



East African Journal of Education Studies

eajes.eanso.org

Volume 6, Issue 1, 2023

Print ISSN: 2707-3939 | Online ISSN: 2707-3947

Title DOI: <https://doi.org/10.37284/2707-3947>

ENSO

EAST AFRICAN
NATURE &
SCIENCE
ORGANIZATION

Original Article

The Forms and Causes of Domestic Violence as Depicted in The Burdens and Black Mamba by John Ruganda

Joan Turyahebwa^{1*}

¹ Bishop Stuart University, P. O. Box 9 Mbarara-Uganda.

* Author for Correspondence Email: joanturyahebwa7@gmail.com

Article DOI: <https://doi.org/10.37284/eajes.6.1.1065>

Date Published: ABSTRACT

27 January 2023

Keywords:

*Domestic Violence,
Psychological,
Prevalent,
Significant,
Insensitive.*

This paper examines the forms and causes of domestic violence in John Ruganda's *The Burdens* (1972) and *Black Mamba* (1973). It is set to bring out how domestic violence affects characters in the plays and as well as people in society since it is a prevalent act in the universe. This paper establishes that domestic violence occurs in many forms, including physical aggression or assault (hitting, kicking, biting, shoving, restraining, kidnapping, unlawful imprisonment, trespassing, harassment) or threats thereof; sexual abuse, emotional abuse, controlling or domineering, intimidation, stalking, passive covert abuse (neglect), and economic deprivation. John Ruganda's *The Burdens* expresses most forms of violence but physical assault stands out. The second issue is to establish the causes of domestic violence as explored in the two plays by John Ruganda. This paper has discovered that the bit of culture that accentuates domestic violence is inheritance. *Black Mamba* has a twist as far as the economic factors play a role in the cause of domestic violence. Economic factors are found to play a significant role in the causes of domestic violence. These factors include women's economic dependence on men, limited access to cash and credit, discriminatory laws regarding inheritance, property rights, use of communal lands and maintenance after divorce or widowhood, limited access to employment in formal and informal sectors, and limited access to education and training for women. The legal causes include lesser legal status of women either by written law or by practice, inheritance, the legal definition of rape and domestic abuse, low level of legal literacy among women, and insensitive treatment of women and girls.

APA CITATION

Turyahebwa, J. (2023). The Forms and Causes of Domestic Violence as Depicted in The Burdens and Black Mamba by John Ruganda *East African Journal of Education Studies*, 6(1), 65-77. <https://doi.org/10.37284/eajes.6.1.1065>.

CHICAGO CITATION

Turyahebwa, Joan. 2023. "The Forms and Causes of Domestic Violence as Depicted in The Burdens and Black Mamba by John Ruganda". *East African Journal of Education Studies* 6 (1), 65-77. <https://doi.org/10.37284/eajes.6.1.1065>

HARVARD CITATION

Turyahebwa, J. (2023) "The Forms and Causes of Domestic Violence as Depicted in *The Burdens* and *Black Mamba* by John Ruganda", *East African Journal of Education Studies*, 6(1), pp. 65-77. doi: 10.37284/eajes.6.1.1065.

IEEE CITATION

J. Turyahebwa. "The Forms and Causes of Domestic Violence as Depicted in *The Burdens* and *Black Mamba* by John Ruganda", *EAJES*, vol. 6, no. 1, pp. 65-77, Jan. 2023.

MLA CITATION

Turyahebwa, Joan. "The Forms and Causes of Domestic Violence as Depicted in *The Burdens* and *Black Mamba* by John Ruganda". *East African Journal of Education Studies*, Vol. 6, no. 1, Jan. 2023, pp. 65-77, doi:10.37284/eajes.6.1.1065

INTRODUCTION

John Ruganda, until his passing on in December 2007 was Uganda's most celebrated playwright and the author of *The Burdens* (1972), *Black Mamba* (1973), *Covenant with Death* (1973), *Music without Tears* (1982), *Echoes of Silence* (1986), *The Floods* (1988) and *Shreds of Tenderness* (2001). Ruganda also produced a collection of short stories titled *Igereka and other narrative stories* (2001). Many critics of John Ruganda affirm that he is a celebrated playwright and all his works are worthy of study and that he remains, arguably, one of East Africa's most eminent dramatists, directors, theatre critics and practitioners. In his works he tackles different concerns occurring in the East African community of which one of his major aspects is domestic violence.

Domestic violence can take on a variety of different aspects. It can be physical assault, sexual abuse, and psychological abuse. It usually continues for years before the victims take action (if they do) and, on some occasions, it results in the death of either the victim or the perpetrator. It is neither confined to any one socio-economic group nor can it be said that it is caused by any one factor. Furthermore, its perpetuation is extensive. (Chimdi 2013) states that it is necessary to look at some of the manifestations of violence within what should be a loving relationship to fully understand the horror to which victims are subjected to and the need for adequate protection to be provided by both the civil and the criminal justice systems.

While domestic abuse strikes couples of all races, religions, social economic statuses, and sexual

orientations, the risk factors for men or women becoming victims or abusers include poverty, lack of a high school education, witnessing family violence as a child, having a low sense of self-worth, and attitudes of male domination and substance abuse, especially alcohol abuse. Domestic violence is one of many critical themes that are cut across in *The Burdens* and *Black Mamba*. Both couples molest their spouses as is the case with Tinka and Wamala in *The Burdens* and Berewa against Namuddu in *Black Mamba*.

This paper seeks to explore the aspect of domestic violence and how it is depicted in John Ruganda's plays ranging from physical aggression, emotional and sexual abuse and domineering precisely because domestic violence is prevalent in almost all his plays and it is reflected in many family units today in Uganda and worldwide. He has managed to bring out what has happened in society. Ruganda does not merely write; he intends to portray the vices of the society and basically what has happened in Uganda in the previous years. Therefore, this study gives an insightful understanding of the various forms of domestic violence apparent in the plays of John Ruganda, how it is depicted and explores the different reasons why domestic violence takes place.

It also examines the impact of domestic violence on the characters in the plays and how it translates to the daily lives of people in society; this would therefore act as a source of inspiration to the authorities and individuals to advance ways how to curb this vice. This paper also seeks to generate new knowledge to guide future researchers and to

contribute to debates on policy in the ministry of gender and social development.

THEORETICAL FRAMEWORK

The study is supported by the sociological approach since domestic violence has been a major issue in society. ‘Sociology’ is defined as the scientific study of society, more specifically, human society. As the major concern of sociology is society, it is popularly known as the ‘science of society’ (Shankar Rao 17). It also examines the origin, structure, development, and functions of human society scientifically. It also tries to determine the relationship between different elements of social life and discovers the fundamental conditions of social stability and social change. It analyses the influences of economic, political, cultural, artistic, aesthetic, geographical, scientific, and other forces and factors on man and his life and throws more light on the various social problems like poverty, education, social class, religion, and others.

According to Hudson (1913), “literature is a vital record of what men have seen in life, what they have experienced, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is thus fundamentally an expression of life through the medium of language”. In short, literature grows out of life, reacts upon life, and is fed by life. The society and individuals are the materials of literature. The outer world gets transformed within the author’s mind and heart and these transformed elements become a reality in literature and a source of our pleasure. Literature represents life, and ‘life’ is, in large measure, a social reality, even though the natural world and inner or subjective world of the individual have also been objects of literary imitation”.

Therefore, the sociological approach is chosen to critically enable the study to explore domestic violence in post-colonial Uganda with all its dire economic and social realities of the time. In

analysing the characters involved in diverse gross indiscipline in the selected plays, the researcher hinged so much on the then setting of Uganda that motivated wife swapping and trading for money that inspired conspiracy against siblings and murder in some extreme cases. Since the sociological theory believes that literature should be part of a society’s solution rather than part of the problem, the researcher analysed the various ways through which Uganda raises awareness of domestic violence in his society and how it impacts the people. This theory further enabled the researcher to explore how Uganda portrays characters to reflect the social challenges prevalent in society since according to the sociological theory, literature is mimetic of its society, as put by Aristotle.

LITERATURE REVIEW

Chimdi (2013) observes that *The Black Mamba*, in its early part, reveals an expression of happiness by Berewa, who has just received a sum of one hundred shillings (Ugandan money) from his wife. This is her wage for a night of sex with Prof. Coarx. Berewa is quite excited because this night’s earnings by his wife are equal to his month’s wage. It is somehow palliative and results in a change of mood. On the other hand, his wife is uncomfortable with the “deal” and would prefer not to continue, but if the endeavour could present an opportunity for negotiation for a better standard of life, she also would be amenable to it. She attempts to negotiate by first accepting the job as her contribution to the development of their home, even though it does not conform to her sincere desire. Chimdi’s study concentrates on the examination of the male as an egocentric being silently highlighting what relates to domestic violence but looks at diverse faults of man other than domestic violence.

A quick glance at the kinds of domestic violence reflects that violence can be physical and leads to physical harm, psychological or sexual, among many others. In the above observation, Namuddu, Berewa’s wife could have done otherwise, but since

her husband ceaselessly blames her for her carelessness that brought the family house down, she obliges to the utter sexual abuse. Chimdi does not explore how domestic violence is perpetrated and the impact it has on the victim which my study clearly presents.

Bantebya et al. (2012) aver this about Tinka in *The Burdens* that as a result of her inner emotional debates as to how to cope with poverty, Tinka's mind appears to be in permanent turmoil. She is bad-tempered and incapable of even smiling. All she can do is wear an 'I have been through hell' kind of face-a face that mirrors her emotional pain, shame, and true social identity. This is a very fertile ground for what ensues in Act 1 (p. 33-36). A drunken quarrel over a hidden bottle of 'enguli' sparks off an ugly scuffle where Tinka gets injured and household items are broken. Wamala blames it all on Tinka who he says treats him disrespectfully because of his poverty-a provocation. Tinka is seen threatening to leave, to abandon the family.

RESEARCH METHOD

The study adopts a qualitative design and this is used with regard to data collection, interpretation, and analysis. The qualitative approach entails an in-depth understanding of human behaviour and the reasons that govern such behaviours. It culturally gives specific information about the values, opinions, behaviours, and social contexts of a population. It also describes the ways in which domestic violence is depicted and analyses its forms and causes in the two plays to make results clear and comprehensive

The data has been collected from relevant textbooks, journals, and other relevant material. This has enabled us to identify the events and ideas that reflect domestic violence in selected plays. The main sources of information are the two plays, journals, research reports with relevant information on Ruganda's plays and guided internet searches to complement information lacking in the library.

The study has been conducted by involving the examination of documents guided by a textual checklist comprising the variables under study –the forms and causes of domestic violence in *The Burdens* and *Black Mamba* by John Ruganda. The study is also a library base and the information has been collected by reading closely the two selected plays by Ruganda through textual analysis and data related to this study.

DIFFERENT FORMS OF DOMESTIC VIOLENCE AS DEPICTED IN SELECTED TEXT

Physical abuse is one of the first forms of violence people think of when they hear the words domestic violence. Physical abuse is slightly easier to recognise because it is harder to disguise and often more overt than emotional abuse. Physical abuse occurs when behaviours are clearly intended to render the victim powerless and to gain control in the relationship.

John Ruganda's *The Burdens* expresses most forms of violence stipulated in the research study but physical assault stands out. In this dialogue (act 2:33) different forms of domestic violence are examined;

TINKA: Give me back my drink.

WAMALA: Hide it in hell next time.

TINKA: You are not going to have it.

WAMALA: If you gag my throat.

TINKA: You should be ashamed of yourself.

WAMALA: After I have drained the bottle. (She catches up with him. A scuffle. She is hurling insults at him and administering feeble blows)

TINKA: You pig! You parasite! Filthy fool! Skunk! Porcupine. (They are tagging at the bottle ... Tinka falls with a moan. Big clatter as the kyanzi, kitchen ware, and spear scatter.

She hurts her elbow)

WAMALA: You deserve it, you idiot.

The above dialogue is a clear manifestation of domestic violence at all levels -including the physical involvement of both spouses. In this particular fight, Tinka is pushed by Wamala to fall on the kitchenware which hurts her elbow and consequently makes her bleed profusely. Wamala instead of being remorseful tells her that she deserves it. This physical fight reveals the hostile relationship that Tinka and Wamala harbour for each other. In fact, in the following pages of the play, Tinka wonders why it must always be blows, battles, hatred and a cold bed.

The other two instances of physical abuse are reported in Act 3:70 through Kaija who is Wamala and Tinka's eldest child. Tinka and Wamala are involved in a physical fight after Kaija has sold off the royal drum to tourists. The fight is so intense that Wamala and Tinka fight and tear their clothes in public. Kaija complains that they did not have to tear each other's clothes in public because it would cause him unimaginable embarrassment at school. This fight escalates and later culminates into the final one, where Wamala is murdered by his wife, Tinka, at night.

In *Black Mamba*, physical assault is witnessed between Namuddu and Berewa, her husband and also between Namuddu and Professor Coarx, her lover. This violence exhibited in Uganda's *Black Mamba* is that of husband and wife and between girlfriend and boyfriend. The first instance of physical assault between Berewa and Namuddu happens in part three after Namuddu refuses to give Berewa the money Professor Coarx had given her to buy herself a dress.

In fact, Kahyana (2020) further observes that it is significant that in the play, the fight that culminates in the murder of Wamala has to do with the fact that he has other women, coupled with Tinka's view that he is a worthless man. This psychological torture is

what gradually evolves into physical violence to the eventual murder of Wamala.

Tinka, Wamala's wife, exhibits all that is encompassed in both psychological abuse and threats. She wants to control Wamala's movements and intimidates and dominates him. This could possibly be the reason Wamala sometimes does not come home because his home is as good as the hell out there. Tinka's authoritarian tendency is expressed through her language. She does not show any respect whatsoever; she pins him on where he spent the previous night as if she is handling her son Kaija. She does not trust whatever answer Wamala gives because she has a preoccupied response and the peace-loving Wamala does not even raise his voice. He is disarmed by his failure to provide for the family and thus evasively dodges her questions and pretending not to listen to her threats. It is observed that most of the violence in the home is triggered by the character of Tinka.

Sexual violence which is part of psychological abuse occurs throughout the world. Sexual violence is considered psychological because like as World Health Organisation (2009) puts it in many societies, victims of sexual violence are prevented from speaking out, and it is considered a private affair and also makes them feel stigmatised. It is this stigma that compels some of the victims to physically assault the perpetrators.

In *Black Mamba* Berewa, Namuddu's husband performs a rare case of sexual abuse when he trades his wife for money. It is strange for Namuddu, a village woman. She cannot comprehend the whole deal but is coerced to get involved at all costs. At the beginning of Part one, Namuddu has just earned her first treat;

NAMUDDU: Here we are dear husband, a hundred shillings for us. I could not believe my eyes when he gave it to me.

BEREWA: Good God! That wasn't as bad as you thought, was it?

Going to be with a professor and earning your first treat.

I know you'd make it.

Why the devil did I not think of this before? Why? A hundred shillings! I must bank it straight away.

NAMUDDU: But I need a new dress, Berewa. For once I will have a beautiful dress for Christmas.

The dialogue goes on and on and Berewa is inclined to keep his wife in his master's bedroom as long as they get money and of course the money Namuddu has no control over. The formalists contend that literature should focus on modes, genres, discourse, and forms and not culture or societal influence, authorship, and content. John Ruganda exploits this by casting a very peculiar way of sexual abuse employing exquisite wit and extended humour. Namuddu cannot envisage a normal man giving away his wife to another man. She tries her level best to comprehend but she fails to accept it since she has practically participated in it. What aggravates the situation is that Namuddu cannot even buy herself a new dress; Berewa clarifies that the money is not going to be spent like that no wonder he is the one who whets the Professor's appetite, so the deal is his at large. He assures Namuddu that he believes in prosperity and nothing else.

Another instance that further taunts Namuddu is when Berewa asserts that they have to work as hard as Namatta and her husband- on page 12;

NAMUDDU: (unable to contain herself any longer) If we do it the right way, yes.

BEREWA: and what is right about being poor? What's normal for sweating one's self to death for only one hundred shillings a month?

I don't even see why you are crying, Namuddu.

We have got to use what we have.

And what we have is your body and mine.

Those are our major resources of income as things stand now.

If God didn't expect us to us our blessed bodies he wouldn't have given us the bloody brains to think how to use them; nor would he have had us poor like this.

NAMUDDU: It's immoral, a hundred times immoral.

Don't make it sound so simple and virtuous!

BEREWA: We can't be blamed for giving what the rich want, when we have the chance. The Professor here is infatuated by your good looks.

We must praise the gods on high for showing us the way to get our daily potato.

Namuddu in the text above, tries to get a glimpse of any valid reason why her husband would make her sleep with another man but she fails. She labours to dissuade Berewa from the trade in vain and she simply cries. It is the state of crying that reflects the psychological effect it has on Namuddu. What makes the whole situation damn to Namuddu is that her husband Berewa is not at all bothered by his wife's pleas, his aim is only and only to have money. Berewa argues that there is nothing correct about being poor and that in fact they should be thankful to God for opening a way for them to get a daily potato. He is now automated to listen to only listen to a deal that can give him money. Money to Berewa is like blood in the human body, without it, one can hardly move.

The paper therefore explores more of the sociological scholars' views in the examination of Ruganda's portrayal of domestic violence, particularly focusing on social fact theory created by sociologist Emile Durkheim to describe how values, culture, and norms control the actions and beliefs of individuals and society as a whole. This is helpful in the in-depth analysis of domestic violence as a social aspect and its implications for society as seen in the analysis above.

Causes of Domestic Violence as Depicted in The Burdens and *Black Mamba*

The economic factors according to United Nations Children's Fund (UNICEF), include women's economic dependence on men, limited access to cash and credit, discriminatory laws regarding inheritance, property rights, use of communal lands, and maintenance after divorce or widowhood, limited access to employment in formal and informal sectors, and limited access to education and training for women. The legal factors include; lesser legal status of women either by written law and/or by practice, laws regarding divorce, child custody, maintenance and inheritance, legal definitions of rape and domestic abuse, low levels of legal literacy among women, and insensitive treatment of women and girls by police and judiciary.

The political factors include the under-representation of women in power, politics, the media and in the legal and medical professions, domestic violence not being taken seriously, and notions of the family being private and beyond the control of the state. Others include; the risk of challenge to the status quo, religious laws, limited organisation of women as a political force and limited participation of women in an organised political system.

In Ruganda's *The Burdens*, domestic violence arising from culture is reflected in many ways. Tinka, Wamala's wife is aggrieved throughout the play because Wamala has failed to play his cultural role as a father. Horrocks (1994:56) asserts that society has certain expectations from men, one of which should be to provide materially for the family. In Act 1:5 (*The Burdens*)

*TINKA: (sarcastic laugh.) So he actually kept quiet when his son asked him.
Our Loving father kept quiet? (Another derisive laugh) that's him
Kaija, that's the old man if you don't know him.*

Keeps quiet to make others silent.

KAIJA: Silence that gnaws.

TINKA: You've said it. (Silence. Kaija stares at her accusingly)

KAIJA: Then as if to himself, he said, 'Ask your mother why you haven't got one'.

TINKA: (with dirty damaging laughter) Oh! Our adorable father!

Next time ask him innocently of course, 'Father, do all mothers buy beds for their sons? Pay School fees for their children and ... poll tax for their husbands?'

The analysis in this excerpt concentrates on cultural ideas that are the causes of domestic violence in Wamala and Tinka's families. In the first instance, Tinka knows that men or husbands are culturally supposed to provide for the family's material needs. In the traditional role of a man, no personal failure or manifestation of personal weakness is allowed. This is the reason Tinka tasks Kaija to ask his father about the bed. She in fact sarcastically laughs when her son Kaija tells her that his father asked him to inquire from his mother why he does not have one. It is in the culture of the Wamala that men should play such roles as providing bedding for all the family members and paying school fees for the children as the mother cultivates the land to ensure there is food. According to Hofstede et al. (2012, p. 141), men should be authoritarian, harsh, and focused on material success, while women should be modest, gentle, and concerned with the quality of life. Consequently, Tinka decidedly sets Kaija to ask his father whether all mothers buy beds for their children, pay school fees and poll tax for their husbands. This circumstance is very humiliating, yet Wamala can hardly do anything about it; he has no money to assert himself, the only way he can do this is to have frequent fights and quarrels with his wife, Tinka.

Based on the view above, the reader does not get shocked by what he encounters shortly after Wamala returns home. Most studies related to

family life in the cultural establishment have implied that the belief that men should provide for their families is a cultural standard in all patriarchal societies; failure to execute this is a breeding ground for catastrophe. Indeed, in Act 1:18 of the play, when Wamala comes home, the atmosphere becomes so tense with no warmth of a homecoming husband. The actual violence does not happen here, but the ground is well laid.

Culturally, society upholds belief in the inherent superiority of males which is why Wamala as a man and later a husband, thinks it his right to sleep where he pleases and has the pleasure of enjoying whichever female he chooses. This might not be a general practice by all men, but some have expressed it through the limitless choices they take just as Wamala does. Daniel Jordan (2010) postulates that in a society where men (and to some extent women) still enforce a system of gender inequality that allows men much more autonomy after marriage—including a powerful double standard about infidelity. Therefore, when Tinka complains about where Wamala slept the previous night, Wamala does not feel obliged to answer.

In the play *Black Mamba* there are traces of cultural factors as causes of domestic violence— as the definition of culture states above, it encompasses knowledge, experience, beliefs, values, and attitudes, among others. Kiyimba (2017) stipulates that beauty is considered in terms of good conduct and physical attractiveness and that in the African concept, beauty is only intelligible when considered in the context of African ontology. Beauty is embedded in the cultural milieu of various communities. Berewa who perpetrates domestic violence in *Black Mamba* bases himself on the fact that his wife Namuddu is beautiful. He therefore quickly thinks of how to manipulate his wife to derive income for the family in a way that violates the rights of his wife. It is Namuddu's beauty that culminates in her husband's manipulation into domestic violence. In the first act of the play on p. 11;

NAMUDDU: Did you expect me to do this when you called me to the city?

BEREWA: Simply I knew that by swaying your shimmering behind in the Professor's eye, you would dig deep in his heart and his pocket too. If less beautiful women have been able to do it, why not you, Namuddu? Sweet, polished, and graceful figure. He can't resist it.

Poverty hooked us, we must hook riches.

That's the fashion these days. Many families have become prosperous that way. No reason why we shouldn't.

Culture influences thinking, language and human behaviour. The social environment in which individuals are born and live shapes their attitudinal, emotional, and behavioural reactions and perceptions about what is happening around them. Namuddu innocently inquires whether her husband planned to have her sleep with his boss, Professor Coax. It is an act she can hardly agree to as normal because her country nurturing would not make her come close to such a notion. Her culture, her people and her social environment do not comply with such behaviours, especially so by a married woman. This is why she wants to ascertain whether this is going on. She would not whatsoever expect the answer she receives from her beloved husband, Berewa. Incidentally, this is different with her husband. Berewa who has stayed in an urban set-up and has watched the daily transactions of the city people, finds it very possible and an avid opportunity to exploit in order to earn money which his family needs most.

Berewa's speech stresses an aspect of culture as a cause of domestic violence.

BEREWA: (towering above her, threatening to kick and slap her) I could kill you now and nobody would even bother to find out who did it.

Nobody, but I'll wait. I will first have both of you locked up in a cold cell.

I could do it, you know. I'm going to do it if you are not careful.

If you dare talk of going away, without my consent or my ordering you to quit, you will pay with your neck. The devil! The Skunk! The Porcupine! You dare do it! (Professor is heard opening the door; Berewa makes himself scarce.)

NAMUDDU: Coward! (She laughs in spite of herself- she tries to suppress the laughter as the prof. enters) (p. 52)

Berewa, without remorse warns his wife Namuddu that if she dares to walk away without his ordering, she will pay with her neck. He is aware of his supremacy above Namuddu and this is reflected in his choice of words, “my ordering” The language he uses, his behaviour, attitude and emotional expressions are all a product of his cultural orientation which perpetuates domestic violence.

In John Ruganda’s *The Burdens* (page V), Ruganda states that after some years in the freezer, Wamala is pardoned and soon finds that the journey back to insignificance is unbelievably bleak and swift. He has been stripped of everything except his wife and two children. Men who have been on top find hunger, poverty, and the failure to meet family obligations a humiliating affair. This remark points to the supremacy of economic factors in the daily life and running of the family. Tinka, Wamala’s wife, bases all her nagging and hardihood on the fact that her husband is unable to provide for the family, pay school fees and later on take his daughter Nyakake to hospital.

In *The Burdens* (p. 25), Wamala laments about the frailties of his life and family because he is very much aware of his economic stand. Wamala’s hassles are endless; he tries his best even when his wife does not trust him at all. Wamala knows that he is incapacitated severally so he tries whatever comes his way to make ends meet and appease his wife. He tried out the safety matches idea in vain, he invented ideas that would fetch him some shillings, and he for example, innovated the international slogan syndicate that earned him fifty

shillings instantly. Tinka cannot be convinced until she has seen the money. *The Burdens: 26;*

WAMALA: Things will be alright, you’ll see. It’s living with uncertainty that is eating on our nerves.

The idea of mine is going to work this time. You will see.

Nothing like the safety matches idea.

TINKA: You’ve got to change. I didn’t come here to make beds which you don’t sleep in.

WAMALA: The idea Tinka, the idea.

TINKA: Keep your day dreams to yourself.

WAMALA: Day dreams? You can’t sell day-dreams, can you?

TINKA: Sell?

WAMALA: Fifty shillings in fifteen minutes. Do you know how much that would be in an eight –hour working day?

TINKA: Fifty what? Now I know you are mad.

WAMALA: (showing her the money) Look, Tinka, Thirty shillings.

Wamala feels that at least he has got something to show, but Tinka’s excitement is short-lived as she cynically asks Wamala how many minutes it would take him at the republic. The financial status of the family has been in limbo for a long even when some little money is received; it can hardly solve a quarter of their family needs. This therefore cannot placate Tinka’s insatiate nature. Wamala is optimistic about the future; he only wishes Tinka could give him the necessary moral support.

Most of the incidences of domestic violence in Ruganda’s *The Burdens* have economic factors insidiously perpetuating domestic violence. Tinka complains mostly because Wamala is unable to support the family in many ways, and even when he attempts to make anything happen, his wife ridicules him and scoffs at him which is very frustrating to a man with his kind of history. Besides

the economic factors as causes of domestic violence in selected plays by John Ruganda, the politics of the time also played a role in Wamala's family. Sambai asserts that *The Burdens* strongly highlights violence in the private space. The family not only serves to criticise the state but provides an alternative in which violence in the state is espoused. Given the fact that *The Burdens* was published just after Amin Dada assumed power, basing the play on the family space was Ruganda's safest way of making a commentary on the state of affairs in Uganda and her failing leaders.

In the first instance, it is politics that excites Wamala to the extent that he is deluded that he himself could be a better president; this delusion impels him to cooperate with the American Yankees to overthrow the regime in which he served as a minister. Like Ruganda puts it in his Introduction to the play *The Burdens*: 5, "The trouble is that once you surprise yourself with this find, you not only forget your former self, but you also keep looking forward to bigger surprises". The political arena in which he participates in the same that legally leads him to prison when he strays from the main course of the regime.

Similarly, Ruganda mentions that after some years in the deep freezer, the same legal powers that condemned him to pardon him but strip him of everything except his wife and two children – the feeling of power becomes an irritating memory because he has nothing to show for his glorious past. In a discussion between Tinka his wife and Kaija his son, Tinka alleges that Wamala had actually never been up. That he had always been low, not as high up as men like Isaza or Isimbwa. (*The Burdens*: 6) Tinka deliberately despises her husband in order to win the love of her son, who nevertheless challenges her with the fact that he does not have to be high to be his father. All this blame talk is because the politics and law of the time hardly left Wamala any souvenirs to the world and to his children.

Therefore, like Spencer (1877) articulates, literature is a social product that reflects human society, human relations, and the world in which they live, interact, and move. It critically examines the realistic picture of human life and thus, the mirror and controller of society. John Ruganda the playwright, critically observes what his society is experiencing at the time and addresses a human concern- domestic violence, which has proven ageless and timeless because it is prevalent throughout the world. In short, just like Wellek (1994) observes, literature grows out of life, reacts upon life, and is fed by life. There would be no perfect way of presenting the day's predicament than the way Ruganda precisely does in his plays.

John Ruganda's *Black Mamba* has a twist as far as the economic factors play a role in the cause of domestic violence. Berewa, the head of the family, after being faced with daily financial challenges, decides to exploit the nearest possible and most unfathomable resource. Moses Waighonda in *Uganda theatre Heritage* (2006: 59) states that in the east African context, a woman is treated as a source of income. He continues to argue that even fathers 'mortgage' their daughters for money from men who promise to give the best. Berewa, therefore, is motivated to loan his wife to another man in order to get quick money. To him, this is a sure way of acquiring quick wealth, to Namuddu it is a humiliation that one cannot imagine. It shocks her, but the fact that Berewa blames her for the family's current economic status, she submits. This is domestic violence against Namuddu.

In *Black Mamba*, Berewa strikes a war about the way Namuddu wants to spend her money. She has just made her first earnings. A hundred shillings is a wonder to the couple, but disagreement soon takes a central stage, and Berewa immediately wants to bank the booty while Namuddu thinks it is her chance to wear a new dress.

BEREWA: Good God! That wasn't as bad as you thought, was it?

Going to bed with the Professor and earning your first treat.

I knew you'd make it. Why the devil didn't I think of this before?

Why? A hundred shillings! I must bank it right away.

NAMUDDU: But I need a new dress, Berewa. For once I will have a beautiful dress for Christmas.

BEREWA: (shaking his head in protest)

Ah, ah! That's not the way we are going to use this money.

I can't bloody well understand why women have such a rave for clothes. Last month I sent you three dresses which the Professor's wife gave me.

Have you torn them to pieces as usual?

Namuddu cannot comprehend the extent of her man's ungratefulness. She was excited about her earnings only to receive such an evasive response from Berewa. She is psychologically smitten, after all the sacrifice for her matrimonial home, her husband calls it a bloody craving for dresses. The body language Berewa uses explicitly brings out the right tone of a patriarchal husband no matter what. The diction Ruganda gives Berewa very appropriately brings out the manipulative, disrespectful and callous Berewa, which clearly lays the ground for domestic violence. He shamelessly wonders where Namuddu has put the three dresses she received from the Professor's wife. He has no heart to know that they were old dresses. In the text after this, Berewa calls her a silly goat. No wonder Waighonda (2007) refers to women as a source of wealth.

Namuddu is manipulated, tortured, and abused because she is, according to Berewa, solely responsible for their current economic status. She carelessly set their house and everything in it on fire; Berewa spent a lot of money on the education of her brother and the treatment of her father, so she should accept what her husband instructs her to do and she should be as transparent as possible in matters of money. So, when Berewa finds out that

Namuddu has received money from Professor and has not declared it, it is enough to have her threatened with incarceration and receive the strongest condemnation. *Black Mamba: 51*

There are several causes of domestic violence, in the text above, the cause is basically financial. Berewa believes that he owns not only Namuddu as his wife but also all that Namuddu own, even if it means the money, she has earned by sleeping with another man. That is why he vehemently commands Namuddu to give him all the money Professor has given her or else he batters her.

CONCLUSION

Conclusively, domestic violence in the selected works is basically portrayed through physical assault and psychological torture. Characters are frustrated in their relationships and this affects them both physically and emotionally hence leading to an increase in domestic abuse instances. Cultural, economic, and political factors have been identified as the major causes of domestic violence. The actions of individuals and institutions are influenced by the norms, values, language, and culture of the society in which they live. Additionally, poverty and greed for power highly contribute to domestic violence. John Ruganda effectively unveils domestic violence through the use of dialogue, setting, projection and role play. Therefore, from the conclusion that the researcher believes that her study objectives have been fully exploited

The study analysed the depiction of domestic violence in *The Burdens*, *Black Mamba*, *The Floods* and *The Shreds of Tenderness*. It analysed the different forms and causes of domestic violence in the four texts and the ways in which the stated aspect is portrayed. However, the researcher recommends that; NCDC (National Curriculum Development Centre) should make the texts set books in order to sensitise the students on domestic violence. Human rights advocates should sensitise

the communities on how best they can be able to control domestic violence within families.

REFERENCES

- Abasi, D (2017). *The Concept of Beauty in African Philosophy*. Nigeria: University of Calaba Cross River State.
- Audrey Mullender (1996) *Rethinking Domestic Violence*. Routledge London and New York.
- Bantebya G K. and Mwiine (2012) *Portrayals of poverty and shame in literary and oral traditions in Uganda; how poverty shaming evolved*. Kampala: Fountain Publishers.
- Chimdi M. (20113) *Negotiating the Male Ego a Masculinist Interpretation of John Ruganda's Play, Black Mamba*
- Cools, S & Kotsadam, A. (2017). *Resources and intimate partner violence in Sub-Saharan African*. World Development, 95,
- Culture and Gender Role Differences 2015 Theoretical article Keywords Gender Role, Culture, Geert Hofstede, Masculinity-Femininity, Gender stereotypes, Feminism. JELL Classification System*
- Doorways for Women and Families* (2020) | PO Box 100185 Arlington, VA, 22210 | (703) 504-9400
Easterling, A. T. & Higgins J. "The Front Porch: A Case Study in Designing Domestic Stage Space Using Semiotic Analysis". University of Kansas Libraries. Downloaded on 11/06/2015
- García-Moreno C, Pallitto C, Devries K, Stöckl H, Watts C, Abrahams N. Global and regional estimates of violence against women: prevalence and health effects of intimate partner violence and non-partner sexual violence: World Health Organization; 2013.
- Gavins, J. (2007). *Text World Theory*. Edinburgh: Edinburgh University Press Ltd. George, O.
- (2003). "Inherited Mandates in African Literary Criticism: The Intrinsic Paradigm".
- Horrock, R (1994) *Masculinity in Crisis: Myths, Fantasies, and Realities*. New York: St Martin's Press
- Jordan D, (2010) *Promiscuous Girls, Good Wives, and Cheating Husbands: Gender Inequality, Transitions to Marriage, And Infidelity In Southeastern Nigeria*: George Washington University Institute For Ethnographic Research.
- Kahyana D. (2020) *From a Habit to a Husband: Representation of the Intersection between Religion and Masculinities in John Ruganda's Play, The Burden*: The African Journal of Gender and Religion.
- Kate L, Lynn S. (2002) *The Marked Body Domestic Violence in Mid-Nineteenth-Century Literature*. State University of New York Press
- Melissa J. D (2007), *Child Abuse and Domestic Violence*. Thomson Gale, The Thomson Corporation.
- Office for National Statistics (ONS). (2018) *Domestic abuse: findings from the Crime Survey for England and Wales: year ending March 2017*. Published online:
- Oguntayo, R. (2015). Influence of Emotional Intelligence, Personality Traits and Marital Satisfaction on Domestic Violence among Couples. University of Ibadan,
- Penn C. E, Smith D.B, Stith S.M, Tritt D, Ward D.B. Intimate partner physical abuse perpetration and victimisation risk factors: A Meta analytic review. *Aggression and Violent Behaviour*. 2004; 10:65–98 Citations missing from Refences
- Ruganda, J (1972) *The Burdens*. Nairobi: Oxford University Press. Abrahams N, Devries K, García-Moreno C, Pallitto C, Stöckl H, Watts

C. Global and regional estimates of violence against women: prevalence and health effects of intimate partner violence and non-partner sexual violence: World Health Organization; 2013.

Ruganda, J. (1973) *Black Mamba*. Nairobi; Heinemann.

Spencer H, (1877) *The Principles of Sociology*. London: Williams and Norgate Edition

Waighonda M. (2006) *Uganda Theatre Heritage*. Kampala: Fountain Publishers.

Wellek and Warren. (1994) *Theory of Literature*, 3th Ed. New York: Harcourt, Brace and World