a majority of Kenyans leading to a new constitution. He highlights the political affiliations that had been formed during the referendum campaigns and specifically the bus political party which brought together Uhuru Kenyatta, Kalonzo Musyoka and the late George Saitoti. The party died when Uhuru brought in William Ruto leading to the exit of the other founding members of the party which had blessings of President Kibaki. Kalonzo and Saitoti did not believe that they had a chance to become presidential candidates after introduction of William Ruto in the team.

Chapter thirty-four begins with a Nigerian proverb, *a tree cannot make a forest* (331). This proverb underscores the importance of unity and it means that you can not make it in life unless you have the support of other people. Musila uses this proverb to sum up the importance of unity in any society. In the entire chapter, he narrates the negative impacts of ethnicity and how this vice has derailed development in the entire nation. He calls for harmony and tolerance among different ethnic groups in the country. He says that the marginalized communities in Kenya should be helped to improve their livelihoods since they have been forgotten since independence.

All these proverbs provide invaluable lessons and messages that the author wishes to share with the reader. They provide the reader with the lessons of life that Musila acquired as a teacher, an administrator, a politician, a father and elder in his community. In the African culture and context, extensive use of proverbs is associated with wisdom and experience seen especially with old wise men. It therefore follows that Musila is knowledgeable, wise and widely travelled and/or read. It also points out to his richness in terms of mastering his language and culture. This is because proverbs were used to orally transmit knowledge, wisdom, traditions, culture and values espoused by particular society from one generation to the other. He argues:

A good child must always listen to the advice and wisdom of teachers, parents and elders. Some of the stories would later serve me well in my life as an administrator and politician. I knew even as a child that only a foolish rat challenges a cat into a dance duel. (43)

In this excerpt, Musila appreciates the role played by his teachers, parents and elders in shaping his life. He shows that he acquired wisdom from his elders through the extensive use of proverbs in his autobiography. It also means that he is knowledgeable about his own culture in particular and different African cultures in general. It is also a proof of the claim he makes about him being very close to his grandmother when he was young. The proverbs he uses in his autobiography indicate that he must have imbibed a lot of knowledge and wisdom from the stories his grandmother shared with her grandchildren especially during the night, as was the norm in most African cultures. It points out to Musila's extensive experience and knowledge of rich and diverse African cultures since the proverbs are taken from different African communities. It is also a way in which Musila pays homage to his paternal grandmother for the role she played in moulding his life at a very tender age. The extensive use of proverbs in his autobiography can be credited to the many lessons he received from his grandmother. He states that

I recall the nights I sat at *Susu's* feet with nostalgia. These were the nights when all the children in the Muli homestead would imbibe ancient wisdom and knowledge. This was my first classroom. It is here that I first learnt the lessons of life and how to discern right from wrong. Our grandmother was thorough at instilling societal values and virtues and she also taught me the art of speaking and speech making (43).

This extract shows that Musila acknowledges the role played by his paternal grandmother in instilling values, virtues and important societal lessons in him from a very tender age. The extensive use of proverbs shows his fidelity to the concept of orality as a way of passing knowledge, information and wisdom from one generation to another in African cultures. This is an indication that Musila acquired invaluable skills of using proverbs from his grandmother because a good orator and master of a language must show extensive and appropriate use of proverbs in the African context.

This makes the text authentic and original as proverbs are mostly used in African languages. He acknowledges, appreciates and immortalizes the languages and cultures from which he draws the proverbs he uses in his life narrative. Through extensive use of proverbs in his autobiography, Musila preserves the languages and cultures from which the proverbs are extracted from being extinct and forgotten. It is therefore not in doubt that he uses proverbs as a strategy of self-narration in his autobiography *Seasons of Hope*.

Musila uses allusion as a strategy of narrating the self in *Seasons of Hope*. He quotes Robin Sharma at the beginning of Chapter twenty-nine, *you cannot have what you want if you are content to remain what you are* (287). Robin Sharma is a Canadian writer and motivational speaker who has authored several books on self-motivation. He quotes Sharma to introduce the reader to the chapter where he talks about the clamour for constitutional change after the 1997 general elections. He talks about the role he played alongside other law makers in parliament to amend the constitution and the challenges they faced along the way. It therefore follows that Musila was motivated by this quote by Sharma at this time when he was engaged in the amendment of Kenya's constitution after the general elections of 1997. He quotes Sharma at the beginning of Chapter twenty-five; *a problem only becomes a problem when you choose to see it as a problem* (255). He uses this quote to introduce the chapter where he talks about the problems he and other politicians who opposed KANU in 2002 faced. This was the same time when Musila and other like-minded politicians formed the Rainbow Alliance, which would later merge with NAK to form NARC, the coalition that defeated KANU in the 2002 general elections. Musila argues that they did not choose to see the problems that they faced at that time as an impediment and this is how they soldiered on and later emerged winners in the elections. It thus not in doubt that Musila was yet again motivated and inspired by a Robin Sharma's quote to triumph over the problems the faced in life.

Musila quotes the poem "The Ballard of reading Gao!" (1898) by Oscar Wilde:

*Yet each man kills the thing that he loves,
By each let this be heard
Some do it with a bitter look,
Some with a flattering word
The crowd does it with a kiss*

The brave man with a sword (203)

Musila quotes this poem as he introduces the reader to the problems he experienced as the Director of Tourism. Wilde wrote the poem to talk about the brutal punishment that he and fellow prisoners received in prison. He says that nobody cared to look at the justice of the law that imprisoned them. Most of these problems Musila faced were orchestrated by Joseph Leting, who replaced Nyachae after the latter retired from public service. He argues that his position had some visibility and some people coveted it. It later emerged that Leting was against anybody who was close to his predecessor, Nyachae, and Musila was unlucky to have been one. He explains how he was accused of misusing his house phone and how Leting at one point tried in vain to prevent Musila from accompanying President Moi to New York. It is therefore not in doubt that Musila was at that time encouraged by these lines from the poem “The Ballad of reading Gaol” by Oscar Wilde.

Musila also quotes Baltasar Gracian, a Spanish Jesuit and baroque prose writer and philosopher. This is at the beginning of Chapter two, *use human means as though divine ones did not exist and use divine means as though there were no human ones* (41). He uses this quote to summarize the story he narrates about his grandmother. He emphasizes the kind of determination that his grandfather had to marry his grandmother. He says that his grandmother used to narrate stories to him and other children. One of those stories is when his grandmother survived a long journey to Tharaka Nithi looking for food. She would remain there for longer forcing his grandfather to embark on a journey to look for her. Musila’s grandfather was determined to marry her and this made him to pay bride price twice in order to marry her. Musila explains how he was determined to join school through constantly pestering his father to take him to school. This quote is therefore used to emphasize the message of hope and determination that is found in the entire chapter and throughout the autobiography.

He uses an African saying at the beginning of chapter thirty-six when he says: “*When a child consults an elder, his words will reflect the wisdom of the elder* (345). He uses this saying to underscore the importance of those people who helped him in his life. He says that the values and virtues he learned from his family since he was young helped him in life and this inspired him to help the needy in society. In this chapter, he gives the story behind how he started David Musila Foundation to help

the needy in his society. He shares his story on philanthropy and charity work that he has done in his community. This quote therefore summarizes the message in the entire chapter about giving back to the society.

He quotes Irene Guilane Dioh, a Senegalese author of the Serere tribe. He says:

*A day will come when you, too, must share
your knowledge of things and people. As the
singular witness of a happening uniquely
revealed to you in words as yet unknown,
you will reveal to your brother's the ineffable
wisdom of your heart.*

This quote is found at the beginning of Musila's autobiography, after the Foreword and before the prologue. The quote summarizes his autobiography as he shares the knowledge of people he interacted with and the things he encountered in his life. He opens up his heart to tell the reader his wisdom, feelings and attitude towards other people. The quote is therefore a summary of Musila's autobiography, *Seasons of Hope*.

Musila quotes a speech by Martin Luther King Jr at the beginning of Chapter thirty-three:

*If you can't fly, then run,
If you can't run, then walk,
If you can't walk, then crawl,
But whatever you do you have to keep moving forward. (323)*

Martin Luther King Jr was an African American minister and activist who became the most visible spokesperson and leader in the civil rights movement. Musila uses this quote to summarize the message in the entire chapter concerning the fight against corruption in Kenya in particular and the entire continent in general. He explains the efforts that have been made to stop corruption in Kenya. Musila gives examples of African leaders who used their positions of power to steal from their

citizens. He talks about the Goldenberg scandal during Moi's era and the Anglo-Leasing scandal during Kibaki's tenure as President. He explains how John Githongo, the former Chairman of the Ethics and Anti-Corruption Commission defied the pleas by his tribesmen to steal from the government. Musila narrates how politicians use cattle rustling as a political tool against their opponents to amass a lot of wealth at the expense of peace in the areas they represent. In a nutshell, he quotes this speech to summarize the efforts the country has made to curb corruption and the problems encountered by the nation in the fight against corruption.

Musila quotes Ella Wheeler Wilcox, an American author and poet. He says:

*So many gods, so many creeds,
So many paths that wind and wind,
While just the art of being kind, is all that this sad world needs. (337)*

This quote is found at the start of Chapter thirty-five where Musila talks about his wife, Beatrice Musila. He explains her childhood days and how she was denied a vacancy in class two at Gichagi Primary School since the headmaster had a problem with her father. He explains the pain that the young Beatrice had to undergo at the hands of unkind relatives after she transferred to Londiani and later to Njoro Canning Primary School before she was transferred back to Gichagi Primary School after the former headmaster was transferred. Her parents had heard about her tribulations in Njoro, where the headmaster, the relative she was living with, violently attacked her in public while at school. Besides, she had been made a house help for her host family. He argues that the unkind act by the headmaster of Gichagi Primary School negatively affected her at a young age. He therefore uses this quote to summarize the message in the entire chapter about kindness.

He quotes Sidney Poitier's autobiography, *The Measure of a Man: A Spiritual Autobiography*. Poitier thanks his parents for equipping him well for life when he was young. This quote shows that Musila has read autobiographies by other renowned people around the world. He immortalizes Poitier by quoting him in his autobiography. He says:

Like Sidney Poitier, the celebrated Hollywood actor states in his autobiography, *The Measure of a Man*: “Of all my father’s teachings, the most enduring was the one about the true measure of a man. That the true measure was how well he provided for his children, and it stuck with me as if it were etched in my brain.” Sidney Poitier credits his parents and his childhood on the tiny Cat Island in the Bahamas for equipping him with the unflinching sense of right and wrong, and of self-worth that he has never surrendered, and that has obediently shaped his world. (39)

Musila relates Poitier’s narrative on how his parents shaped and prepared him for life. His own father was instrumental in shaping the lives of his children. He pays homage to his own father for teaching him and his siblings the right way irrespective of their age. This explains why Musila works hard in his life as indicated by the many achievements he has realized in his life. He states:

My father always told us that the sum of a man was his own reputation. A man must work hard to feed and take care of his family, and a man must work hard to build his reputation and nurture the name of his family. He also believed that a man must work hard to grow wealth for himself, his family and prosperity. With these guidelines, *tata* ensured that our behavior was exemplary at all times. You could disregard his directives but only at your own peril. He used the rod liberally even on his older children. The rod and near military discipline kept his numerous children in check. (39-40)

Musila quotes Martin Meredith’s book *The State of Africa: A History of Fifty Years of Independence* when he talks about the issues of land especially in the Rift Valley. He explains how the white settlers came and displaced the Maasai people, who are pastoralists. He gives details about how a majority of people from the Kikuyu ethnic community came to the Rift valley in search of land for settlement. Musila immortalizes Meredith through this quotation. He narrates the history of Kenya and the land problem in the Rift Valley. He argues:

Many studies have been conducted on the land question in Kenya and on the Africanisation programme. Martin Meredith states thus in his book, *The State of*

Africa: “Another grievance over land was burgeoning in the main part of the White Highlands, the Rift Valley province. The land there had been cleared for white occupation largely by removing the pastoral Maasai people. As well as white land owners who established farms there, large numbers of Kikuyu peasants from Kikuyu land emigrated to the Rift Valley, keen to use the vast, undeveloped area for themselves. The Kikuyu “squatters”, as they were called, were welcomed by the white farmers who needed a regular supply of labour. A system of labour tenancy emerged.

(101)

This extensive use of wise sayings and quotes from renowned scholars and authors shows that Musila has extensive knowledge from different scholars around the world. It means that he has read widely and has a lot of knowledge about these scholars and personalities that he quotes. He uses these quotes to summarize and argue the message that he puts across in each of the chapters where the quotes are found. He relates the quotes to his own experiences or the experiences of those characters he mentions or writes about in his autobiography. It is therefore not in doubt that Musila draws inspiration and motivation from the quotes by these scholars. It therefore follows that he uses wise sayings and quotations from renowned scholars as a strategy of narrating the self in *Seasons of Hope*.

Musila employs Biblical allusion as a strategy of self-narration in *Seasons of Hope*. He makes several references to the Bible in the course of narrating events in his life narrative. He begins the prologue by quoting the Bible in Proverbs 24:17: *Do not rejoice when your enemy falls, and let not your heart be glad when he stumbles* (XVII). He quotes Ephesians 4:31-32: *Let all bitterness wrath and anger and clamor and slander be put away, be kind to one another, tender-hearted, forgiving one another as God in Christ forgave you* (XXI). He quotes these Bible verses in reference to his political loss in the Kitui gubernatorial seat in the general elections of 2017 and the decision he took to forgive Musyoka for “duping” him in the Wiper nominations.

He shows that he espouses Christian faith and principles when he takes the decision to forgive Kalonzo even after betraying him. Chapter twenty opens with a Bible verse in Genesis 50:20: *But as for you meant evil against me; but God meant it for good* (211). Musila uses this Bible verse in reference to the success he enjoyed at the Ministry of Wildlife and Tourism. He says that some

people thought his exit from the provincial administration was supposed to signify his demise in his career. He acknowledges God for helping him when his life took a dramatic turn and he realized great success at the Ministry of Wildlife and Tourism. The Bible verse summarizes the message in the entire chapter on how God meant good for Musila in the challenges he faced when he exited from Nyeri as a PC. These Bible verses are a clear indication of Musila's fidelity to Christianity as a religion. He alludes his strong Christian faith to the firm Christian foundation he received when he started formal schooling at Itoloni Africa Inland Mission School. His parents had converted to Christianity and Musila's father wanted to support the church besides giving Musila a strong Christian foundation. This is the reason he was taken to the mission school instead of Migwani DEB Primary School where his siblings were schooling.

His Christian faith grew even more when he joined Jarvis Christian College in the United States of America. This was a Christian college and students were supposed to attend prayers at the chapel every Wednesday in addition to the Sunday church service. He says that the Christian influence was the most defining force for him in his formative years. It is not in doubt that Christianity had a big influence in his life since he was born. This explains why he quotes several Bible verses in his autobiography. He carefully selects the Bible verses to fit his situation and put his message across. It therefore follows that Musila is a religious man with strong faith in Christianity. It is thus not in doubt that he uses Biblical allusion as a strategy of narrating the self in *Seasons of Hope*. He states:

Jarvis Christian College was a small college located in a town called Hawkins which had a few distractions. Its remoteness was a blessing for me. In my first year, I took general courses in History, Economics, English and Literature. Since it was a Christian college, we were expected to live up to Christian principles. So besides Sundays, everyone was required to be at the chapel every Wednesday morning for an hour of worship. I simply continued doing what I had been doing since joining school in 1949. The Christian influence was the most defining force of my formative years. (89)

Musila incorporates stories in his life narrative as a strategy of narrating the self. These stories help him to put his message across as he relates them to his own life narrative. He relates each story to specific experiences that he goes through in his life. The embedded narratives imply that there is a

target audience that is listening to Musila. This therefore points to the nature of the autobiography as an oral story. He narrates a story about a Chief Executive Officer of a government parastatal who was a control freak. He connects it to the point in his life when he finds himself helping Mr. Simeon Nyachae, when he was the PC for Nakuru Province, to clean up the offices of district commissioners who had worked for many years without going on leave (106). Through this story, he pays tribute to his longtime friend and ally. He attributes his success in civil service to Nyachae, who taught him important skills on how to survive in Moi's government. This story explains his character as a hardworking man who is trustworthy since Nyachae trusted him for a very long time as narrated in the story. The character of Nyachae comes out as welcoming, kind and caring since he treated Musila well when he was the PC for Nakuru Province. He argues:

A story is told of a Chief Executive Officer of a government parastatal who was a control freak- An extremely insecure individual. For years, he labored without taking his annual leave. He controlled every aspect of the institution including all human resource matters. He kept an eye on the finance and accounting issues. (105)

Musila makes reference to another story of the allegorical hyena. Musila narrates this story when he talks about greed and corruption in Kenya in particular and the entire African continent in general. He explains in the unfolding chapter how African leaders amassed a lot of wealth instead of helping the ordinary needy citizens in their countries. He explains the Goldenberg scandal that took place during Moi's tenure and the Anglo-Leasing one that happened during Kibaki's first term in office. Musila pays tribute to John Githongo, a former chair of EACC for standing firm against corruption in Kenya. This act of bravery put Githongo's life at risk. He also summarizes the steps the government had taken to combat the vice of corruption though with little success. Through this story, he castigates African leaders for being corrupt and insensitive to the plight of the ordinary citizens in their mother countries. He says:

The story of the hyena remains the most absorbing of all the tales told to us as children. In our innocence, we could not understand why one animal had the propensity to attract so much ire, ridicule and even death. In almost all the stories narrated to us, the hyena

would end up either dead or in misery. As I grew older, I learnt to spot hyenas in almost every sphere of life for their selfishness and greed. (323)

Musila also gives the story of a young martial artist who travelled hundreds of kilometers to seek wisdom and the power of Karate fighter. He connects this story with his father's excessive demands on his discipline, time and obedience, even when was a grown up. He came to appreciate these values impacted on him later on in his life since he navigated through various life challenges. Through the story, Musila appreciates the role his father played in his life by preparing him adequately for his future. He therefore pays homage to his father through this story. He states:

A story is told of a young martial artist who travelled hundreds of kilometers to seek wisdom and the power of a karate fighter from a great master. The master lived high in mountains where few human beings ventured. (52)

He makes reference to a story contained in Chinua Achebe's *Girls at War and Other Stories* Achebe in this story explains about an elder who was denied a top position in society due to his inability to control his anger. This was because the elder ran naked after a mad man picked his clothes and ran away when he was bathing in a river. They ran after each other upto the market place where many people had gathered since it was on a market day. People thought the elder was the mad man since he was running naked and this is how he lost his position. He argues: "In his book, *Girls at War and Other Stories* Nigerian novelist Chinua Achebe describes a scene where a respectable elder lost his bid to be appointed to a senior position due to his inability to control his anger" (297). Through this narrative, Musila acknowledges Achebe and narrates the history of Kenya. He relates this embedded narrative to the loss suffered by the government of President Mwai Kibaki during the 2005 Referendum. He argues that politicians on the side of the President were very arrogant and used State resources to campaign for the constitution which was rejected by Kenyans at the ballot. He argues:

There were many occasions when men in power in Kenya behaved like the unfortunate elder who lost his bid for the coveted title. Driven by anger, intolerance or selfishness, they blundered into situations that opened them up to public ridicule

and rejection. This is what happened to the Kibaki team and led to the defeat of their cause at the 2005 constitutional referendum. (298)

The above examples are a clear indication that Musila uses stories as a strategy of self-narration in his autobiography. They point to the concept of orality in the African context since stories in the African culture were used to pass information, knowledge and wisdom from the old to the young generation through word of mouth. The stories bring the concept of implied audience since they were narrated to a live audience in the African context. They support the argument that the autobiography is an oral story. This strategy therefore makes Musila's autobiography original and authentic. It also gives credibility to the African setting of the autobiography by placing the narrative in its African geographical milieu. This is therefore a strategy that he uses to narrate the self as he artistically weaves these stories around his own life narrative in *Seasons of Hope*.

Musila uses excerpts of important speeches as a strategy of narrating the self. The inclusion of excerpts from speeches in Musila's autobiography points the concept of orality and the idea of implied audience in the autobiography. This is because the speeches were made orally to an audience. They make Musila's autobiography original since the speeches he quotes can be verified by other historical sources. Musila therefore uses speeches as a strategy of self-narration in *Seasons of Hope*. He quotes Winston Churchill's speech titled *Our Finest Hour*:

I am happy to inform the House that our fighter strength is stronger at the present time relatively to the Germans, who have suffered terrible, loses, than it has ever been; and consequently we believe ourselves possessed of the capacity to continue the war in the air under better conditions than we have ever experienced before. (32)

He connects this speech to the events that happened during his birth. Musila narrates history as he narrates his own story since he connects this speech to his birth during World War II. He argues that this speech made by Churchill inspired British soldiers and Allied Forces to defeat Hitler's army from Germany. Musila claims that these words did not only inspire the soldiers alone but also millions of other people across the globe. He claims that the words inspired him personally and impacted on his life positively. The speech had a great influence on Musila's life and greatly

influenced the trajectory it took. It shows the impact that World War II had on his life and that of his fellow citizens in Itoloni village. He acknowledges Churchill for indirectly impacting his life positively through his speech. He says:

Although the words were uttered before my birth, Churchill's powerful and encouraging speech to the British and allied forces continues to reverberate in my mind. The speech, titled *Our Finest Hour*, inspired the world and remains one of the most influential in the 20th Century, it has greatly impacted my life. (32)

Musila quotes a statement he read at a press conference held in Parliament Buildings on July 9, 2002. This statement signed by thirty-two MPs was widely viewed by many people as a direct attack on the President, who was at that time outside the country in Addis Ababa, Ethiopia. Musila volunteered to read the speech on behalf of his fellow MPs because they were afraid of the President. This therefore shows that Musila is daring, firm, decisive, brave and courageous since he read a statement that fellow MPs feared to read and communicated to the whole world their decision to go against the decisions made by KANU as a political party and President Moi as a person. He says: "One July 9, 2002, there were 32 KANU MPs on our side. We needed to make a statement about our stand but the problem was that no one had the guts to read the prepared statement" (251).

Musila quotes *Ripples of Hope*, a speech given in South Africa by Robert Kennedy, a US Senator in 1966. The speech was made at the University of Cape Town to give hope to opponents of apartheid in South Africa. He uses this speech to explain how eager Kenyans were for a new constitution after the 2007-2008 post-election violence. Musila narrates the history of Kenya by referring to this post-election violence and the constitution making process that began thereafter. He narrates the history of South Africa with regards to the Apartheid and the concern that the US had in ending the racial segregation. He argues:

Kennedy offered words of hope to the opponents of apartheid in his famous *Ripples of Hope* speech at the University of Cape Town. He declared, "Each time a man stands up for an ideal, or acts to improve the lot of others, or strikes out against injustice, he sends forth a tiny ripple of hope, and crossing each other from a million

different centers of energy and daring, those ripples build a current which can sweep down the mightiest walls of oppression and resistance.” (307)

Musila refers to the Independence Day speech made by the then Ghana’s Prime Minister Dr. Kwame Nkrumah during All African People’s Conference in Accra, Ghana. Nkrumah was concerned about the independence of all African countries and he encouraged all African leaders who attended the conference to liberate their countries. He relates this conference to the fight for independence in Kenya and the rest of Africa therefore narrating the history of Kenya and Africa as a continent. He states:

A year after attaining political independence on March 6, 1957, Ghana’s Prime Minister Kwame Nkrumah invited three hundred representatives from all over Africa to attend what he called All African People’s Conference in Accra, where he stated clearly that, “our independence is meaningless unless it is linked up with the total liberation of the African Continent.” Some of the invitees would later lead their countries to independence. (68-69)

Musila states that Kenya was represented at the All African People’s Conference in Accra by Tom Mboya. He says that Mboya was chosen as chairman of the conference. He quotes Mboya’s speech at the conference and explains how these messages of liberation were received in Kenya. Musila narrates the history of Kenya as a nation and Africa as a continent in terms of the fight for independence through this speech. He says:

Kenya was represented by young trade unionist Tom Mboya who was chosen as the conference chairman. Mboya told the conference that the colonial scramble for Africa was over. “Your time is past. Africa must be free. Scram from Africa.” These words and liberation messages gradually seeped into Kenya. (69)

Musila quotes a speech delivered by Edward Clay to the British Business Association of Kenya that angered Kenyan leaders. The speech is quoted in *It’s our Turn to Eat: The Story of a Kenyan Whistle Blower* by Michela Wrong. He uses this speech to talk about corruption in Kenya and specifically

during Kibaki's first term in office. He therefore narrates the history of Kenya and the challenges the country faces in the fight against corruption. He argues:

Wrong praises British High Commissioner in Kenya at that time, Edward Clay whose speech delivered to the British Business Association of Kenya angered Kenyan leaders. Clay said, "*We never expected corruption in Kenya to be vanquished overnight. We hoped it would not be rammed in our faces. But it has..... They may expect we shall not see or notice, or will forgive them a bit of gluttony, but they can hardly expect us to care when their gluttony causes them to vomit all over our shoes.*" (325)

Musila uses words and phrases from local languages as a strategy of narrating the self. This strategy points to the question of identity in the autobiography. Musila reveals his identity to the reader by using words and phrases from these local languages. The setting of the narrative is brought to the fore through these languages. Kikamba words like *Susu* and *Tata* feature prominently in his text when Musila fondly talks about his grandmother and father respectively. He appreciates the role played by his grandmother in his life. He says: "I recall the nights I sat at *Susu*'s feet with nostalgia" (43). In another example Musila explains how his father realized that giving his children Christian names did not add value to their faith when says: "Wisdom would later dawn on *tata* that mere names did not make his children more Christian" (36). He says in another illustration that his father wanted to be involved in the affairs of his children meaning that he cared and loved them so much. He says that his father had joined *Kisomo kya andu aima* meaning classes for adult education an indication that he was progressive in terms of thinking besides being a hardworking person. He argues:

Tata believed in being involved in our personal affairs. By the standards of that time, my father was a relatively wealthy man. He was equally a very progressive man. He had earlier joined adult classes, called *Kisomo Kya Andu Aima*, in life and carved out his own character. (37)

Musila mentions a certain famine that befell his land during his birth. He says that it was so intense and devastating that it acquired the name *Yua ya Ndata* (famine of the star). He says that there is a legend that says a huge star fell upon the earth at *Ndatani* (place of the star) in Ngomeni Location.

He explains the history of his community through this narration. It therefore follows that Musila narrates the naming system among the Akamba which was done according to natural phenomena like *Ndatani* acquiring its name from the falling of this big star. He argues:

Many decades earlier, my father had been born into a hostile world in the midst of severe famine. It was so intense and devastating that it acquired the name *Yua ya Ndata* (famine of the star). Legend has it that a huge star fell upon the earth at a place known as *Ndatani* (place of the star) in Ngomeni Location, Kitui County. These two monumental events were recorded orally and committed to memory for the generations to come. (34)

He appreciates the sacrifice made by women from his village who sold *kyondos* (woven sisal baskets) among other items to raise funds to take him to the university. He states: “At times I am moved when I recall the poor women who sold their *kyondos* (woven sisal baskets), firewood, maize, beans and other farm produce to raise funds that took me to university in the USA” (345). Musila fondly talks about the many dances that his father attended when he was young. This therefore means that his father grew up as any other person in his village. He argues: “My father grew up in his traditional society and enjoyed a good life in his youth. He attended many dances, *mbathi* as they were known” (36). He explains *inyau*, the name they gave to his step-mother to differentiate her from, *inya*, their own mother. Through this narration, Musila acknowledges and immortalizes his mother and his step-mother. He says:

My father was a polygamist long before he converted to Christianity, and my mother was his second wife. His first wife was customarily our elder mother. She was called *Ndusya*, the daughter of Makola. We knew her as *Inyau*, which distinguished her from our birth mother, whom we called *Inya*. (36)

Musila explains how he missed *muthokoi*, a very delicious Kamba delicacy once he landed in the United States of America. Through this narration, he appreciates his culture and prevents it from being forgotten and extinct. He argues: “What about the food? Of course I was going to miss eating *muthokoi*, the Kamba delicacy of pigeon peas and maize with a generous helping of ghee and my

favourite Kenyan tea” (87). He fondly refers to his grandfather as *Umau*, a Kamba title that shows a lot of respect. He uses this name when he explains how his grandfather was forced to pay bride price twice, to the family in Mwimbi that had hosted her during one of the great famines and to her parents. Musila portrays his grandfather as a very committed, hardworking and loving man since he sacrificed a lot to marry the love of his life. By narrating this story, he pays homage to his grandparents. He underscores the importance of having unity and good relationship with neighbours as these are values which were respected and valued by African communities. He portrays the Mwimbi people in Tharaka as being kind, loving and accommodating as they hosted his grandmother for long even though she was a stranger. He argues:

Determined, *Umau* made the return journey to his homeland to gather the livestock and bridal gifts required of him as well as the blessings of his elders. The prospects were daunting to say the least, but his patience and persistence paid off. At last, he was able to win over his Mwimbi in-laws and take his bride home. Even so, that was not the end. *Umau* also had to pay dowry to *Susu*’s parents. She was the daughter of Ikaa of Mutuo clan. It was after that that they eventually settled down together to start a new life. (45)

In his autobiography, Musila incorporates several Kiswahili words and phrases which give a glimpse to the Kenyan setting of the narrative since Musila is a Kenyan and Swahili is one of the languages used in the country. This makes the story authentic besides giving it a local flavour. He says that MPs from Central province showed him a lot respect when he was elected as an MP for Mwingi South Constituency. They referred to him as PC and not *Mheshimiwa*, the Kiswahili word for honourable person. This was because of the work he did in the province as an administrator. He says: “Elected members of Parliament from Central province were particularly kind. They showed a lot of respect, always referring to me as PC and not *Mheshimiwa*” (230).

Musila uses the term *matatu*, a Kiswahili word for a taxi mini-van, to describe the vehicle that collided with Kibaki’s car at Kyumbi junction during the 2002 election campaigns. He narrates history of Kenya through this term. He argues: “Just as we joined the Nairobi-Mombasa

Highway at Kyumbi, we encountered an accident scene. I could see a 14-seater *matatu* (taxi mini-van) by the roadside and two bodies lying close by” (269).

He uses the term *majimbo*, a Swahili word for counties in the devolved system of governance that was being advocated for in the 2010 referendum. Through this narration, Musila maps the history of Kenya as a nation and the challenges the country faced to get a new constitution. He argues:

The issue of *majimbo* (administrative regions) was a key one in the disagreements around the Constitution. While in Naivasha, some members of the Select Committee from the Rift Valley wanted the country to be divided administratively around the eight provinces, under which the different regions of the country had been governed for years. Narc argued for the County system. There were fears within our camp that with the eight *majimbo*, some as large as Rift Valley, it would only be a matter of time before some politicians began pushing for secession. Counties on the other hand, would be smaller units thus unlikely to pose such a threat. (310)

Musila uses the Kiswahili term *baraza* to refer to a public rally done by Moi in Kilgoris in which the President announced that Uhuru was his preferred presidential candidate for KANU in the 2002 general elections. He argues that this announcement took all of them by surprise. This shows that Moi used dictatorial means to have his way around people since he betrayed those politicians who were closer and wanted to succeed him. He states:

One day the President announced that none of the men campaigning to succeed him was fit to lead and that he had a certain man in mind. He made this announcement during a public *baraza* at Kilgoris in the southern Rift Valley. We were all taken aback when he announced that Uhuru Kenyatta was that man. Uhuru was then untested young man, who had even lost a parliamentary election in his Gatundu home constituency. The President’s announcement was met with great consternation and anger within KANU. We could neither accept nor understand his unilateral decision. (250-251)

Musila refers to the *Mlolongo* system of voting which was used during the elections of 1988 and where many leaders were rigged out and denied a chance to represent their people in Parliament. *Mlolongo* is a Kiswahili word for queue and the system involved people queuing to vote for their preferred candidate. This action shows how corrupt KANU was under Moi's leadership. He argues: "During the infamous *Mlolongo* elections of 1988, KANU blatantly rigged some popular winners out of the contest. Many were denied a chance to represent their people in Parliament" (222-223).

He uses the Swahili term *harambees* to refer to the fundraiser events that Matiba had attended on his request when he was the PC for Central province. He uses the term to explain how he visited Matiba in London when the latter had been flown there for treatment. This was against the wishes of the government as he was seen as a rebel against the KANU government. Musila pays tribute to Matiba through this narration. He appears as a person who is firm and decisive in his actions. He argues:

I did not deny that Matiba was my friend. He had been with me in my hour of need when I was fighting for survival as the Central Provincial Commissioner (PC). I had visited him at his home in Nairobi many times and he had supported several *harambees* on my request. I did not owe anyone an explanation or apology for visiting him in London. (224)

He says that the word *harambee* was popular with the Kenyatta government after independence. This is a Swahili term for "let's pull together" and it was used by Mzee Kenyatta and his government to unite people to build schools, hospitals and other development projects. Musila underscores the importance of unity which was an important concept in Kenyatta's government. He narrates the history of Kenya through this narration besides giving his story a Swahili flavour. He argues:

Mzee Jomo Kenyatta's Government moved with speed to promote indigenous economic growth. *Harambee*, a Swahili word for let's pull together, became popular with Kenyatta. Soon *Harambee* became the rallying call for the construction and operation of schools, health clinics and other community projects. (71)

Musila uses the Swahili word *fitina* to refer to the witch-hunt that seemed to dominate every government department in Kenya during Moi's era. He says that the work environment in Madrid, Spain was so cool and he enjoyed it. He states: "The work environment in Madrid was excellent! It was absolutely free of the *fitina* (witch-hunts) that seemed to permeate almost every government institution in Kenya" (214). He uses the term *Mwakenya* to refer to one of the groups that were preparing to cause havoc in Kenya after the infamous *Mlolongo* elections of 1988. Musila wanted to leave the civil service at that time and he was afraid of being labeled a sympathizer of the group. He says:

During this time, there was talk of subversive groups gathering to cause political havoc in Kenya, the most notorious of which was *Mwakenya*. If I had resigned at this time, people in certain quarters would have read too much into it and probably even associate me with *Mwakenya*. I was deeply worried about such a scenario. (213)

Musila incorporates in his autobiography the Swahili word *mwananchi*, which means citizen to explain how President Moi used to interact freely with ordinary citizens. He explains how Moi used to participate in many projects to help the citizens through building gabions or buying their foodstuffs. It therefore follows that Moi was a humble man. He states:

Here was a president who would bring the Presidential motorcade to a screeching halt just to stroll into a roadside kiosk and share a cup of tea with the *wananchi*; or stop by the edge of the road and buy all vegetables and fruits on display and give them back to *wananchi* to share. He was a president who would roll up his shirt sleeves and join *wananchi* carrying rocks to erect gabions in soil conservation exercises. In many ways, Moi was a people's president. (182)

Musila explains how some politicians who worked around Moi always had the president's attention and he (the president) trusted them. He explains that these men appeared illiterate and confused on the surface but were strategically positioned in reality. He claims that these men knew their way around ordinary citizens and the president. One is quoted saying in Kiswahili that: "*Mungu wangu ni KANU. Amri ya mtukufu Rais ni amri na decree kutoka kwa Mungu* (My god is KANU. An order

from the president is a decree from God).” This shows how these politicians were mediocre by comparing Moi to God. He argues:

These men knew their way around ordinary citizens and around the President himself. A word in the President’s ear or just a hint from them was enough to either build or destroy a political career. Chotara would declare in public that the only god he believed in was in the ruling party, KANU, “*Mungu wangu ni KANU. Amri ya mtukufu Rais ni amri na decree kutoka kwa Mungu* (My god is KANU. An order from the President is a decree from God).” (181)

Musila refers to the word *Nyayo* (footsteps) to explain how Moi declared to follow the footsteps of his predecessor, Mzee Jomo Kenyatta. The President’s diehard supporters were said to be more *nyayo* while those who opposed him were said to be less *Nyayo*. He argues that after the 1982 attempted coup, the *Nyayo* philosophy of ‘Peace, Love and Unity’ became a defining factor. He states:

There were competing political factions in Central province and sometimes I found myself at the crossfire. The battles for supremacy pitted people who claimed to love President Moi the most against those said to be closest to the Vice President (VP) Kibaki. On assuming the presidency, Moi had declared that he would follow in the footsteps (*Nyayo*) of Mzee Jomo Kenyatta. His *Nyayo* philosophy of ‘Peace, Love and Unity’ suddenly became a defining factor after the coup attempt. To be *Nyayo* meant being the President’s diehard supporter. Many now wanted to be more *Nyayo* than others. The great political and ideological schism of the 1980s revolved around the notion of who was more *Nyayo* than the other. (147)

He refers to a Swahili statement broadcast by Leonard Mambo Mbotela through Voice of Kenya during the 1982 coup attempt telling people that the government had been overthrown. Musila narrates the history of the nation by narrating this narrative about the attempted coup. He pays tribute to the veteran journalist Leonard Mambo Mbotela through this statement. This narration points to the fear that government officers like Musila had during the attempted coup since they were not

aware of their fate and that of their families on the hands of the soldiers who were loyal to organizers of the coup. He argues:

I did not want anything to happen to our president and my country. The president had been in power for barely three years. Why would anyone want to remove him? What would be the motivation for such a coup? My long night came to pass with the famous Voice of Kenya broadcast by Leonard Mambo Mbotela, announcing to the nation that the Government had been overthrown, “*Serikali imo mikononi mwa wanajeshi wetu. Polisi wanatakiwa wakae nyumbani kama raiya* (the Government is now in the hands of our military and the police are required to stay home like ordinary citizens).” A cold chill ran down my spine. I jumped out of bed. (137)

Musila explains that the night before the attempted coup, they had dinner with the President where he told them in Kiswahili: *Chungeni hii nchi* which means take good care of this country. He says that Moi lamented of how some people wanted to plunge the country into anarchy. This shows that Moi was aware of the plans or the attempted coup beforehand, an indication that he was keen, observant and wise since the coup did not succeed. He says:

During the meal, he appeared agitated and repeatedly narrated the great achievements Kenya had witnessed during his short tenure. “Now”, he lamented, “there are some elements planning to plunge the country into anarchy”. We listened quietly. After dinner, he allowed us to leave, “*Chungeni hii nchi* (take good care of this country)!” He said as he bid us goodbye. (135)

Musila explains the alleged plans for coup attempt against Mzee Jomo Kenyatta’s government in 1971. At that time Musila was working as a D.O 1 in Nakuru. He says that the coup was allegedly organized by Major General Joseph Ndolo, the then Head of Kenya Army. Most of the people who were alleged to have been involved in the coup were prominent Kamba personalities both in the military and the civil service. Musila says that Mzee Kenyatta threatened those involved in the alleged coup in Kiswahili that *watapondwa pondwa kama unga* meaning that they would be ground into flour. He argues:

Most of the people who were alleged to have been involved in the plot were prominent Kamba personalities both in the civil service and the military. There were many public demonstrations against the alleged coup plotters. Politicians, including President Kenyatta, made the alleged coup a topic in their political meetings, with the president warning time and again that those involved *wataponywa pondwa kama unga* (would be ground into flour). Kenyatta's strong language delivered through vivid oratory and charisma signified the gravity of the matter. When the President said that he would grind his detractors into flour, nobody doubted him. (108)

Musila was apprehensive about how he would be treated by *wazungu* (a Kiswahili word for whites) after landing in the United States. He had a sad history of how badly the whites who colonized Kenya treated the locals. He was not sure whether the white men would allow him to be himself and whether he would cope with studies. This shows the general fear that he had when he went overseas to further his studies. He argues:

I wondered what the USA would be like for me. How would the people treat me? Were the white Americans as mean as some of the colonial *wazungu* I had encountered in Kenya? Would they treat me like the scum of the earth? Would they let me be and would I cope with the studies? (87)

Musila argues that he used to pass by the shopping centre to take tea and *maandazi* when he was employed as a teacher. He would pay the owner of the shop at the end of the month and still remain with a lot of money by the standards of that time which he used to buy toiletries and other basic necessities. It therefore follows that he is accountable and responsible since he accounts for the money he got when he was employed as a teacher. He says:

I lived in my hut at home and there was plenty of food from my mother's kitchen. Sometimes I would pass by the shopping center, enter a café and buy a cup of tea and *maandazi*. The owner would keep a record of what I had eaten and wait for his payment at the end of the month. After settling my debts, I would still remain with

about Ksh.10, which was enough to purchase toiletries and other basic necessities.
(10)

Musila argues that there was jubilation across the country when Kenya gained her independence in 1963. There were Kiswahili slogans used by the citizens like *Uhuru na Kazi* (independence and work), *Heshimu madaraka* (respect freedom) among others to celebrate independence. He argues that the term *wananchi* (citizens) was created and had a lot of respect compared to the term native that the colonialists used to refer to indigenous Kenyans. By narrating this story, Musila maps the history of Kenya. He argues:

There was a triumphant mood across Kenya when we attained self-governance on June 1, 1963 followed by a six-month probationary period that ended on December 12, 1963 when Kenya gained her full independence. We opened our school in January 1964 to a re-born Kenya with its inspiring slogans to accompany its citizens. The atmosphere everywhere was exhilarating; *Uhuru na Kazi* (independence and work), *Heshimu Madaraka* (respect freedom). Even the term *wananchi* (citizens), a more respectable name as opposed to *native* that the colonialists used to refer to the indigenous Kenyans, was created. (71)

He refers to *Mashujaa* (Heroes) Day when he narrates the story of Muindi Mbingu. He says that Mbingu was arrested by the colonial government and pushed into submission. His action angered the very people whose rights he had fought for. He would later be brutally murdered in 1953. A bronze statute dedicated to him was unveiled by President Kenyatta in Machakos County on October 20, 2016, during the *Mashujaa* (Heroes) Day celebrations. Through this narration, he maps the history of Kenya during the colonial era. He states:

By the time of his release, however, Muindi Mbingu had been pushed into submission by the colonial authorities. The same people whose rights he had fiercely fought for were now angered by his change of tune. They accused him of betrayal. He was brutally murdered in 1953. His death marked the climax of the Mau Mau revolution. Today, Mbingu has a street named after him in Nairobi and a Secondary School in

Machakos County. He has a bronze statute dedicated to him which President Uhuru Kenyatta unveiled in Machakos County on October 20, 2016, during the *Mashujaa* (Heroes) Day Celebrations. (61)

Musila uses the Swahili term *Mama* when he refers to his mum. He says that she was mourned by people from all walks of life when she died. By narrating this story, Musila immortalizes his mother and shows that she was loved by many. He states: “As in the case of our late father, *Mama* was mourned by people of all walks of life from across our country. May the Almighty Lord rest her soul in eternal peace” (XX). He uses the Swahili term *kitu kidogo* (something small), which means a bribe, when talking about corruption in the country. He says that this vice was common among chiefs and police officers. He argues: “Colonialism fostered petty corruption. Chiefs and police officers began receiving *kitu kidogo* (bribes) to look the other way. Magistrates exchanged justice for favors to sway decisions in land cases” (327).

He uses the word *katiba* (constitution) to explain how Kenyans were eager to get a new constitution. He says that the citizens believed that a new constitution would bring to an end the problems that bedeviled the nation like corruption, unemployment, water shortages and hunger among others. Musila narrates the history of Kenya through this story. He says:

Kenyans wrongly believed that a new constitution meant an end to crime, insecurity, unemployment, illnesses, hunger, water shortages and even tribalism. They had waited for so many years to witness the birth of a new Constitution. Now bruised and badly wounded by one of the bloodiest moments in our history, the citizens and leaders were eager to deliver the *katiba*. (308)

Musila uses Japanese terms *sensei* which means a teacher and *Gyakuzuki* which is a type of attack technique used in martial arts. He uses the terms in an embedded narrative where he narrates how a young martial artist travelled a long distance to seek the skills of Karate fighting from a skilled fighter. He says: “He was even more confused as his colleagues carried him shoulder high; and his *sensei* ordered that a big party be thrown in his honor” (53). Musila relates this narrative to his father’s excessive demands on him in terms of discipline, time and obedience. He states: “He heaved,

and with all the power in his body, he thrust forward with a mighty *Gyakuzuki*, reverse punch” (53). The use of these Japanese terms indicates that Musila has read a lot or he is well travelled. Through this narrative, he appreciates his father for the role he played in preparing him for the future in the best way. He argues:

This story inspires me each time I think of my father’s excessive demands on me, discipline, obedience and time. There were many times when I was tempted to run away and just disappear. Many a time I thought he was being utterly unfair to me.
(54)

All these examples show that Musila uses words and phrases from the local *Kamba* language, Kiswahili and even Japanese to communicate his message. He proudly identifies and associates himself with his own Kamba culture and language. It therefore follows that Musila uses local languages as a strategy of self-narration. This makes his autobiography authentic and original besides placing the text in its immediate geographical and cultural milieu. These languages add flavour to the narrative making it credible. Musila immortalizes his language and culture by including these words and phrases from Kikamba and Kiswahili. He prevents the language from being extinct and forgotten with time. This strategy of self-narration identifies Musila’s unique style of writing in *Seasons of Hope*.

From the discussions in this chapter, it emerges that David Musila employed several strategies of narrating the self in his autobiography, *Seasons of Hope*. These strategies of self-narration make the text autobiographical in form and content. This research thus proceeds to conclude that *Seasons of Hope* is autobiographical in form and content. This has been proven by carefully examining the autobiographics and strategies of self-narration that the author has employed in narrating his personal narrative. This study thus proceeds to conclude that Musila uses a creative, unique and specific style of writing in his autobiography.

CHAPTER FOUR

FUNCTIONS PERFORMED BY MUSILA'S *SEASONS OF HOPE*

This chapter interrogates the functions played by Musila's *Seasons of Hope*. It discusses these functions with the intention of determining whether the autobiography fulfilled the motive of the autobiographer. This research proceeds to examine these functions using the theory of the autobiography.

Musila uses his autobiography *Seasons of Hope* to pay tribute to the people who helped him in the journey of his life. He pays homage to these people for standing by him through thick and thin. He appreciates his father for financially supporting him to pursue his education. He says that his father had saved a lot of money for twenty years through Posta to support Musila's education. This action surprised Musila very much as he did not expect his father to have saved a lot of money for his education. It therefore follows that Musila's father was visionary, caring and loving as he sacrificed his savings to sponsor his son for further education.

Musila appreciates his father for being strict with him in terms of discipline. He argues that his father mentored him from a young age. He says that he could not understand what his father was doing until many decades later. He says: "It is only now, decades later, that I appreciate his somewhat overbearing benevolence. As a young man, I could not fathom his intentions" (54). He argues that his father taught him discipline, obedience and respect for time. These skills are the ones Musila used to excel in school, at the university, as an administrator and even as a politician. He is therefore grateful to his father for preparing him for future life. He states:

This story inspires me each time I think of my father's excessive demands on me, discipline, obedience and time. There were many times when I was tempted to run away and just disappear. Many a time I thought he was being utterly unfair to me.
(54)

Musila pays tribute to Simeon Nyachae, his friend and second mentor after his father. He says that Nyachae mentored him like a son when he joined the provincial administration as D.O. It was under Nyachae's tutelage that Musila got promoted through the ranks in the provincial administration from

a D.O to a D.O. 1, D.C and later a P.C. Musila also appreciates Nyachae for agreeing to write the Foreword for his autobiography. He says: “I shall forever be grateful to my second mentor after my father, the Hon. Simeon Nyachae for agreeing to write the foreword of my memoir, thus strengthening the strings of love and respect that bind our two families together” (349). He is greatly indebted to Nyachae for this assistance. It is therefore not in doubt that Nyachae helped Musila a lot and the latter appreciates this fact. He argues:

Throughout my working relationship with Nyachae, he always insisted on junior officers being allowed to participate in decision-making processes. I cherish this administrative tenet. It was clear that the years of training and mentorship under this giant administrator, were about to be tested. I am also thankful to God that Nyachae was neither a control freak nor an insecure man. From him, I learnt the power of teamwork, delegation and strong spirit of mentorship. (120)

Musila pays homage to Hon. Moody Awori for advising him when the latter was posted to the Ministry of Tourism as an Assistant Minister. Awori is a veteran politician who served as the ninth Vice President of Kenya and Minister for Home Affairs under President Kibaki. He was first elected as a Member of Parliament for Funyula Constituency in 1984. He served as an assistant Minister in several ministries under President Moi. It therefore follows that Awori is a significant figure in the Kenyan public space. By mentioning him, Musila shows that he is a senior politician who is known across the country by other significant personalities. This cultivates truth in Musila’s narrative making it credible. He says that they used to take lunch and attend conferences together therefore strengthening their bond of friendship. He therefore appreciates Awori for the role he played in his life. He argues:

Hon. Moody Awori had been posted to the Ministry of Tourism as an Assistant Minister. He occupied an office similar to mine at Utalii House. Whenever I felt low, I went to Awori’s office for a chat. He gave me a lot of advice which I cherish even today, but more importantly we became good friends. Many a times we shared lunch and attended conferences together and this strengthened our friendship. To this day, Moody remains one of my best friends. When I joined Parliament years later, we sat

together for 10 years, with some of our colleagues jokingly saying we were inseparable. (199)

Musila appreciates the women in his village who made *kyondos* (woven sisal baskets) for sale to raise money for his education overseas. These women also traded in firewood, maize; beans and other farm produce to get money to assist Musila further his education. He says that were it not for their efforts, he would not have achieved his dream of learning in an American University. He is painted as an appreciative person who is deeply reflective. He argues:

In my reflective moments, I recall the number of people on whose backs I have hitched a ride and in whose shadow I have walked to be where I am today. They are countless. Numerous people sacrificed their time, money and resources to enable me go to school, college and even Parliament. Others held my hand and led me on the right path to success. At times I am moved when I recall the poor women who sold their *kyondos* (woven sisal baskets), firewood, maize; beans and other farm produce to raise the funds that took me to university in the USA. They denied themselves something important to them so that I could have a better life. As a young man, I nearly missed the chance to study abroad because of a gap of just KES 2000. (345)

Musila appreciates his wife Beatrice for supporting him all through his life. He says that she is the strongest pillar in his life. She followed him everywhere when he was working as an administrator in the provincial administration. This therefore means that Beatrice is a loving, caring and loyal wife to her husband since she supports him throughout without complaining. He argues:

Beatrice Wanjiku Musila, the girl from Gichagi village is a big part of my own story nearly five decades later. She is a darling to members of my family. Both my parents adored her. She looked after them in her own house until their death. She is no doubt a model woman in our community. Despite her earlier challenges in primary and secondary schools, she persevered and later on trained as a teacher, obtained a BA degree at the United States University- Africa (USIU-A) and a masters degree at the Nairobi International School of Theology (NIST). She is now a pastor, a grandmother

and a successful business woman. She endured many years of nomadic life, following me all over Kenya, always supporting me in my career as a public administrator and then as a legislator. Beatrice remains the greatest pillar of strength in my life. Her love, dedication and hard work are unmatched. I owe my mental, emotional and family stability to this amazing girl I met on that Friday afternoon at a restaurant in Nakuru. (343)

Musila immortalizes his mother through his autobiography. He appreciates her for the role she played in his life. By narrating her story in *Seasons of Hope*, Musila ensures that she will never be forgotten. He thanks God for giving them a caring and loving mother. He argues:

Then, just as I was still reflecting upon my political challenges, tragedy struck my family on Mother's Day, May 14, 2017. While in the middle of campaigns, our mother, Alice Kivwea Musila, daughter of Mailu, passed on at the prime age of 95 years. We shall remain ever grateful to God for the gift of our mother who brought us to this world, cared and taught us the values we cherish even today. As in the case of our late father, Mama was mourned by people of all walks of life from across the country. May the Almighty Lord rest her soul I eternal peace. (XX)

Musila immortalizes his grandmother Kavivu Muli who died in 1991. He argues that his father loved his mother dearly and that he mourned her bitterly. Musila got the news of the passing on of his grandmother while he was in Europe and he says that he took the first flight to Nairobi to mourn her. He says:

Sadly, while in Europe, in October 1991, I was jolted by the news that my loving grandmother Kavivu Muli had died in her sleep. She was over 100 years old. My father loved his mother dearly and her death was a great loss to him. He called me with the news and I took the first flight out to Nairobi. Regrettably, I could not take Beatrice along with me as she remained behind to look after the children. Throngs of people from my village and beyond gave my grandmother a befitting send-off.

My father spoke passionately about his mother and wept for her. She was among the last of the generations born in the 19th Century. (215)

Musila immortalizes his father through *Seasons of Hope*. His father passed on February 15, 1998 at the Nairobi Hospital with kidney and heart problems. Through this narrative about the passing on of Musila's father, he appreciates his family doctor, Dr. Kioko who had been tending his ailing parents all through. He argues that his father did not like the dialysis procedures he had to undergo three times a week. He states: "We kept constant touch with Dr. Kioko, who had looked after my father for 18 years" (227).

Musila says that his family benefitted a lot from the counseling skills of his wife Beatrice during the entire period they were mourning the passing on of their father. Her strong Christian faith is seen when she woke up all the children and prayed for the whole family telling them to accept God's will. Through the passing on of his father, Musila appreciates his wife for offering the entire family counselling that was greatly needed at that time. He argues that she even organized for the family choir that sang during the burial ceremony for his late father. He says:

Beatrice immediately took charge of the situation. She, being a professional counsellor, helped us a lot. She rushed out of the bedroom, woke up our children and gathered us in the living room. She told us to trust in God and accept what had happened. She then prayed for the family. We rushed to Nairobi Hospital to confirm the news. During the whole mourning period, my family benefitted greatly from Beatrice's training as a counselor. She had always been there to cater for the needs of my father during his most trying moment. She helped us in so many other ways including organizing the family choir that performed during the funeral ceremony. On the day of my father's funeral, people from all walks of life and from across the country, thronged our homestead to bid farewell to a man who had devoted his entire life as a family man and a community leader. He was eulogized by many leaders, including President Moi, through a written message, as a diligent public officer, a generous and progressive farmer. (227-228)

Musila says that he was greatly saddened by the passing on of his father although happy that he had lived a long life to witness his father achieve a lot in his life. It is therefore not in doubt that Musila appreciates his father for helping him in the journey of his life. He immortalizes him through *Seasons of Hope*. He argues:

A full chapter in the life of a man who had held my hand at every major junction in the journey of my life had come to a close. Despite the tears that I shed, I was grateful that my father had lived a long life to witness me achieve many of my dreams and undoubtedly his dreams too. (228)

Musila immortalizes his siblings through his autobiography. He narrates his family lineage and the polygamous structure of his family. Musila does not discriminate his step mother, step brothers and sisters as he includes them in his autobiography. By doing so, he appreciates and immortalizes them for being a part of his life. He says:

My father was a polygamist long before he converted to Christianity, and my mother was his second wife. His first wife was customarily our elder mother. She was called Ndusya, the daughter of Makola. We knew her as *Inyau*, which distinguished her from our birth mother, whom we called *Inya*. *Inyau* had three children, Mwikali, Musee and Katama. My mother had seven children. Her eldest was Mwangangi who died at infancy, followed by Lena. I came third, then Mary, Mulalu, Muthei, Mutuo and Muli followed in that order. (36)

Musila responds to negative narratives peddled against him through his autobiography. Some of these narratives were peddled by friends and foes alike for personal benefit. One of such narratives is that he was fighting Kalonzo and Wiper party when he chose to contest the Kitui gubernatorial seat as an independent candidate. He says that he was rigged out of the Wiper nominations by the then incumbent governor Julius Malombe and his party boss, Kalonzo Musyoka. He says that he had to fight a lot of propaganda during the campaigns that he hated Kalonzo and that he was fighting him. He admits that these campaigns were the toughest ever in his life time. Through *Seasons of*

Hope, Musila gets a chance to respond to these allegations levelled against him and clear his name. He argues:

I embarked on my toughest campaign battle ever, and it came with a lot of disadvantages. I had to fight off a lot of propaganda and misconceptions and I was constantly pressed to reassure the people of Kitui that I did not hate Kalonzo Musyoka or Wiper, but had chosen to contest as an independent candidate after my being rigged by the party. In the end, at the general elections on August 8, 2017, as feared both Malombe and I lost the Kitui gubernatorial seat to Charity Ngilu. (XX)

Musila narrates another incident where he was accused of not respecting leaders from Ukambani when he was the PC for Central province. These allegations were made by Mulu Mutisya, the then alleged king pin of Ukambani politics. He came to know of these allegations through a meeting organized by Kitili Mwendwa, the then MP for Kitui West Constituency and Mathew Guy Muli the then Attorney General of the Republic of Kenya. The meeting that was supposed to mend fences between Musila and Mulu Mutisya took place at Muli's house in Garden Estate off Thika Road. He narrates:

During the discussions, the old man levelled many accusations against me, most of which had been by politicians who wanted me out of Central province. I heard from Mulu that I did not respect MPs from Ukambani, that I was fighting the President's supporters in Central province, that I had grabbed a public land in Kitui town and that I was a supporter of VP Mwai Kibaki. Last, and most serious of my failings, was that I had refused to accord Mulu Mutisya the respect that befitted his status as the leader of the Akamba. He told me to my face that I did not acknowledge him properly when he visited Central province. (178)

After being made aware of these allegations, Musila was given a chance to defend himself. He responded to each issue as narrated in his autobiography. He did not answer the issues that he felt that they did not require an explanation. He argues:

I was given a chance to defend myself. I cleared my throat and expressed my surprise at such serious allegations from a person I had never met before that evening. I explained that the development projects I had initiated in Mwingi, my rural home, were not meant to undermine any politician; rather they were for the common good of the residents. As for Mulu Mutisya's visits to Central province, I did not know anything about them beforehand; and so I informed the meeting that all he needed to do was to share his itinerary with me next time he visited Central province and I would avail myself for him. Next I explained how I acquired the plot in Kitui. The final issue regarding my allegations that I was fighting the President's men in Central province, I refused to discuss. The issue really vexed me and I let my audience know that I considered such issues to be outside their jurisdiction. (178)

Musila argues that he was politely asked to apologize to Mutisya and make peace with him to save his career. This shows how the government of President Moi operated with mediocrity at times. Musila says that he declined to apologize and the meeting ended abruptly. He narrates the history of Kenya through this narrative. He uses his autobiography to counter these negative allegations peddled against him by Mutisya and allied politicians. He immortalizes Kitili Mwendwa and Mathew Guy Muli in this story. He says:

After a lengthy discussion about my alleged misdeeds, the Attorney General turned to me and prodded me to apologize to Mulu Mutisya. He used diplomatic language, delicately referring to my alleged misdeeds as misunderstandings. I knew he was telling me to make peace with the King of Ukambani, for my own good. The wily old man was determined to rope me into his fiefdom so that I could become one of his subjects. I refused to apologize and the meeting ended abruptly. (178)

Musila counters the allegation that he was misusing his house phone when he was the Director of Tourism at the Ministry of Tourism and Wildlife. He was accused by the then PS in the ministry, Munene and Mr. Leting, the then head of public service. Musila narrates the history of the nation through this narrative besides telling the reader how he handled the situation. He emerges as a brave,

firm, decisive and strong-willed person since he faced his bosses with the truth without any fear. He says:

One morning, Munene called me and accused me of misusing my house phone. This was a hilarious accusation. I had called Sam Okungu, my Tourist Officer in New York, and the cost came to a mere Ksh.1, 700. I had also made a few other international calls to overseas offices, raising the bill to just over Ksh.7, 000. When he accused me of this trifle misdeed I hit the roof! I told him to his face that I was aware of his plans to have me kicked out of my office. I also informed him that I knew Leting was his co-perpetrator in his ill-advised scheme. The six-million-dollar question from me was, how could the Director of Tourism work without calling his officers abroad? After two weeks, I received a letter asking me to *show cause why I should not be retired in the public interest* for misusing a government telephone and insubordination. Of course, I was furious of the provocation. I decided to play hard ball. I went back to the PS and threw the letter right back at him. I informed him that I could not reply such rubbish, and I walked out. He answered me with yet another letter, sending me on leave as they investigated my behavior. (207)

Musila inscribes himself in the history of Kenya and the world by writing his life narrative. He leaves a mark in the world which can never be forgotten and will be referred to by many generations in the future. He is among the few politicians who have written their autobiographies in Kenya. This study thus proceeds to conclude that he is brave and courageous since he invites the public to his private life through *Seasons of Hope*. He narrates his story as he knows it and believes that his life is worth sharing with the public. As he does this, he acknowledges and appreciates his colleague in Parliament for challenging him to write his autobiography. He states:

When Hon. FT Nyamo, former Member of Parliament for Tetu Constituency and Chairman of Longhorn Publishers suggested to me that I write my memoir considering the nearly 50 years of service that I had rendered to the Republic of Kenya, both as a public officer and a politician, I took his suggestion seriously and embarked on the task. At first, I thought it was going to be easy, but later learnt that

it was a major undertaking. However, several men and women individually and collectively eased my work. (349)

Musila narrates the history of Kenya as a nation through his autobiography. He details the journey taken by the nation from the fight for independence, during independence and after independence. He does this comfortably well because he worked under the governments of Mzee Jomo Kenyatta when Kenya gained her independence, President Moi when he took over after Mzee Kenyatta passed on, President Kibaki and now under President Uhuru Kenyatta. This means that Musila has seen the nation grow from the colonial times up to the present moment. His work at the provincial administration, civil service and in politics provides Musila with a rich history of the nation. He argues:

The gubernatorial race is now water under the bridge. My nearly 30 years as a public servant are underlined by patriotism and dedication. When I joined the civil service in the early days of the country's independence, I was filled with fervor in my determination to serve my country and I took my job seriously. I was privileged to have a front row seat of the unfolding events in the newly post-independent Kenya. It was an era of heady expectation and there was brightening hope throughout the country. As the white settlers retreated, they paved way for indigenous Kenyans to repossess and own their lands. I participated energetically in the land redistribution programme at the time. I served as a District Officer (DO), a District Commissioner (DC) and later as Provincial Commissioner (PC). Service was at the core of my job description. I dreamed of a great nation managed by a people united by the vision of growing and prospering together. (XXV)

Musila argues that his autobiography captures the voyages through his life as well as the rich and varied history of Kenya as a nation. It is therefore not in doubt that Musila engages in narrating the history of Kenya through his autobiography. He argues:

This book captures my voyages through life. It brings to light my hopes, desires, disappointments, dreams, achievements and challenges. It traverses the different seasons in my life and in Kenya's rich and varied history. (XXV)

Musila narrates the history of other African countries in the course of narrating his life narrative. He particularly concerns himself with their fight for independence. This therefore means that Musila engages in the narration of history for the African continent through his narrative. He narrates how Kwame Nkrumah invited representatives from all African countries to attend what he called the All African People's Conference in Accra. Several attendees of this conference would later lead their countries to independence. He argues:

A year after attaining political independence on March 6, 1957, Ghana's Prime Minister Kwame Nkrumah invited three hundred representatives from all over Africa to attend what he called the All African People's Conference in Accra, where he stated clearly that "our independence is meaningless unless it is linked up with the total liberation of the African continent." Some of the invitees would later lead their countries to independence. Among them were Julius Nyerere from Tanzania, Joshua Nkomo from Zimbabwe then known as Southern Rhodesia, Kenneth Kaunda from Zambia then Known as Northern Rhodesia, Hastings Kamuzu Banda from Malawi then called Nyasaland, Patrice Lumumba from Belgian Congo and Amilcar Cabral from Guinea. Kenya was represented by young trade unionist Tom Mboya who was chosen as the conference chairman. Mboya told the conference that the colonial scramble for Africa was over. "Your time is past. Africa must be free. Scram from Africa. These words and liberation messages gradually seeped into Kenya. (68-69)

Musila castigates African leaders for being so corrupt and forgetting their core mandate of protecting the interests of their citizens. He argues that most of them resulted to amassing wealth for themselves and their friends after their countries gained independence. This was against the spirit of equality and prosperity that was in the air during independence. Musila therefore narrates how corruption has

negatively affected most African countries. Through this narration, he therefore narrates the history of Africa as a continent in terms of how corruption has bedeviled her. He argues:

African leaders in the mid-1950s to early 1960s ascended into power full of promise, vigor, optimism and vision. Their countries were breaking away from the chains of colonialism and Africa was reclaiming its dignity with self-rule and economic independence. A sense of freedom was in the air across the continent. However, as the leaders settled into the comfort of their offices, they amassed both power and wealth for themselves, their families and friends, excluding other citizens, all pronouncements about equality, equity, freedom and prosperity forgotten. (323)

Musila narrates the history of his tribe and clan as he narrates his life narrative. He does this by narrating his family lineage. This preserves his culture and language. He acknowledges his ethnic tribe and people through this narration. He appreciates his parents for the role they played in his life. He says:

My parents became the most influential persons in my life as I grew up. I was, I believe, one of their favorite children. My paternal grandfather, Muli wa Mukethe, died in 1939. Muli was our last forbearer in our living memory. Mukethe came from among the Aoini clan of the Akamba, a huge clan whose population spreads all the way to today's Machakos and Makueni counties. It remains there known as Aiini, one of the biggest clans of Ukambani. (37)

Musila narrates history of the world through his autobiography. He specifically connects events of World War II to his birth. Through sharing details of his birth, Musila narrates the history of the world since World War II is a historical event. He explains how Adolf Hitler killed millions of Jews in the Holocaust and how he defeated many nations with his powerful military machines. He explains how Winston Churchill, the then British Prime Minister mobilized his troops and the rest of the world to repel Hitler's forces.

Musila uses his autobiography to confess the wrongs he did in his life. He asks for forgiveness and seeks to make peace with the past. He admits that he lied on behalf of Kalonzo Musyoka during a rally in Funyula Constituency. This shows that Musila gave Kalonzo a lot of support in his political journey. He did this to support Kalonzo who seemed to dilly dally when other Cabinet Ministers were resigning from the government in 2002. Musila here appears to be a liar, untrustworthy, unreliable and insincere since he admits that he lied in public to protect the name and image of Kalonzo and his community by extension. He argues:

In his autobiography, *Against all Odds*, Kalonzo Musyoka repeatedly shows that I was among the few politicians who helped him climb the political ladder to prominence. He writes: “Some of my most trusted friends and allies.... among them were, Senior Kamba politicians: David Musila, Mutula Kilonzo and Johnstone Muthama.” When he left the Kenya National African Union (KANU) party for the Liberal Democratic Party (LDP), I stood by him even as the world around him collapsed. I had to lie on his behalf during a charged political rally at Odiado Primary School grounds in Funyula Constituency near the home of former Vice-President Moody Awori, when politicians loyal to the then President Daniel arap Moi were decamping to the opposition. Kalonzo had hesitated to take a decision to leave KANU. I travelled to Funyula without Kalonzo’s knowledge and informed the rally that Kalonzo was standing with them and he too was going to desert KANU to join the opposition. When his cabinet colleagues resigned their ministerial positions to avoid embarrassment of being fired by President Moi, Kalonzo dilly dallied. As others were holding press conference to announce their resignation, he had quietly retreated to his room at Serena Hotel. I went to the room and prevailed upon him to sign his resignation letter and avoid being isolated. His colleagues felt betrayed when he failed to join them in the collective resignation. (XXII)

Musila confesses that he was furious with his father for deducting some money from his salary to save. He says that he felt being treated like a child. He later felt ashamed of himself after finding out that his father saved all the money he took from him for his benefit. He acknowledges that he

would have missed his chance to study in America had it not been for his father's savings. He argues:

Out of all the money that he took from me, my father had saved Ksh.4, 000, all for my benefit. I was greatly humbled; almost ashamed by the gesture. Here I was begrudging *tata* for treating me like a child and now it dawned on me that had he not taken these extreme measures, in all probability I would have missed the opportunity to travel to the USA. (80)

Musila uses *Seasons of Hope* to declare and justify the course of his life. He also uses it to justify the actions he took, which at that time seemed to irk some people. He blames the colonial system of education for missing a chance to join secondary school. He justifies his failing to get admitted to the school of his dreams, Government African School, Kitui. He argues that the colonial system of education was meant to control Africans and inculcate in them a sense of inferiority. This is the reason he did not get a chance to join secondary school despite passing very well in the Kenya African Preliminary Examination (KAPE) in 1958. He states:

Here I was, a young man with excellent grades but unable to find a good secondary school or a job. The colonial education policy in Kenya was meant to control Africans and inculcate in them a sense of inferiority. It made them vulnerable and disadvantaged. Although the Department of Education in the Kenya colony had been established in 1911, the colonial government had failed to make education accessible to the majority of Kenyan children during my time. (56)

Musila justifies the action he took to contest as an independent candidate in the Kitui gubernatorial seat during the 2017 General elections. He says that Kalonzo betrayed him by organizing for him to be rigged out in the Wiper nominations for the seat. He says that he won the Wiper nomination with 81, 234 votes against Malombes's 70, 899 but the party held results as rigging was taking place to favour Malombe. He argues that Malombe was later announced the winner after a meeting between him and Kalonzo. He says:

On the second day, we got information that Malombe and Japheth Mwanja had visited Kalonzo at his home in Karen, Nairobi, with the fake figures showing that the former had clinched the victory. After this meeting, Kalonzo instructed the Elections Board Chair to declare Malombe the winner. The board declined, but on the third day, the Returning Officer without the election board's authority eventually declared Malombe the winner. (XIX)

Musila argues that after being rigged out, he was left with no option except to contest as an independent candidate. This was an uphill task as he needed resources to campaign against Ngilu, Malombe and by extension Kalonzo. He justifies the action he took to run as an independent candidate in the 2017 general elections. He argues:

I was distraught and very angry. I tried to comprehend the forces that had captured the sense of wisdom and justice in our Party Leader. After Malombe was declared winner, I quickly returned to the drawing board, making the difficult decision to take my chances as an independent candidate, as the only remaining option. This meant that I would need to mobilize more funds and resources to take on both Malombe and Ngilu and by extension Kalonzo Musyoka. (XX)

Musila justifies the action he took to decline his transfer to North Eastern as a PC. He says there were many conspiracy theories against him. There were even some rumours that some people wanted to kill him and blame it on the bandits in North Eastern. Musila says that in the final analysis, the welfare of his family outweighed any other reason to decline the transfer. He therefore justifies his decision to turn down the transfer although he knew that President Moi would not take the action kindly. He argues:

In the final analysis, consideration of the welfare of my family outweighed everything else. I decided to turn down the posting to North Eastern province, even though I knew the president would not take it kindly. What I was planning to do was unprecedented in the history of Public Administration in post-independent Kenya. No PC had ever turned down a transfer order from the President and Moi did not take

kindly to people who challenged his decisions. Only those bent on looking for trouble went down that path. I proceeded to write a letter to President Moi, thanking him for his support in the course of my career, and informed him regrettably that I would be declining my post as a PC of North Eastern province. I gave him my reasons and humbly told him that I would accept any other responsibility he deemed fit. (187-188)

Musila justifies the action he took to lie in public during a public rally in Funyula Constituency. He says that he wanted to protect the image of Kalonzo and the entire Kamba community by covering up Kalonzo's weaknesses. This therefore shows that Musila was committed to support his Party leader but the latter betrayed him. He says he took the decision to forgive Kalonzo even after this betrayal. He justifies this decision to forgive Kalonzo by saying that his wife encouraged him to do so. He states: "My wife prayed and advised me to forgive my old friend" (XXI). Musila is seen here as forgiving, brave and selfless leader who sacrificed his time, energy and even reputation to save Kalonzo and his entire community during a critical moment in the history of Kenya. Kalonzo is portrayed as weak, untrustworthy and indecisive in this narrative since during critical moments, he did not take firm decisions concerning the direction his political journey would take. He argues:

I then took the decision to forgive Kalonzo Musyoka. However, I think back to the numerous times I had stood by him when many in Ukambani and other parts of Kenya treated him like a pariah. I defended and encouraged him when he came under ridicule. I covered up for him in his political problems and even lied through my teeth to protect his name and image and by extension our community. (XXI)

Musila provides hope for present and future generations in his autobiography, *Seasons of Hope*. He says that he dreams of a time in Kenya when no child shall miss school due to lack of fees or lack medical care. This is a message of hope that is contained in the entire autobiography. By reading the life narrative, one is inspired to hope for a better tomorrow. He argues:

Every time mothers come to me in tears, because their children have no school fees, my mind goes back to my own tribulations growing up. I dream of a time when no

Kenyan child shall miss education for lack of fees. I dream of a time when Kenyans, young and old, shall have access to medical care. Every time I reflect on the future of Kenya and that of my people, I visualize only unending seasons of hope. (348)

Simeon Nyachae underscores the message of hope in Musila's *Seasons of Hope* in his comments on the Foreword. He argues that the autobiography restores faith in the reader. It teaches that one can fail to follow the crowd and stay on their own narrow path to stand for the right and serve humanity. He argues:

Seasons of Hope restores faith in the reader. It teaches us that we can refuse to follow the crowd; we can stay on the long and narrow path to stand up for the truth and diligently serve the people of Kenya. It offers great leadership lessons for both the present and future generations of public servants, and politicians as well as ordinary Kenyans striving for excellence. (XV)

Musila engages in therapy by writing his autobiography. He gets a chance to ventilate and let out his emotions concerning embarrassing experiences in his life. By narrating these experiences, Musila introspectively looks at his past life and confronts those ugly scenarios in his life to be able to face the future. Readers who might have gone through similar embarrassing situations can relate their predicament to Musila's and thus engage in therapy. This healing process takes place when one discovers that they are not alone in that kind of predicament. This leads to cathartic feeling in the mind of both the author and the reader. Musila narrates how President Moi embarrassed him at State House Nairobi when he went to deliver his letter declining his transfer to North Eastern as a PC. He was accompanied by Yusuf Haji since there were some projects he wanted to hand over to him. He argues that the security personnel at the gate were reluctant to let them in. The reception they were given at the waiting room was unusually cold and finally the President left State House without giving them audience. Musila says that this was a very low moment in his life. He engages in his own therapy as well as that of his readers by narrating this ugly scene in his life. He argues:

We received the first ominous sign at the gate of State House. Although I was still a PC and accompanied by a senior DC, the security personnel were reluctant to let us

through into the compound. Eventually after being allowed in, the reception we received at the waiting room was unusually cold. After waiting there for what seemed like an eternity, we heard the usual commotion of a departing presidential motorcade outside. This meant that the President had declined to see us and had left State House. It was an embarrassing moment, particularly for me. I ended up handing over my letter over to the Comptroller of State House and left, never to return to State House until many years later. This was a very low moment in my life but I thanked God because my dignity had been spared. I did not want to be like the proverbial chameleon who wondered whether the forest was changing to suit its color. The color of my changing fortunes was crystal clear. (188)

Musila narrates how he was humiliated during the Wiper nominations for the Kitui gubernatorial seat in the general elections of 2017. He says that he pushed aside the rumour that the party leader had given firm instructions to members of the Election Board to ensure that Malombe won the nominations. He says that the stage was set for his humiliation but there was nothing he could do. He then called Kalonzo and asked him to send some senior party officials to see what was happening but Kalonzo never did that. By narrating this humiliating experience, Musila engages in therapy. His healing comes through venting out his emotions and letting bitterness go through the narration in *Seasons of Hope*. He engages in the healing process of readers who might have gone through similar experiences in life. He argues:

On April 24, 2017, the nomination day, I strode into the contest knowing that if people were allowed to decide, I stood a better chance of clinching the Wiper nomination for Kitui governor. But I could not ignore the disturbing chatter as it grew even louder. In retrospect, it was as clear as day is from night that the stage had been set for my humiliation, marked out as it were by the acts of treachery that would be deployed against me. Some members of the Wiper Party Nomination Board intimated to me that they had received instructions from our Party leader to do all that was within their power to ensure that Malombe got through. The plot thickened when the police, apparently with the approval of their bosses, took over the Wiper nominations in Kitui and actually participated along with county personnel in altering election

results. I had never before seen police involving themselves in party nominations during my long service in the provincial administration. Alarmed, I called Kalonzo and requested that he sends the Party's Secretary General or the Vice Chair to travel to Kitui to oversee the nomination process and witness for themselves what was going on. He never did that. Instead what followed were three days of mental torment. (XIX)

In *Seasons of Hope* Musila records his transformation through life. He narrates the events in his life from when he was young, through middle age to old age. He transforms from the young naïve village boy in Itoloni to a respected provincial administrator and a seasoned politician. He records the changes that took place at every stage in his life. At old age, he reflects on the activities and experiences that he had been involved in his entire life. He says:

I grew up in a family that was blessed with their daily necessities of life. Going back to school memories, I remember sharing my food with students who did not have any or lending out my pencils and erasers to other students. I grew up with the desire to help the less fortunate. Later on after my graduation from the University and first employment, I helped raise funds for students to study abroad. (346)

Musila looks back in his life and appreciates the people who helped him go through the stages of transformation. He particularly pays homage to the women in his village who sold their belongings to raise money to fund his education abroad. He appreciates Nyachae for teaching him invaluable skills in public administration. By appreciating these people, Musila looks at the lapse of time from activities of his youth and middle life to the reflections of old age. He argues:

In my reflective moments, I recall the number of people on whose backs I have hitched a ride and in whose shadow I have walked to be where I am today. They are countless. Numerous people sacrificed their time, money and resources to enable me go to school, college and even Parliament. Others held my hand and led me on the right path to success. At times I am moved when I recall the poor women who sold their *kyondos* (woven sisal baskets), firewood, maize; beans and other farm produce

to raise the funds that took me to university in the USA. They denied themselves something important to them so that I could have a better life. As a young man, I nearly missed the chance to study abroad because of a gap of just KES 2, 000. As a young public administrator, I found a friend and mentor in my boss, Simeon Nyachae on whose wisdom I thrived on for years. To date, in all my family and business teachings, I place an emphasis on honesty, punctuality and efficiency, the three great values I learnt from Nyachae. (345)

Musila reflects on what he did as a Member of Parliament for Mwingi South Constituency, as the first senator for Kitui County and as a public administrator. He says he initiated many development projects in his Constituency when he was an MP, Senator and provincial administrator. Through this narration, Musila reflects on his youthful days. He says that he hopes to do more to help his constituents after his retirement from politics. He argues:

As a Member of Parliament for Mwingi South Constituency (1998-2013), I helped build 41 new secondary schools, built new clinics, made electricity available to many homes, built dams and boreholes to provide clean water to the people. While in Central province as an administrator, I helped many landless families to resettle...the list is endless. I did even more as a senator and hope to do more after my retirement from politics. It is only fair that I give back to my people, especially in Kitui. (347)

Transformation can occur after a person endures something intense. Musila admits that contesting as independent candidate in the Kitui gubernatorial seat was very challenging. He argues that he had to mobilize a lot of resources to compete favourably against his opponents. He would later lose in the elections after spending a lot of time and money on it. He states:

In my solitude, I sat still. Coming to terms with my defeat after a long and colorful political career should have been physically, emotionally and spiritually draining. I could not help but notice a sense of *déjà vu* about the events that fate had placed at my feet. Two years prior to the Kitui County gubernatorial battle on August 8, 2017, I was determined to conquer the governor's seat from Dr. Julius Makau Malombe. I

was confident. I had consulted widely among the elders, youth, women groups as well as the Wiper Party, where I was the chair. I was also serving my first term as Kitui County Senator and I had no doubt that my unflinching loyalty to the Wiper Party leader, Stephen Kalonzo Musyoka and the ideals of our party had not gone unnoticed. (XVII)

Musila chronicles his political journey through *Seasons of Hope*. He represented the people of Mwingi South as a Member of Parliament for fifteen years before he relinquished his seat to contest for the senatorial one in the 2013 general elections. This therefore shows that Musila is a hardworking leader. He states:

Back home, there was pressure for me to vie for the governor's seat. I convinced my supporters to allow me to go for the Senator's position. I thrust myself into the competition for the post of Senator for Kitui County after serving 15 years as MP for Mwingi South Constituency. It was only fair that I relinquish the post to allow a new generation to be of service to the people of Mwingi. I went through all the 16 districts and 8 constituencies that make up Kitui County, talking to leaders to support my bid and when I was sure of their approval I launched my campaign. Their enthusiasm and that of the people really encouraged me. (315-316)

Musila would later win the Kitui County Senatorial race in the general elections of 2013 making history by becoming the first senator for Kitui County. He says that Ngilu was gracious enough to accept defeat. It therefore follows that Musila is committed and hardworking since he won the Kitui senatorial race and had been the MP for Mwingi South for fifteen years consecutively. He says:

Eventually we overwhelmed our opponents with numbers. I garnered 156, 690 votes while Charity got 111, 447 and I was declared Senator for Kitui County. Charity was gracious enough to concede defeat. In Kitui County, the Wiper Party lost only one National Assembly seat to Ngilu's party. (316)

The tarmacking of the Kitui-Kibwezi-Mwingi-Tseikuru road is Musila's biggest achievement as the first Senator for Kitui County. He says that the achievement came with some sacrifices as he organized for a big demonstration to push the government to tarmac the road. The police responded with excessive force where they threw teargas canisters at people and clobbered them. Musila appears in this context as a courageous, brave and bold leader. He argues:

Kitui was not exception. The main highway, Kitui-Kibwezi-Mwingi-Tseikuru road, had been a matter of concern to the people of Kitui since independence. During my tenure as senator for Kitui County, I organized and led a massive demonstration to push the government to tarmac this road. The police responded with teargas and clobbered us very badly. To government's credit, however, President Uhuru Kenyatta invited us to State House and ordered the road to be tarmacked. The President later visited Kitui and commissioned the construction of the road. As I write this, the road is under construction. This in my view was one of the most important achievements during my tenure as Senator for Kitui County. (318)

Musila contested the Kitui gubernatorial seat in the 2017 general election as an independent candidate. This was after being rigged out in the Wiper nominations. He says that he saw no need to petition the High Court although he was under a lot of pressure to do so. He says he evaluated his friendship with Kalonzo and he was convinced that Kalonzo did not require his support any more. He argues:

Soon after the devastating loss, I re-evaluated my friendship with Kalonzo and support for the NASA coalition of which the Wiper Party was an affiliate. After many days of consultation with my family, church elders and various politicians, and after the Supreme Court nullified the 2017 presidential elections on September 1, 2017, I was convinced that Stephen Kalonzo Musyoka would not need my support now and in the future. I moved very fast to concede defeat, despite the pressure from my supporters to petition the High Court for alleged electoral malpractices. I considered that it was not in the public interest for me to pursue this route, especially having served in the public service for nearly 30 years and as an elected leader for 20 years. I acknowledge

God's grace for having given me an opportunity to serve my country for this long. I have since been appointed by President Uhuru Kenyatta to the position of Chairman, National Museums of Kenya, a position that I intend to serve with my usual dedication.
(XX-XXI)

From the discussions in this chapter, it is evident that Musila's autobiography, *Seasons of Hope* serves several functions. Some of these functions include paying tribute to the people who helped him on his journey of life, responding to negative narratives and allegations levelled against him and inscribing himself in the history of the world. Besides, Musila narrates the history of Kenya, Africa and the rest of the world through his autobiography. He confesses the wrongs he did in his life and justifies the course of his life. In addition, Musila's autobiography offers therapy and narrates his journey of transformation. This study proceeds to conclude that Musila's autobiography serves several functions as shown by the discussions in this chapter.

CONCLUSION

Being among the few Kenyan politicians to have published their autobiographies, Musila's *Seasons of Hope* captured the interest of this study. He has mapped the history of the nation clearly compared to other autobiographies. This study was concerned with interrogating the autobiographies in the selected text. It also concerned itself with functions performed by the said autobiography. By doing so, this research was basically concerned with identifying to which extent *Seasons of Hope* is autobiographical in form and content. In the process of doing so, this research sought to establish the character of Musila and that of the characters he mentions in his narrative. This research critically analyzed the selected text using tenets of the theory of the autobiography. The study was text bound and therefore focused on *Seasons of Hope* only. The other texts referred to in the study are used for the purposes of shaping discussions on the selected text.

This research has interrogated the different autobiographical elements in Musila's *Seasons of Hope*. The use of introspection and retrospection has for instance helped Musila to put his message across. The author decided to use first person narrative voice. It has discussed at length the various strategies of self-narration employed by Musila in his autobiography. The use of pictures and photographs has given credibility to the story by corroborating the claims he makes in the narrative. Musila selects which events to include in his autobiography through selective memory. He avoids embarrassing and shameful events as he narrates his life narrative. He artistically orders and weaves details of the events he chooses to reveal to the reader to create an aesthetic story. Musila uses strategies of self-narration unique to the genre of autobiography. He makes extensive use of proverbs and wise sayings in his autobiography. He uses metaphors to package and deliver his message in a creative and indirect manner. This study observes that these strategies of self-narration make the text autobiographical in form and content.

The study has concerned itself with the motive that Musila had in writing his life narrative. This is closely related to the functions performed by the autobiography. Musila engages in therapy for himself and the reader besides countering some negative narratives peddled against him. He justifies the course of his life and the actions he took in his life. He acknowledges the people who helped him in one way or the other in his life. He chronicles his political journey in his autobiography. Musila has narrates the history of Kenya, Africa and the rest of the world in the course of narrating his life

narrative. He cannot distance himself from the events he narrates since he ties them with events in his life. This study appreciates the fact that reading *Seasons of Hope* is akin to reading the history of Kenya as a nation, Africa as a continent and indeed the entire world.

It is hoped that this study may provoke further research on the person of Musila and his autobiography *Seasons of Hope*. A comparison of how he maps the history of Kenya and the rest of the world vis-à-vis other Kenyan autobiographies might be an interesting discussion. Such a study would interrogate how Kenyan autobiographers narrate the history of the nation and that of their communities in the course of narrating their personal narratives. Over and above this, this study was limited to the autobiographical approach. Other approaches might be applied to study the autobiography in an effort to enrich studies on Musila's *Seasons of Hope*.

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