

Depictions of Domestic Violence in John Ruganda's Plays

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Declaration

I hereby declare that this research report is my original work and it has never been presented to any other university or institution for an academic award. Any information quoted has been lawfully acknowledged.

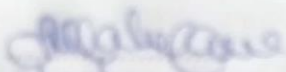
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Approval

I certify that Ms Turyahabwe Joan wrote this research report under my supervision and has submitted it with my approval as the University Supervisor.

Signature 

Date 26/01/2022

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Supervisor

Dedication

I am grateful to have this research report accomplished. I dedicate it to my beloved parents Mr Namanya Paddy and Mrs Namanya Jenerous whose endless efforts and sacrifice enabled me to come this far in my education.

This work is with delight dedicated to my best friend Kayiwa Albert. Thank you for your financial support and encouragement. You have been there for me all the time .

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Table of Contents

Declaration.....	Error! Bookmark not defined.
Approval.....	Error! Bookmark not defined.
Dedication.....	iii
Acknowledgements.....	iv
Abstract.....	viii
Chapter One.....	1
Introduction.....	1
1.1 Introduction.....	1
1.2 Background to Study.....	1
1.3 Statement of the problem.....	4
1.4 Purpose.....	5
1.5 Objectives of the Study.....	5
1.6 Research Questions.....	5
1.7 Scope of the Study.....	5
1.9 Justification of the study.....	5
1.10 Significance of the Study.....	6
1.11 Theoretical Framework.....	6
1.12 Literature Review.....	12
1.12.1 Introduction.....	12
1.1.2.2 Previous Studies on John Ruganda.....	12
1.13 Research Methodology.....	16
1.13.1 Introduction.....	16
1.13.2 Research Design.....	16
1.13.3 Procedure for Data collection.....	16
1.13.4 Sources of Data.....	16
3.5 Population and sampling.....	16

1.13.5.1 Target Population.....	16
1.13.6 Instruments.....	17
1.13.7 Quality control	17
1.13.8 Data Collection Methods	17
1.13.9 Data Processing.....	17
1.13.10 Data Analysis	17
Chapter Two.....	18
Different Forms of Domestic Violence as depicted in John Ruganda’s Plays.	18
2.1. Introduction.....	18
2.2 Physical assault	19
2.3 Psychological abuse and Threats	26
2.4 Conclusion	35
Chapter Three.....	37
Causes of domestic violence as Depicted in the selected Plays.....	37
3.1. Introduction.....	37
3.2 Cultural Causes of Domestic Violence in Four selected plays by John Ruganda	39
3.2.1 Cultural Causes of Domestic Violence in <i>The Burdens</i>	39
3.2.2 Cultural causes of domestic violence in <i>Black Mamba</i>	43
3.2.3 Culture as a cause of domestic violence in Ruganda’s <i>The Floods</i>	46
3.2:3 Culture as a cause of domestic violence in Ruganda’s <i>Shreds of Tenderness</i>	48
3.3. Economic, Political, legal and other factors as causes of domestic violence in selected Plays by John Ruganda	50
3.3.1 Economic, Political and legal Factors as causes of domestic violence in <i>The Burdens</i> .	51
3.3.2 Political and legal Factors as causes of domestic violence in <i>Black Mamba</i>	56
3.3:3 Political and legal Factors as causes of domestic violence in <i>The Floods</i>	60
3.3:4 Political and legal Factors as causes of domestic violence in <i>Shreds of tenderness</i>	61
3.5 Conclusion	63

Chapter Four	64
The ways in which domestic violence is depicted in the selected plays of John Ruganda.....	64
4.1 Introduction.....	64
4.1:1. Use of Dialogue	65
4.1:2. The use of setting in the depiction of domestic violence in the selected plays by John Ruganda	77
4.1:3 Projection and Role-Play	81
4.2 Conclusion	87
Chapter Five.....	89
Summary of Findings, Conclusion and Recommendations	89
5.1. Introduction.....	89
5.2. Summary of Findings.....	90
5.4 Conclusion	95
5.4. Recommendations.....	95
5.5 Area for Further Study	95
References.....	97
Primary texts	97

Abstract

The research thesis set out to examine domestic violence in four of John Ruganda's plays; *The Burdens* (1972), *Black Mamba* (1973), *The Floods* (1980) and *Shreds of Tenderness* (2001). The study examines the different forms and causes of domestic violence in the four plays. It further analyses the different literary devices that Ruganda employs and how he effectively uses these devices in his four plays to depict domestic violence. The study deploys the Russian Formalism theory and the sociological literary theory to assist in the analysis of literary devices employed to make domestic violence meaningful and realistic and to contextualise domestic violence in the society where it exists. The research is guided by three objectives of the study. The first objective is to identify the different forms of domestic violence as identified in John Ruganda's plays. This study established that domestic violence occurred 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 stipulated in the research study but physical assault stands out. The Second is to establish the causes of domestic violence as depicted in the selected plays of John Ruganda. This study discovered that the bit of culture that accentuates domestic violence is inheritance. In *Black Mamba* unlike in *The Floods* has a twist in as far as the economic factors play a role in the cause of domestic violence. The economic factors also were found to play a significant role in the cases of domestic violence, this includes 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 by practice, inheritance, legal definition of rape and domestic abuse, low level of legal literacy among women, and insensitive treatment of women and girls. This is constantly portrayed in all the selected plays.

Chapter One

Introduction

1.1 Introduction

This study seeks to explore the depiction of domestic violence in John Ruganda's plays. Domestic violence is one of the themes inherent in most of his works and is relevant to today's society. Gómez R. et al. (2019) state that domestic violence is a widespread public health problem of epidemic proportions and serious consequences. Similarly, Kitara et al (2012) report that injury from violence leading to physical trauma is one of the leading public health problems. Therefore, it is apparent that domestic violence is a serious human life as well as human rights concern which John Ruganda addresses in most of his plays. The study helped to raise awareness about family challenges and to inform family policy makers on the magnitude of the challenge since literature is mimetic of life.

1.2 Background to Study

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) John Ruganda was born on May 30, 1941 in Fort Portal (Thompson G, .2006). He attended Saint Leo's College in Fort Portal and Ntare School before joining Makerere University College, where he obtained a Bachelor of Arts Degree in 1967 specialising in English. In 1983 Ruganda left for Canada, where he enrolled for a Master of Arts programme at the University of New Brunswick, majoring in English and it is from the same university where he also obtained his doctorate in English language. He left Canada for South Africa, where he lived until a year just before his passing.

There are many definitions of domestic violence available but a Washington based National Resource Centre on Domestic Violence (2019), defines this term as any form of maltreatment that takes place in a heterosexual or homosexual romantic relationship between adults or adolescents. Kitara, et al (2012) state that domestic violence, also known as domestic abuse, spousal abuse,

battering, family violence, and intimate partner violence (IPV), is broadly defined as a pattern of abusive behaviours by one or both partners in an intimate relationship such as marriage, dating, family, or cohabitation.

According to the *Encyclopaedia of Domestic Violence* (2007), Domestic violence characteristically includes acts of physical and mental cruelty progressing from a slap or shove, to a punch or kick, and to the more extreme manifestations of violence, in suffocation, strangulation, attempted murder and murder. The prefix 'domestic' serves to neutralise the full horror, viciousness and habituation of the violence. Gavins (2007) called it domestic, to make it appear a simple family matter. Historically, domestic violence was handled through informal measures often resulting in mishandling of cases. In fact domestic violence concerns helped to pave way into legislative matters in 1914, because it was not taken to be criminal (Chimdi 2013)

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 not 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. 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 and the need for adequate protection to be provided by both the civil and the criminal justice systems.

Domestic violence occurs in many forms, including physical aggression or assault (hitting, kicking, biting, shoving, restraining, slapping, throwing objects, criminal coercion, kidnapping, unlawful imprisonment, trespassing, harassment), or threats thereof; sexual abuse, emotional abuse, controlling or domineering, intimidation, stalking, passive/covert abuse (e.g., neglect), and economic deprivation. Intimate partner abuse is a major public health problem, due to its affecting more than 2 million women and 800,000 men and resulting in homelessness, injury, or death of victims, billions of dollars in health care costs, and lost work productivity. (Chimdi 2013)

While domestic abuse strikes couples of all races, religions, social economic status, 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 cut across most of John Ruganda's plays. Both couples molest their spouses as is the case with Tinka and Wamala in *The Burdens*, Berewa against Namuddu in *Black Mamba* and in the other two selected plays. In all the selected plays, domestic violence is reflected in all the hinted at forms of domestic violence observed by the previous studies.

There are a number of key studies on the works of Ruganda. For example Sambai (2008) examined Violence and memory in John Ruganda's plays. Her study explored the representation of a historical period in Uganda's history as represented in Ruganda's two plays. It gave a detailed examination of the use of violence by the state as a tool for achieving and maintaining power and to eliminate its enemies. The study also examined the various forms of violence and how Ruganda uses the setting of the play, characterization and dialogue to highlight the extent of violence in Idi Amin's regime. The researcher is therefore compelled to thoroughly establish the various forms of domestic violence as depicted in the plays of John Ruganda.

Another literary scholar Mugarizi (2018) enquired into the dramatic contexts of the plays in terms of spatial location of action from the mimetic time in relation to the characters' experience and their future projections within the time and spatial sense. Mugarazi's work relates to the study in terms of the literary techniques Ruganda employs to depict thematic concerns and domestic violence in particular. Tibererwa Eve (2015) examined the features that make Ruganda's plays outstanding and celebrated scrutinising the literary elements that make his works aesthetically appealing and ethically powerful. The study presents language, style and setting as the major aesthetic medium alongside character and characterisation together with plot as the channel through which Ruganda projects his ethical concerns. This helped this research study in quick access of the relevant literary elements that depict domestic violence.

Sserabidde (2014) investigated style and dramatic achievement in John Ruganda's Drama focusing on his six published plays. The study focused on Ruganda's choice of style and how he uses his style to communicate his concerns. It makes a detailed examination of his use of figurative language, role-play, folkloric transpositions and satire. It also examines how Ruganda develops his themes using the features of style, and how he manages to hold his audience's interest.

Wasike C. (2009) keenly illustrated how the playwright uses the female characters' voices, bodies and their sexuality as a metaphor for reading the complexities, contradictions and constructions of the Ugandan nation especially during Idi Amin's dictatorship.

Bretinger (2000: 255) states that National insecurity and tensions have in turn created and multiplied domestic tensions, dividing families and alienating the family unit from its traditional role of creating stability for all its members, ultimately the result is total alienation of family. Thus, the unity and stability which were once the pinnacle and dynamism of traditional African society are virtually non-existent.

Mulumbi (2020) is the most recent critic of study on Ruganda's Plays, and in his study "Satirical depictions of Materialism in selected plays by John Ruganda", reveals that Ruganda uses literary devices like irony, sarcasm, humour, and exaggeration to communicate his concerns as he addresses the social, economic and political problems of society. This study points out how Ruganda as a playwright addresses social problems which highlights domestic violence as a critical societal human concern. Therefore, this reconnection to Mulumbi's study also points out how he depicts his concerns through the use of humour, irony and exaggeration among others.

From the previous studies there is clear indication that there is violence in Ruganda's work but none of the studies specifically looks at domestic violence which is why this study is set out to explicitly explore this significant human aspect with a particular focus on establishing the ways through which this is depicted in selected plays.

1.3 Statement of the problem

Many studies carried out on the plays of John Ruganda have concentrated on other concerns like post colonialism, the role of women, and the dramatic techniques and style Ruganda employs to communicate these concerns among others but no study has examined domestic violence even when it is prevalent in all his plays and is a significant concern of humanity in a family set up.

This study therefore 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 the world over.

1.4 Purpose

The study is intended to explore John Ruganda's portrayal of domestic violence by looking at how he uses language and style to give a glimpse of what is happening in Uganda in the hope of contributing to the existing body of readings and interpretation of Ruganda's plays and, to open avenues for further criticism of the dramatist

1.5 Objectives of the Study

The objectives of the study are:

1. To identify the different forms of domestic violence as portrayed in John Ruganda's plays.
2. To establish the causes of domestic violence as depicted in the selected plays of John Ruganda.
3. To explore the ways in which domestic violence is depicted in the selected plays of John Ruganda.

1.6 Research Questions

- 1) What are the different forms of domestic violence in John Ruganda's plays?
- 2) What are the causes of domestic violence in the selected plays of John Ruganda?
- 3) In what ways does John Ruganda depict domestic violence in the selected plays?

1.7 Scope of the Study

The study focuses its discussion on the depiction of domestic violence in Ruganda's four plays. The four plays were selected majorly because they very well depict domestic violence on which the study is based, they sufficiently bring out the playwright's craftsmanship and, they are the most studied and performed in East Africa. The selected plays are stated in their chronological order here below: *The Burdens* (1972), *Black Mamba* (1973), *The Floods* (1988), *Shreds of Tenderness* (2001).

1.9 Justification of the study

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. Therefore, this study gives an insightful understanding of the

various forms of domestic violence apparent in plays of John Ruganda, how it is depicted and to explore the different reasons why domestic violence takes place.

1.10 Significance of the Study

The researcher is hopeful that the study appreciates Ruganda's depiction of domestic violence looking at its various forms in all the selected plays. 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 the society, this would therefore act as a source of inspiration to the authorities and individuals to advance on how to curb this vice. To academia, new knowledge will certainly be generated to guide future researchers and to contribute to debates on policy and policy makers in the ministry of gender and social development.

1.11 Theoretical Framework

The theoretical framework of the study is derived from two literary theoretical movements of the 20th century and particularly the Russian formalism and the classical sociological theory. The origins of Russian Formalism date back before the Russian Revolution to the activities of the Moscow Linguistic Circle and the St Petersburg based group, Opojaz, both of which concerned themselves with the study of poetic language. The major figures were Victor Shklovsky, Roman Jakobson, Boris Eikhenbaum, Osip Brik and Yury Tynyanov. The Russian Formalists rejected the unsystematic and eclectic critical approaches which had previously dominated literary study and endeavoured to create a 'literary science'. As Jakobson put it: 'The subject of literary science is not literature, but literariness, that is, that which makes a given work a literary work'.

The Formalists were uninterested, therefore, in the representational or expressive aspects of literary texts; they focused on those elements of texts which they considered to be uniquely literary in character. Initially they emphasised the differences between literary language and non-literary or practical language. The best known Formalist concept is that of 'defamiliarisation' (*ostranenie*), a concept particularly associated with Shklovsky and discussed in his 'Art as Device', first published in 1917, where he argues that art renews human perception through creating devices which undercut and undermine habitual and automatised forms of perception

According to Jefferson and Robey (1991), Russian Formalism is a branch of the Formalistic approach which attempts to put literary studies on an independent footing, and to make the study

of literature an autonomous and specific discipline. Russian Formalism is said to have started in 1914 in St. Petersburg when Viktor Shklovsky published his essay, “The Resurrection of the Word.” It came into existence as a result of the meetings and discussions of two groups of people. The students of the society for the study of poetic language (“OPAYAZ” for short), whose centre was in Petersburg, and who were led by Viktor Shklovsky. The other group was members of the Prague Linguistic Circle, who were linguists interested in extending the field of linguistics to cover poetry. These included Jan Mukarovsky, Rene Wellek and Roman Osipovick Jakobson who was their leader

According to Abrams (1999), Formalism views literature primarily as a specialized mode of language, and proposes a fundamental opposition between the literary (or poetical) use of language and the ordinary, “practical” use of language. It conceives that the central function of ordinary language is to communicate to auditors a message, or information, by references to the world existing outside of language. In contrast, it conceives literary language to be self-focused, in that its function is not to convey information by making extrinsic references, but to offer the reader a special mode of experience by drawing attention to its own “formal” features – that is, to the qualities and internal relations of the linguistic signs themselves. The linguistics of language differs from the linguistics of practical discourse, because its laws are oriented toward producing the distinctive features that formalists call literariness. As Roman Jakobson wrote in 1921: “The object of study in literary science is not literature but „literariness, “ that is, what makes a given work a literary work.

The literariness of a work, as Jan Mukarovsky, a member of the Prague Circle, described it in the 1920s, consists “in the maximum of foregrounding of the utterance,” that is, the foregrounding of “the act of expression, the act of speech itself.” The primary aim of literature is thus foregrounding its linguistic medium, as Victor Shklovsky put it in an influential formulation, is to estrange or defamiliarize; that is, by disrupting the modes of ordinary linguistic discourse, literature “makes strange” the world of everyday perception and renews the reader’s lost capacity for fresh sensation.

Roman Jakobson (1960) continues to say that “poetry is organized violence committed in ordinary speech” (Ibid., p.37). The first violence of poetic language is committed by the use of sound effects, followed by rhythm, and the third violence is committed to word usage. Difficult and extraordinary words are deliberately cultivated in poetry, whereas ordinary language tends to be

straightforward for communication. Art should make familiar objects unfamiliar, so that the process of perceiving it becomes prolonged and the length and process of perceiving a work of art is itself, an aesthetic process. Therefore, the longer one takes to appreciate or perceive a work of art, the better that art.

Formalism is a school of literary criticism and literary theory having mainly to do with structural purposes of a particular text. It is the study of a text without taking into account any outside influence. Formalism rejects or sometimes simply "brackets" (i.e., ignores for the purpose of analysis) notions of culture or societal influence, authorship, and content, and instead focuses on modes, genres, discourse, and forms. Russian formalism was a school of literary criticism in Russia from the 1910s to the 1930s. It includes the work of a number of highly influential Russian and Soviet scholars such as Viktor Shklovsky, Yuri Tynianov, Vladimir Propp, Boris Eichenbaum, Roman Jakobson, Boris Tomashevsky, Grigory Gukovsky who revolutionised literary criticism between 1914 and the 1930s by establishing the specificity and autonomy of poetic language and literature

In literary theory, formalism refers to critical approaches that analyse, interpret, or evaluate the inherent features of a text. These features include not only grammar and syntax but also literary devices such as meter and tropes. The formalistic approach reduces the importance of a text's historical, biographical, and cultural context.

Erlich points out, "It was intent upon delimiting literary scholarship from contiguous disciplines such as psychology, sociology, intellectual history, and the list theoreticians focused on the 'distinguishing features' of literature, on the artistic devices peculiar to imaginative writing" (*The New Princeton Encyclopaedia*: 1101). Therefore this theory helped in the analysis and the examination of the literariness in the plays of John Ruganda to artistically present his concerns. Such artistic elements explored are dialogue, setting and stage actions, retrospection and projection among others. Moreso, it is from these stated tenets that Ruganda manages to vividly bring out the concept of domestic violence.

Sociological theory is yet another 20th century theory pertinent to this study. The sociology of literature is a specialized area of study which focuses its attention upon the relation between a literary work and the social structure in which it is created. It reveals that the existence of a literary

creation determines social situations. As there is a reciprocal relationship between a literary phenomenon and social structure, sociological study of literature proves very useful to understand the socioeconomic situations, political issues, the world view and creativity of the writers, the system of the social and political organizations, the relations between certain thoughts and cultural configurations in which they occur and determinants of a literary work.

‘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). Like all other social sciences, it is concerned with the life and activities of man. 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. Taking into account of all these aspects Alan Swingewood states: “Sociology is essentially the scientific, objective study of man in society, the study of social institutions and of social processes; it seeks to answer the question how society is possible, how it works, why it persists” (1972:11). He further points out that the social structure is constituted through the rigorous examination of the social, political, religious and economic institutions in the society. Lucien Goldman also admits: “sociology is a science based on an aggregation of categories forming an intellectual structure, then these categories and this structure are themselves social facts that sociology brings into relief” (quoted in Boelhower 55).

In the *New Oxford Encyclopaedic Dictionary*, sociology is defined as ‘a study of human, especially civilized, society; study of social problems, especially with a view to solving them’. Jamila mildorf (2007) states that between one quarter and half of all women in the world experience domestic violence at some point in their lives, according to World Bank figures (Bunch 1997:42). Local surveys and studies throughout the world confirm this finding. And affirm that domestic violence causes both acute physical injuries and long-term chronic illness. Like sociology, literature too is pre-eminently concerned with man’s social world, his adaptation to it and his desire to change it. In fact, man and his society is the material out of which literature is constructed. So,

literature is regarded as the expression or representation of human life through the medium of social creation viz. language (Wellek 94).

In the words of W. H. Hudson, “literature is a vital record of what men have seen in life, what they have experienced of it, 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.

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 reality in literature and a source of our pleasure. However, it is hardly possible to define literature precisely because the different critics and scholars from Plato down to the present age have defined literature diversely. These diverse views state different theories of literature.

In theory of Literature Wellek and Warren attempt to focus on several ways of defining literature and finally come to the conclusion that the nature of literature can be understood through the particular use of literary or connotative language. They define literature as the reproduction of life. While defining the nature of literature they remark: “Literature is a social institution, using as its medium language, a social creation . . . 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” (94).

George Plekhanov was highly influenced by Engels’ notion of social mirror and the concept of type. His approach towards Marxists was remarkably eclectic. He argues that art figuratively expresses the feelings and ideas developed under the influence of the surroundings. He thinks that literature is bound to the means of production and property but at the same time, he is aware of the aesthetic function of literature. The classical sociological theory on the other hand is propounded by scholars like Plato, Aristotle, Jean Jacques, John Locke, Hobbes, and Emile Durkheim among others. The term sociology was coined by Auguste Comte in the early 19th century, as the study of society even when it had begun much earlier in the 18th century. Two pre-sociological theories of classical Greek lay down the foundation for a science of human society.

The study therefore explores more of the sociological scholars' views in the examination of Ruganda's portrayal of domestic violence in the selected plays 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 to society. Another relevant theory to the study is formalism which will be critical in the analysis of the dramatic techniques Ruganda employs to depict domestic violence. Formalism will guide the study to analyse, interpret, and evaluate the inherent features of the plays. These features include not only grammar and syntax but also literary devices such as meter and tropes

The sociological approach which was associated with a French scholar Hippolyta, in the mid-19th century, was greatly influenced by the economic depression which hit Europe causing shortage of commodities, inflation and general economic depression. Literary scholars then realised that they had to be part of the solution rather than problems and eventually disputed the firm belief prior raised by the Russian formalist's art for arts' sake and instead advocated for art for man's sake - the kind of literature that would function as a tool for social transformation, teaching, correcting and changing society for the better. This would only be possible through approaching literature from the entire physical sociological and temporal setting in which it is produced. Accordingly, drama or any other genre of literature would not be appreciated in vacuum but rather in the history of the people, their cultural norms and values, economy and politics among others.

Therefore, the sociological approach was chosen to critically enable the study to explore domestic violence in post-colonial Uganda with all its dire economy 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 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 Ruganda raises awareness of domestic violence in his society and how it impacts on the people. This theory further enabled the researcher to explore how Ruganda portrays characters to reflect the social challenges prevalent in society since according to sociological theory, literature is mimetic of its society.

1.12 Literature Review

1.12.1 Introduction

This chapter reviews all the available literature that is relevant to the major aspects of the study of domestic violence from the previous studies on the plays of John Ruganda highlighting key aspects to the comprehension of the plays and the gaps in the studies.

1.1 2.2 Previous Studies on John Ruganda.

Literary scholars have in recent times carried studies on works of John Ruganda exploring a number of aspects particular to his works. Chimdi (2013), observes that *The Black Mamba* at 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 earning by his wife is 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; it can be psychological or sexual among many. In the above observation, Namuddu, Berewa's wife could have done otherwise but, because 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), avers 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 Act1 (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.

Bantebya further discovers that apart from poverty and hardship, alcoholism induces domestic violence. Kaija is portrayed as a confused boy, rather too wise for his age, desperately trying to cope with the shame of the transition from opulence and wealth to extreme poverty that his family has undergone. The anti-climax is towards the end of the play Act III (*The Burdens: 70-72*), where Kaija personally experiences the final and most shameful verbal and physical fight between his parents. He totally loses control and his shame degenerating into unrestrained anger and violence.

Kaija cannot stand the sight of anybody else who has witnessed and dares to talk about the ugly incident; and thus ends up ‘shooting stones’ with his catapult at Kaboga, an elderly widow, and goes on to uproot her cotton plants. In a similar vein, he picks a fight with a neighbour Tibasaga, at the communal well, “...so I pounced on her and gave her a thorough beating and broke her water pot. I felt relieved.” All this pressure and tension within Kaija is illumined by the sordid state at home. No wonder he fights neighbours after he has been shamed by his parent’s public fight. So domestic violence does not only affect spouses but their children too. Bantebya’s study gives a clue on the diverse causes of domestic violence which my study handles in depth.

In her analysis of Ruganda’s *The Floods*, Bantebya (2012) acknowledges that Ruganda looks at political violence that continues to plague the region as a continuation of colonization. Nankya reveals that her mother, now dead in the boat tragedy, was a servant for Bwogo’s parents soon after independence. Bwogo’s mother was thus like the ‘Mimisabu’ referred to in *Covenant with Death*. Each of the families was supposed to take their rightful place in the independent country. The children of these families were thus brought up in what Nankya calls different “pigeon holes” (p.72). A concrete wall separates the two worlds, and any attempts at dissolving it results in retaliatory violence from the ruling class. This also underlines the several tensions that prevail amidst the lives of the characters in the plays. This study provides the researcher with the underlying traces of domestic violence in the plays of Ruganda through the analysis of poverty and shame. Much as it informs the researcher it does not critically look at domestic violence.

Imbuga, (1991) analyses the inter-character relationships that form the basis of his interpretation. On the theme of "Domestic Strife and Tension," which he identifies in the plays, he posits

An examination of the interpersonal relationships in Ruganda's plays ultimately illuminates the social forces at work in the society with which the plays are concerned. The first signs of these family-centered anxieties in Ruganda's plays can be seen from relationships between the husband and wife characters in the plays. These characters are never at peace with each other. In their search for personal freedom, they physically assault each other and subvert each other's efforts to make their marriages work. (1991, pg. 78 – 79)

The cited quotation from Imbuga is significant to the study since it presents a crack in the analysis of domestic violence underlining the likely causes and forms of domestic violence in the plays by Ruganda. It is vital to note that there are several spouses in the different plays which calls for a thorough analysis of the different relationships that Imbuga does not explore in depth. He continues to note that this discernment of estrangement between characters that under normal circumstances are expected to coexist but who turn out to be strange bedfellows in Ruganda's drama forms the basis of various conflicts. Imbuga acknowledges the presence of tensions in the family set up but he also leaves a lot unexplored about domestic violence which propels this study.

Gikunda et al (2013), comment that other than identifying these conflicts, Imbuga does not explore how they manifest. This is where there is need to investigate further this recurrent phenomenon of estrangement to determine how it is depicted. Conflict in drama is easily detected in the manner of speech or physical action of characters. The contradiction in presentation and representation of character within given circumstances in the text is what arouses the audience's or reader's curiosity to pay closer attention to the plight of the character.

In this regard, therefore, speech mannerism and physical action become central in revealing meaning in any written text particularly in the plays of John Ruganda. The above observation fits with objective two which is to establish the way domestic violence is depicted in the selected plays. Gikunda et al again observe that spite is an aspect of human behaviour that is easily detectable through speech. Speech, therefore, becomes central to inferring conflict and meaning in Ruganda's drama. Both Obyerodiambo and Imbuga ignore verbal language and focus on other aspects of style

and interpret meaning from intuitive reading rather than investigation of linguistic nuances that yield meaning. Both Wamala and Tinka lay claim to the family's high moments but none accepts responsibility for the downfall.

It is also instructive to note that conversely, Tinka blames Wamala for the family's current state of poverty while Wamala sees Tinka as the burden that he has had to live with for the rest of his life. Amidst this blame game, the sale of the regalia by Kaija, encouraged by Tinka, amounts to Wamala's emasculation as the head of the family. His eventual physical death is preceded by his social death, as a father figure that is no longer obeyed. The contest for authority at the family level results in a loss for both protagonists and the fact that it is Kaija who sells what are practically symbols of social status. Kyalo (1992) also analyses that the real cause of tension in the Wamala family is Tinka's disrespect for her husband because of his inability to contribute to the family due to his lack of a job. Even when Wamala manages to contribute a little something, as is the case with the bed he buys for Kaija, Tinka still despises him and subjects him to extreme ridicule. (*The Burdens* : 132)

The most recent study by D. Kahyana (2020) also emphasises the role of a man in a marriage. The scholar asserts that the question of what it means to be a man is central to understanding what happens in *The Burdens*. For instance, to appreciate the privileged position Wamala occupied and the enormous power he wielded before he descended into political insignificance and economic destitution. Tinka through reminiscence shows how she felt so highly of her husband (*The Burdens*: 39). The feeling here is a complete opposite to that when Tinka tells her son Kaija that Wamala "has never been up. As high up as men like Isaza, or Isimbwa," Of course the children had not yet been born when it would take Tinka only a phone call to have all services at her disposal. It is apparent that times have changed and Wamala can no longer afford to provide anything to the family and therefore the reason Tinka disrespects him and perpetually causes a lot of tension in their marriage.

Many more studies on works of Ruganda have been carried out and the studies are many more than the researcher could review but all these clearly indicate that there is violence in Ruganda's work without necessarily giving it an in depth analysis thus, this study too is triggered to explore depictions of domestic violence with a particular focus on establishing the ways through which this is depicted in selected plays of John Rugan

1.13 Research Methodology

1.13.1 Introduction.

In this chapter, the researcher describes the various aspects of the research task; from reading the texts to writing notes, preparing data collection and data analysis instruments, procedures, collection, processing, interpretation and until the end of the documentation of the report.

1.13.2 Research Design

The study adopts a qualitative design and this was 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 values, opinions, behaviours, and social contexts of a population/community. Also, it described the ways in which domestic violence is depicted, and analyse its causes in the selected plays of John Ruganda. This will make the data very clear and comprehensible...

1.13.3 Procedure for Data collection.

The researcher identified and sought approval of the research topic of the study, read relevant textbooks, journals and other relevant material scrutinising and taking note of the prevalence of the sought after aspects in the selected plays of John Ruganda. This enabled the researcher to identify the events and ideas that reflect domestic violence in selected plays of John Ruganda.

1.13.4 Sources of Data

The main source of information was the plays of John Ruganda, journals, research reports with relevant information on Ruganda's plays and domestic violence together with the internet to compliment information lacking in the library.

3.5 Population and sampling

1.13.5.1 Target Population

The study targeted all the available relevant literature including literary reviews, literary criticisms, literary journals, the internet and the plays under review.

1.13.6 Instruments

The study involved the examination of documents guided by a textual checklist consisting of the variables under study –the depiction of domestic violence in the selected plays of John Ruganda.

1.13.7 Quality control

The research instruments were used under the guidance of the research supervisor to ensure correctness, reliability and validity of the content.

1.13.8 Data Collection Methods

This study is basically library based and the information was collected by reading closely the four selected plays by Ruganda through textual analysis and data related to this study will be organized and guided by the textual checklist.

1.13.9 Data Processing

The obtained information with the help of a checklist was recorded, studied and expounded into notes and due editing done.

1.13.10 Data Analysis

The researcher used textual analysis to interpret and handle specified data against a checklist which involved describing the ways in which and how Ruganda depicts domestic violence in his selected plays.

Chapter Two

Different Forms of Domestic Violence as depicted in John Ruganda's Plays.

2.1. Introduction

This chapter investigates the different forms of domestic violence obtaining in John Ruganda's four selected plays; *The Burdens*, *Black Mamba*, *The Floods* and *Shreds of Tenderness*. Lockton & Ward (1997), state that a variety of phrases have been used to describe domestic violence. Lorna Smith states: 'Domestic violence, family violence, domestic disputes, spouse abuse, wife abuse, battered wives, and battered women. There are a plethora of terms which are used, sometimes interchangeably, to describe the same phenomenon. Mellissa (2007) looks at domestic violence as a form of aggression perpetrated by one family member against another. It includes a pattern of behaviours involving physical, sexual, economic, and emotional abuse, used alone or in combination, by an intimate partner often for the purpose of establishing and maintaining power and control over the other partner (Human Rights Watch 1995).

To Nicky Ali (2007) domestic violence characteristically includes acts of physical and mental cruelty progressing from a slap or shove, to a punch or kick, and to the more extreme manifestations of violence, in suffocation, strangulation, attempted murder and murder. The prefix 'domestic' serves to neutralise the full horror, viciousness and habituation of the violence. For the study, domestic violence will refer to any form of aggression perpetrated by any family member.

Jackson (2007) in *Encyclopaedia of Domestic Violence* states that domestic violence has typically examined traditional relationships, such as husband–wife, boyfriend– girlfriend, and parent–child. Domestic violence in the selected plays includes physical assault, threats, and or psychological abuse. Physical assault subsumes hitting, kicking, biting, shoving, restraining, slapping, throwing objects, criminal coercion, kidnapping, unlawful imprisonment, trespassing, harassment, suffocation, strangulation, attempted murder and murder.

Lockton & Ward (1997:7) threats and or psychological abuse comprise sexual abuse, emotional abuse, controlling or domineering, intimidation, stalking, neglect and, economic deprivation. The chapter analyses the selected plays under subheadings of the forms of domestic violence; Physical assault, threats and or psychological abuse. The study also identifies all the available domestic

violence instances because the selected instances will adequately be representative of the domestic violence aspect.

Gómez et al (2019), describes domestic violence to include intimate partner violence (IPV), child abuse/neglect and elderly abuse, among others and opine that it refers to behaviour by an intimate partner or ex-partner who causes physical, sexual or psychological harm, including physical aggression, sexual coercion, and psychological abuse and controlling behaviour. It is mentioned that it is one of the most common forms of violence against women, but this does not exclude any other gender-based violence that results, or is likely to result in, physical, sexual or mental harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life.

Ogbuagu (2017) asserts that generally, domestic violence against women is in the form of domestic abuse, rape and sexual assault, human trafficking, selective abortion, abandonment or killing of girl-children and female genital mutilation (FGM). One of the most pervasive violations of human rights in all societies exists on a continuum from violence perpetrated by an intimate partner to violence as a weapon. According to Jill (2002), physical violence, threats, and verbal attacks have far-ranging effects that may lead to physical injury and, for some women, permanent disability. Serious injuries might necessitate a trip to the emergency room with children in the middle of the night and missed work the next day. More importantly is the fact that it equally has economic implications. Klugman (2013), defines domestic violence isn't just an egregious human rights abuse; it's also an economic drain. Muller (1996) presents the word 'violence' to encompass physical violence, psychological terrorisation, sexual abuse of all kinds including rape, and actual or virtual imprisonment. Economic domination and abuse of male privilege also feature strongly, as does using the children against the woman and abusing them or harming pets to frighten or threaten her.

2.2 Physical assault

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 recognize 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. Research indicated

that male characters overwhelmingly perpetrate this violence and that when female characters do engage in this level of violence, it is most likely to be self-defence against a violent male partner. John Ruganda's *The Burdens* expresses most forms of violence stipulated in the research study but physical assault stands out. In this particular 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, kitchenware, 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 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 deserved 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 culminates later into the final one where Wamala is murdered by his wife Tinka at night.

The incidents above reflect the level of domestic violence in Wamala and Tinka's marriage but the playwright artistically through a dialogue presents the Wamala family to portray a true picture of what happens in society. Surprisingly, there are still many more Tinka's and Wamala's in our society today and the world over who are left scot free. Domestic violence is a very dangerous habit among family members that has led to loss of lives, mutilated bodies and it escalates in the world today, Uganda inclusive.

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 Ruganda'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 has refused to give Berewa the money Professor Coarx has given her to buy herself a dress. Rachel Voth Schrag, a domestic violence scholar and assistant professor at The University of Texas at Arlington's School of Social Work, posits that domestic violence may involve the withholding of things that make someone feel economically secure and can include preventing or limiting work, stealing income or cash gifts, harassing someone at work and dominating family finances by demanding receipts, preventing access to money or making unilateral decisions." This is what happens in the case of Namuddu and her husband Berewa in the text below.

Berewa: Woman, don't talk to me in that tone.
All I want is that money_ nothing more
Nothing less. (going towards her and shaking her)
Give me the money, you bitch!
Give it to me! (He puts his hand around her neck)

Namuddu: I shan't, I shan't! Do whatever you like.
(He pushes her off the chair _ she lies Prostrate on the floor.)

Berewa: I wouldn't mind killing you. Even this minute I could kill you,
do you know that?

In the above excerpt, Berewa exerts physical assault on his wife Namuddu by roughly shaking her, strangling her neck and later on pushing her off the chair to lie prostrate on the floor because he

wants to domineer over her finances whatsoever. The diction used is pathetic particularly because Namuddu is his wife. There is no reason why he should call her a bitch and later on strangle her for fifty shillings. The tone Berewa uses to address his wife does not befit even a servant; no wonder he pushes her off the chair like an object not a human fit to be his wife. There would be no better demonstration of physical violence than Berewa demonstrates here. Therefore language, tone and mood are some of the explicit ways Ruganda uses to present the incident of domestic violence.

The second instance of physical assault between Namuddu and Berewa is when she refuses to listen to professor Coax's pleas after she has embarrassed him before his junior staff miss Catherine and student Odiambo (part three: p. 63)

Namuddu: Obstinate men, still persisting in their folly.
 You have made me sink too deep.
 One lending to the other to have prosperity and a good life;
 the other throwing me back because of government agents
 and newspapers. Beasts I will inform the police about all this.
(She splashes the beer that Berewa has brought to calm her down)

Berewa: *(recovering from the shower of beer in his face)*
 Damn the skunk. Let me dash her to pieces.
 Let me ... *(stalking her)*. The fool. The idiot. I'll kill you.
(he *grabs her hand and throws her down*)
 You daughter of an uncircumcised father. How dare you? You are ...

The two incidents of domestic violence presented above are a manifestation of what goes on in homes and families in the world today. A husband will do what it takes to gain his end even if it means physically assaulting his wife like Berewa does. These incidents quoted clearly manifest that domestic violence is prevalent in society.

Jarmila (2007) reported that between one quarter and half of all women in the world experience domestic violence at some point in their lives, this was referred to according to World Bank figures and cited from (Bunch 1997:42). Local surveys and studies throughout the world confirm this finding. Since domestic violence causes both acute physical injuries and long-term chronic illness,

abused women are likely to appeal to their family doctors or general practitioners as one of their first resources for help.

In Ruganda's *The Floods*, physical assault does not stand out like in the previous two but, there is a glimpse of it. Nankya and Bwogo are not married but they are in a constrained relationship. In the second wave of the play (p.33), Nankya accuses Bwogo of the murder of Rutaro, an upcoming business man and, out of guilt he slaps her hard on the face.

Nankya: Two thousand shillings and a man goes tumbling down the stairs to his death. His brains splashed all over the staircase. Most wanted criminal killed as he was trying to escape. That's what the papers said.

Bwogo: (*involuntarily wanting to beat her up but checks himself.*) Stop it, I said

Nankya: Most wanted criminal! My God!!

Bwogo: (*slaps her hard*) STOP IT!

Nankya: You slapped me.

Bwogo: I know.

Nankya: You slapped me very hard.

Bwogo: Was meant to.

Nankya: You slapped me because I told you the truth.

The characters Nankya and Bwogo are in a relationship and Nankya is supposedly carrying Bwogo's child. Bwogo feels that as a man Nankya whether be his girlfriend or not, she does not have the right to stand up to him to condemn him verbally. Nankya is Bwogo's girlfriend who is carrying his seed even if he were offended and slapped her in anger, he would owe Nankya an apology but he still goes ahead and slaps her hard with impunity. He does not feel remorseful about his act, which is how far domestic violence has been made a casual occurrence among marrieds and lovers. Sambai (2008) in her analysis of Ruganda's *The Burdens* postulates that the family not only serves to criticize the state but provides an alternative in which violence in the state is espoused. In this case Bwogo is a man of the autocratic state; he cannot tolerate any whining about him, least of all a woman.

Physical abuse in *Shreds of Tenderness*, unlike in the above plays where domestic violence is between spouses and lovers, violence in this play is amongst siblings; Odie, Stella and Wak. Lockton and Ward (1997) clarify that the phrase ‘domestic violence’, can denote a much wider form of relationship between the victim and the perpetrator. ‘Domestic’ can signify a large number of interfamilial relationships. This assertion justifies the domestic violence that exists in *Shreds of Tenderness*.

The siblings in the play exercise physical violence particularly Odie against his sister Stella and later to his younger brother Wak who has been away for ten years because of political insurgence in the country at the time but has come back unexpectedly, a matter which gets on Odie’s nerves that he begins to behave strangely. (*Shreds of Tenderness* :11) Odie violently throws her sister on the ground.

ODIE: You dare do it. Come on, go right ahead and do it.
 It could easily be your head that gets the bash.
 (Stella tries to break the jar but Odie is too fast for her.
 He grabs her fist and throws her violently to the ground. Tense moment)
 Don’t bank on this kith- and –kin nonsense...

In the above text, irrespective of the relationship of those involved in the fight, it is a physical assault done in the confines of a home and the acts vividly fit in the description of physical assault as a form of domestic violence. Odie is the eldest brother to Stella, he is far stronger than her, pushing her violently is uncalled for, but it is the bitter fact. It is domestic violence.

In another instance Odie and Wak get involved in a tense violent act over a mere disagreement on what A stands for in the Primer game.

ODIE: (Getting annoyed) Mediocrity, did you call it?
 You call Autocracy mediocrity?
 Or are you calling me a mediocre ? (*Odie grabs Wak’s throat. There is a fierce struggle, trying to resolve old and new grievances at once.*
 The combatants roll off the pouffes onto the floor.
 Odie gets the upper hand. He lifts Wak up, locks both his hands at the

back, places his knee on his victims spine and forces him to repeat the words. Wak is adamant despite the pain.)

A for Autocracy. Repeat after me...

Odie in the two excerpts above demonstrates a high level of domestic violence that is physical. He throws her sister down without any reservation, he later throttles his brother on the neck and places his knee on Wak's spine. The playwright presents him as a ruthless person so callous to his own brother much as they are of different mothers. He would do anything to clear off his brother who he thinks has come to take back his inheritance.

The final physical assault between the brothers is in part two page 84;

ODIE: *(toning down)* You took to the bush, man, didn't you? You deserted us. Dad Dead. Mother still seriously sick in Nsambya Hospital and Stella in school. Country in total chaos. You fled like a frightened chicken and never looked back.

For ten dead years, you never bothered to look back till now.

It wasn't necessary either, was it, for you to take to the bush? It wasn't.

I said it then and I'll say it again and again_ it was plain cowardice.

WAK: *(Dexterously pulls out a pistol and shoots in the air and proceeds to threaten to shoot Odie. Shock. Neither Stella nor Odie actually expected this turn of events. Frozen moment. Threateningly)*

Don't you ever call me coward, Odie, do you understand?

DON'T YOU EVER... If you weren't my father's son that is my own Kith and kin blood brother, I wouldn't hesitate pumping some bullets into (poking Odie's Ribs with the mouth of the pistol) this rotten carcass of yours, do you know that?)... *(he floors Odie with a kick)*

Priebe (2007:91) argues that, 'violence has become an inseparable part of our shared humanity...'

He also notes that writers strive to write about violence since literature is a reflection of the society and that writers get preoccupied with narrating what is happening in the society. What happens in *Shreds of Tenderness* is actually witnessed every day on Television, Radio and other media sources. Parents molest their own children; siblings kill one another for various reasons to mention but a few. Therefore, what happens in the play is a timeless reflection of human society. Odie

who blames Wak for abandoning the family at the time of need does not fathom what he could have gone through in exile, therefore when Wak who has been through hell is despicably treated and with a lot of contempt, he feels he cannot have a better way of making himself understood other than exploding in such a nasty way. He is tired of being belittled as a coward by a good for nothing brother.

2.3 Psychological abuse and Threats

Lockton & Ward (ibid) posit that threats and or psychological abuse comprise sexual abuse, emotional abuse, controlling or domineering, intimidation, stalking, neglect and, economic deprivation. They go on to assert that for victims who have been regularly beaten, threats can inject just as much terror as the actual act. Many victims, therefore, live a life of constant fear. Edwards (1996:11) says that this is the most typical way a man will keep a woman in subjugation.

In the selected plays by John Ruganda, this form of domestic violence is prevalent. In *The Burdens*, p.35

WAMALA: The world outside is hell let loose. It's ruthless.it breaks one.
Every one orders you to walk with your tail limp between
your thighs. They don't want you to raise your head.
They want you to know that your life is in their hands.
(He sees a cobweb, gets it and goes to dress her)
They can break it like a dry stick, if they choose to. And they always
Do, because it gives them the feel of power. They want you to know
they are now on top, sitting on your head. And you beneath their
buttocks suffocating. So when a man comes home from this hell, this
crowd full of power- hungry bastards with twitching hands_ hands
eager to grab and get rich quickly _ a man wants sympathy
and sweetness, tender care and kindness. Not silent curses.
Not poisonous whispers and despising stares. *He's looking
for something to lean against and take in little breath to enable him
to continue the struggle.* He's hungry for love.
A tiny drop of it, you know. Just enough to keep him from going.
It is hell...

The two characters Tinka and Wamala are frustrated in their relationship and it affects them emotionally. Wamala on one hand loses financial stability and resorts to alcohol and women for solace at the expense of his family. Tinka on the other hand has grown into a bitter wife and has resorted to blaming her husband for every pain of the family which psychologically affects the way she relates with the husband. This psychological taunt affects both Tinka and Wamala. Tinka highly suspects her husband for infidelity and despises his every effort to make ends meet. Wamala is despised and humiliated by his wife so in going out to these other women he is trying to do what Kahyana (2020) calls an attempt to assert his vitality in order to reclaim his depleted political and economic powers.

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.

In another instance, Tinka threatens to kill Wamala's bitch. (p.26)

TINKA: You haven't told me where you were last night.

WAMALA: (*gesticulating*) I was here, I was there, I was everywhere.

TINKA: Doing what/

WAMALA: Doing this and doing that. Doing everything, which means I was doing
Nothing.

TINKA: I am going to kill that bitch of yours, I warn you.

WAMALA: Whaat?

TINKA: I'll pluck out her squinty eyes.

WAMALA: (*alarmed*) Tinka, what's the matter with you?

TINKA: She's making all of us suffer.

WAMALA: Can't I spend a night with a fellow _ suffering man?

TINKA: I have heard those stories before.

Tinka, Wamala's wife, exhibits all that is encompassed in both psychological abuse and threats. She wants to control Wamala's movements, intimidate and dominate 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 believe 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 dodging her questions and pretending not to listen to her threats. It should be noted 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 WHO (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 stigmatized. It is this stigma that compels some of the victims to physically assault the perpetrators.

Although in most countries there has been little research conducted on the problem, available data suggest that in some countries nearly one in four women may experience sexual violence by an intimate partner. This is according to World Health Organisation 2000:152, *World Report on Violence and Health*. In Ruganda's *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.

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 craze for clothes.

Last month I Sent you three dresses which the Professor's wife gave me. Have you torn them to pieces as usual?

The dialogue goes on and on and Berewa is inclined on keeping 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.

Gelles, (1987: 144) opines that there is a need to dispel the perceptions of the victims of domestic violence and persuade them that non-consensual sex is another form of violent abuse which has nothing to do with passion. 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 even when she has participated in it practically. 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 it is him 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 use 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 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.

Jackson (2007: xvi), posits that the family is both the place where a typical person is most likely to find love and support and also the place where a typical person is most likely to be a perpetrator or victim of violence. Namuddu experiences the rarest form of domestic violence but the playwright uses her experience to show that such happens by even making a reference to Namatta who is a champion but the difference is that Namatta has won the consent of her husband and they are in it together.

The Floods demonstrates a constrained relationship between Bwogo and Nankya. Nankya is psychologically affected to the extent that she does not want to talk to Bwogo nor does she want to see him. In the first wave (p. 20), Nankya wonders why Bwogo should follow her like her shadow

NANKYA: Why do you follow me like my shadow?
 Can't you mind your own business?

BWOGO: A faithful dog never barks.

NANKYA: Didn't you receive my letter? I wrote to you.

BWOGO: Just wags its tail but never barks.

NANKYA: I wrote to say it's quits. Maybe you didn't believe it, but it's true.
 I am not a well for every pot and pan. Do you understand that?

According to sociological theorist, Jackson *ibid* notes that initial research in the field of domestic violence recognized wives as victims of domestic violence. Thereafter, it was acknowledged that unmarried women were also falling victim to violence at the hands of their boyfriends. The incident above and actually in the whole play *The Floods*, is between Bwogo and Nankya, his estranged girlfriend. She did not need to get married officially to become a victim of sexual abuse. She is here in a lonely house and does not have anybody to crash her reflections on her life. She is torn between aborting a pregnancy whose owner denies it and keeping it and bearing the shame. This torture is purely of a psychological nature. Bwogo labours so much to have any comments from Nankya and when she does, she is accusative as noted on p. 30.

BWOGO: No. Boss will be the last one to be toppled by a coup.

NANKYA: That's what he says.

BWOGO: I know. But still, he shouldn't...

NANKYA: What about you and I?

BWOGO: What about us?

NANKYA: And the coming baby?

BWOGO: What of it?

NANKYA: You said anybody could have done it.

BWOGO: Did now?

NANKYA: Had anybody known me before you Bwogo?
 Had anybody before you seduced me?

BWOGO: In big executive offices on the Afghanistan carpets secretaries
 gape at The ceiling

NANKYA: Did you find a rapture? Afterwards you told me: 'Nankya, you may
 not believe me, but it is a miracle to find a virgin nowadays'

BWOGO: So I did, did I?

The above examples suit Bwogo and Nankya's case. Nankya asserts that Bwogo found her a virgin and even tells her that it was a miracle to find a virgin at her age, but it tortures her mind to see the same Bwogo apparently pretending that anyone could have been responsible for the pregnancy.

Accusing a partner of promiscuity is an example of sexual abuse. Bwogo does not mind about the feelings of his girlfriend –they actually appear trivial to him.

According to ‘World Report on Violence and Health’ (2000) the following are examples of sexual abuse- birth control sabotage, reproductive coercion, using a sexual derogatory name, forcing a partner to strip, forcing a partner to become a sex worker or prostitute, accusing a partner of promiscuity, watching the abusive partner having sex with others, subjecting the partner to unwanted touching and, forcing a partner to participate in any form of unwanted sexual activity among others

In the third wave of *The Floods*,(p.83)

BWOGO: I had left you with him and gone to the adjoining restaurant for a little Swig, but had asked you to find me there. After forty-five minutes, I got concerned and came back over to his clinic. You were through by then, weren't? You mumbled something. I didn't bother. But then, I noticed he was fumbling around his desk doing nothing in particular his eyes avoiding mine. Occasionally stealing glances at me from the corner of his eyes and talking shop. But above all smelling of *channel no. 5*. How about that? (no response) You do use *Channel, no. 5*, don't you?

NANKYA: (*a shade of embarrassment*) You are just making it up, that's all. Just making it up to suit. Your incurable jealousy.

Bwogo does his best to disarm Nankya against all his cruel acts. He orders for the murder of Rutaro just for dancing with Nankya. He suspects his best friend Norman and does not want to accept that he is responsible for her pregnancy even when he broke her virginity at her age. Bwogo plans the floods in order to have Nankya and her mother perish among others so that they can perish with their secrets about Bwogo in particular and the government in general. He cannot trust anyone with Nankya, not even a doctor he has himself recommended. Treating your girlfriend with such suspicion is very dangerous and a suitable ground for domestic violence. This kind of abuse is very psychological and emotional .Mullender (2002), cites that Men's controlling tactics also include emotional abuse, that is, all the words and actions designed to break the woman's spirit

and destroy her self-image and self-esteem. Mullender's observation perfectly matches that of Nankya and her boyfriend Bwogo.

The Floods also exposes the common rape cases amongst women even of an older generation. Nankya's story reveals that she too is a result of rape. Nankya's mother who was sixteen years old was raped by a gang of soldiers one night in the absence of her father. Sexual abuse is therefore elevated to almost a household practice that is part of family as well as social life. Such acts of sexual abuse unfortunately continue to hit the media in Uganda and the world over. The heinous act is illustrated through Nankya's narration:

Nankya: Mother doesn't know who my real father is.
Bwogo: (completely mistaking her) Oh!
Nankya: Four figures turn the house up-side- down.
 One of them rips her bra open.
 Soon the four men are on top of mother, one after the other, before
 she passes out... (The Floods, p. 98)

Rape is defined in various ways, but according to Whisnatt (2017) rape is generally understood to involve sexual penetration of a person by force and/or without that person's consent. Mackinnon (2017) acknowledges that rape is a sexual violation and an assault upon human dignity. Nankya expresses her hurtful concern about the rape of her mother because apart from embarrassing and assaulting her, Nankya's mother does not know who Nankya's father is. Four men pounce on her and she could not tell who it was that impregnated her. This disturbs Nankya herself and makes her bitter toward Bwogo's arrogance of denying paternity of the baby Nankya is carrying. The effect of this is reflected through the way she responds to Bwogo.

Shreds of Tenderness is a play permeated with accusations-most of which are orchestrated by Odie. He corners Wak in almost every way. In the first instance he complains about why Wak should return unannounced, he complains about how much water he uses in the bathroom and how many times he bathes a day, he complains of toilet tissue and meals. The complaints are made in the face of Wak which psychologically disturbs him. He wonders why it should be strange for one to return

to his country of origin and his home at that to receive such cold looks especially from his blood brother whom he calls his kith and kin. One of such instances is in part two page 54;

STELLA: Want a drink, Wak? A good drink to welcome you home?

WAK: That will be splendid, chum. Absolutely ...

ODIE: One would have thought you drained barrels where you've been hibernating

Since you returned. But no, sir. That wasn't enough.

You have to come back

Here and consume the little that there is left.

WAK: You know what, Odie you make this place look and sound worse than Madhouse. Either that or something is itching you.

Why don't you get out with it Bra O so that we can all rest in peace and start building for the future.?

STELLA: Will brandy do, dear?

WAK: It will be a blessing, if the master here doesn't mind.

ODIE: Brandy? Are you out of your mind? It's not given out free at the supermarket. Give a beer. I don't have foreign currency, like some people we know.....

ODIE: (*emphatically*) There is. I worked for it. Ten years.

Ten years while our dear brother there was enjoying the peace and quiet of angels and hoarding dollars.

This dialogue is very edgy and discouraging, it is such a talk that illumines Wak to give his siblings a hearty and touching reality on p.75;

WAK: I know what you are getting at, Odie it won't work with me.

You consider yourself a hero for having stayed at home and suffered, and I a coward for having run away for my little life as you put it. I cannot trivialise the bitterness, the blame and hatred in your heart. But then who is in search of heroes in the circumstances?

Maybe you even think I've come back for the family inheritance.

Is that why you are behaving so abominably?

Wak goes on and on to make it clear to his brother Odie to vividly see that he meant no harm in returning to his country and specifically his father's home. He labours to explain to them how terrible it is to be treated like an alien in one's country and home to no avail because at the end Odie falsely reports his brother Wak to major General. From this we also realise that the conflict is not end of soon for, Odie does not get sympathetic because within him he already believes that work came back to take away the inheritance.

Finally, like the Law Commission Working Paper No 207 of the UK government puts it, the term 'violence' itself is often used in two senses. In its narrower meaning it describes the use or threat of physical force against a victim in the form of assault or battery. But in the context of the family, there is also a wider meaning which extends to abuse beyond the more typical instances of physical assault to include any form of physical, sexual or psychological molestation or harassment which has a serious detrimental effect upon the health and wellbeing of the victim, albeit that there is no violence involved in the sense of physical force ... The degree of severity of such behaviour depends less upon its intrinsic nature than upon it being part of a pattern and upon its effect on the victim.

2.4 Conclusion

The selected plays by John Ruganda demonstrate domestic violence in all the dimensions as depicted in the texts and therefore as Abrams' (1999) puts it, the function of literary language is not to convey information by making extrinsic references, but to offer the reader a special mode of experience by drawing attention to its own. John Ruganda's linguistic assiduity bursts through the dykes like *The Standard* puts it to caress the mind with waters of thinking. Ruganda expertly presents the forms of domestic violence through the words and actions of the characters, the apt setting that foregrounds domestic violence and keenly enters the minds of these characters through retrospect. The style and art of presentation of domestic violence vividly indicated the dynamic and politically unstable post – colonial Uganda which confirms the sociological belief that a text cannot be divorced from the society in which it is produced. The domestic violence exhibited in the plays is a replica of the prevailing circumstances in Uganda then.

The study 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 to society as seen in the analysis above.

Therefore, the sociological approach was chosen to critically enable the study to explore domestic violence in post-colonial Uganda with all its dire economy 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 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 Ruganda raises awareness of domestic violence in his society and how it impacts on the people. This theory further enabled the researcher to explore how Ruganda portrays characters to reflect the social challenges prevalent in society since according to sociological theory, literature is mimetic of its society.

Chapter Three

Causes of domestic violence as Depicted in the selected Plays

3.1. Introduction

In the previous chapter I analysed the different forms of violence in the selected plays by John Ruganda. The purpose was to find out the prevalence of domestic violence in his plays. The major forms of domestic violence were physical assault, threats and or psychological abuse. It was discovered that violence prevailed between spouses as well as those still dating and amongst siblings particularly in *Shreds of Tenderness*. Therefore, this chapter analyses the causes of domestic violence in the selected plays in the third chapter which focuses on unearthing the reasons why such domestic violence occurs amongst intimate spouses as well as any family member in the four selected plays by Ruganda. This chapter looks at the causes of domestic violence in selected plays by John Ruganda.

UNICEF Office of Research (2000: 6)] observes that there is no single factor to account for perpetrated cases of domestic violence. To this research, there are multiplicities of factors ranging from cultural, economic, and legal to political concerns. The cultural factors include gender-specific socialization, cultural definitions of appropriate sex roles, expectations of roles within relationships, belief in the inherent superiority of males, values that give men proprietary rights over women and girls, notion of the family as the private sphere and under male control, customs of marriage (bride price/dowry), and acceptability of violence as a means to resolve conflict.

The economic factors according to 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.

And the political factors Include under-representation of women in power, politics, the media and in the legal and medical professions, domestic violence not taken seriously, notions of family being

private and beyond control of the state, risk of challenge to status quo, religious laws, limited organization of women as a political force and, limited participation of women in organized political system.

Nurul Nadia et al. (2018) posit that among many other causes of domestic violence- there are two strands of factors that interplay. The first is the character of the victims which include possession of resources - education - earnings – employment, poor communication and provocation. The second strand is perpetrator characteristic which include hot-tempered attitude, substance abuse (drugs, alcohol), family history, mental instability and, gender Ideology.

According to Medicine Net's General Health Newsletter (2000), although there is no specific cause for domestic violence, women at the highest risk for being the victim of domestic violence include those with male partners who abuse drugs (especially alcohol), are unemployed or underemployed, afflicted by poverty, have not graduated from high school, and are or have been in a romantic relationship with the victim. Unmarried individuals in heterosexual relationships tend to be more at risk for becoming victims of intimate partner abuse. A mind-set that gives men power over women puts individuals at risk for becoming involved in an abusive relationship, either as a perpetrator or as a victim. Domestic violence against women tends to be reported more often by victims who are in a relationship with a man with more conservative religious views than their own, regardless of whether or not the couple is of the same or different religions or denominations.

Harway, (1993)] argues that there are a range of theories blaming the abuse on individual psychological or physiological factors in either perpetrators or victims, some with psychoanalytic or psychosocial and others with behavioural roots. Psychologists assert that the men who are involved in domestic violence are sick or mentally ill and Maynard, (1993, p.109) states that the conventional liberal/psychological view of male violence sees it as the behaviour of a few “sick” or psychologically deranged men’.

Mullender (2002:38), posits that psychological explanations are more common than physiological ones and tend to focus on allegedly uncontrollable anger which is seen as rooted in unresolved family conflicts, primitive aggressive reactions, the submerged fear of the bully, insecure dependence on women, or any other form of internal stress. In fact, Dobash (1992:237) spells out that “The man is mad or sad rather than bad; if he is emotionally disturbed, he is not fully

responsible for his actions. He may believe he should be forgiven by society, his partner and himself; indeed, he can even gain the moral high ground by showing that he is willing to change by entering therapy.

Basing my analysis on the above quoted scholars' views and several others reviewed, it is clear that there are no particular or specific causes of domestic violence, but rather an interplay of factors, I will therefore borrow the UNICEF- Innocenti Research Centre's yardstick to analyse the causes of domestic violence in the four selected plays by John Ruganda because all the other causes presented by other references fall under these systematic categories of cultural, economic, legal and political causes of domestic violence. In fact Swingewood (1972) a sociologist points out that the social structure is constituted through the rigorous examination of the social, political, religious and economic institutions in the society. He also argues that sociologically factors such as economic, political, cultural, artistic, aesthetic, geographical, scientific and other forces and factors impact on man and his life and throws more light on the various social problems like poverty, education, social class, religion, and others. These scholars validate the categories the study employs to analyse the causes of domestic violence in a family as a socio unit.

3.2 Cultural Causes of Domestic Violence in Four selected plays by John Ruganda

3.2.1 Cultural Causes of Domestic Violence in *The Burdens*

The Oxford English Dictionary 8th edition defines the word culture as the ideas, customs, and social behaviour of a particular people or society. It states that Culture is the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and arts. The Centre for Advanced Research on Language Acquisition goes a step further, to define culture as shared patterns of behaviours and interactions, cognitive constructs and understanding that are learned by socialization. Thus, it can be seen as the growth of a group identified and fostered by social patterns unique to the group.

De Rossi (2015) expresses that Culture encompasses religion, food, what people wear, how they wear it, their language, marriage, music, what they believe is right or wrong, how they sit at the table, how they greet visitors, how they behave with loved ones, and a million other things. Zimmermann (2017) posits that culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations,

concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving.

Therefore, the word “cultural” according to *The Oxford English 8th Edition* is an adjective which means relating to the ideas, customs, and social behaviour of a society. In the analysis of cultural causes of domestic violence in the four selected plays by John Ruganda, the study will focus on such ideas that relate to the beliefs, values, attitudes, notions and other social habits particular to the characters in the plays.

UNICEF articulates that the cultural factors which feature as causes of domestic violence include gender-specific socialization, cultural definitions of appropriate sex roles, expectations of roles within relationships, belief in the inherent superiority of males, values that give men proprietary rights over women and girls, notion of the family as the private sphere and under male control, customs of marriage (bride price/dowry), and acceptability of violence as a means to resolve conflict.

In Ruganda’s *The Burdens*, domestic violence arising from culture is reflected in many ways. Tinka, Wamala’s wife is aggrieved through -out the play because Wamala has failed to play his cultural role as a father. Horrocks (1994:56), asserts that the 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 in the dialogue that are causes of domestic violence in Wamala and Tinka's family. 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. Tittlová & Papáček (2018) & Neculaesei (2015) asserts that 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 the perceptions about what is happening around.

This is the reason she 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's that men should play such roles as provide beddings for all the family members, pay 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 quality of life. Kahyana (2020), observes that people who are in power and are rich are the men; those who are poor and do not occupy political office are weak and vulnerable. 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 have frequent fights and quarrels with his wife Tinka.

Basing on the view above, the reader does not get shocked with what he encounters shortly after Wamala returns home. Most studies related with 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 that is why Wamala as a man and later a husband thinks it his right to sleep where he pleases and has the pleasures 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 like 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 fact he becomes elusive and says (*The Burdens*: 26)

TINKA: You haven't told me where you were last night.

WAMALA: (irritably) don't nag.

TINKA: Where?

WAMALA: (gesticulating) I was here, I was there, I was everywhere.

TINKA: Doing what?

WAMALA: I was doing this and that.

Doing everything which means I was doing nothing.

Even when Tinka labours to inquire about her husband's whereabouts, Wamala cannot disclose it and instead calls it a nag. When Tinka's request is in vain she begins to threaten that she will kill Wamala's bitch. These threats are accordingly described by scholars and researchers as acute causes of domestic violence which is as a result of Wamala's cultural heritage of male superiority. In fact, Kaufman. & Taniguchi, H. (2006) posit that family problems often stem from the different understandings, perceptions, and expectations that spouses have of their marriage and of their family. When these differences become too extreme and the spouses cannot reconcile their disagreements, spousal conflict and possibly divorce may occur as is the case with Wamala and his wife Tinka.

Another manifestation of male superiority that spikes domestic violence in Wamala's home is on p. 31ff

WAMALA: (precipitating a quarrel) Look here, I'm running out of patience, I have Pleaded with you, persuaded you, and offered to pay cash. You are still Stubborn.

TINKA: You have had enough.

WAMALA: This is my house, you know.

TINKA: And so?

The argument goes on and culminates into a fight where Tinka's elbow is badly injured but surprisingly Wamala clearly lacks remorse and blames Tinka for being the cause of it *The Burdens*;

35. He culturally expects Tinka to be submissive no matter what. He actually presumptuously reminds her how he is the boss in his own home. Whether he has money or not, he is still a man and husband to Tinka at that. In fact, Sambai (2008) states that Tinka's violence towards Wamala can be explained by the fact that she has taken a role traditionally reserved for men. This is what impales her to verbally undermine her husband quite regularly, a situation which arouses conflict between them and gradually ends in a physical fight.

WAMALA: You provoked me. Shouldn't have treated me like that.

A man always wants a little bit of respect. Just a little bit, you know.

To make him feel he is the boss in his own house not a door mat for

Every bastard to wipe his shoes on.

You shouldn't tread on a man like that. Poverty or no poverty.

In the above text, it is made clear that a man has it all in his house whether poor or not. A man is a giant in his own home and should never be aroused in any way. Wamala actually states that *a man wants sympathy and sweetness, tender care and kindness. Not silent curses.* (p.36). Deborah Rooke (2019) analyses that the definition of adultery in much of the Hebrew Bible is one-sided. Men did not have to be faithful to one woman. They could have more than one wife (Deut 21:15), and even for married men, sleeping with unmarried or unbetrothed women did not count as adultery. Similarly, in the African set up and in the set-up of the play, *The Burdens* men have the freedom to sexual relation and association.

3.2.2 Cultural causes of domestic violence in *Black Mamba*

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. Abasi 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 into 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.

Neculăesei (2007), asserts that 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 the perceptions about what is happening around. 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 as husband to Namuddu believes that Namuddu should at all times submit to his wishes; he in fact does not expect her to even get angry or express her disagreement as evidenced on p. 51;

NAMUDDU: You may take the rags you bought me,
the tattered shoes and everything that you gave me-
but you will not get a cent of this money.

You can go on raving for a whole year and slap me as many times as you wish, but you will not get this money, the money I got out of my own sweat.

BEREWA: Woman, don't talk to me in that tone. All I want is that money – not more, nothing less.

(going towards her and shaking her) Give me the money, you bitch! Give it to me! *(he put his hands around her neck.)*

NAMUDDU: I shan't, I shan't! Do what whatever you like.

(he pushes her off the chair- She lies prostrate on the floor)

BEREWA: I wouldn't mind killing you.

Even this minute I could kill you, do you know that?

The spouses in the excerpt are in conflict just because the husband assumes all authority of ownership of Namuddu his wife as well as whatever she possesses without any admonition. He is aware of the cultural norms that place him above his wedded wife no matter what. It is apparent that culture has influenced his thinking, his language, his behaviour, his emotion not forgetting his reaction. He expects Namuddu, his wife, to subscribe to all his desires at the expense of her personal needs. Berewa swears that he would not mind killing her just because she has expressed her need to buy herself a new dress. Any man above the confines of a patriarchy belief would either negotiate or at least promise her a new dress the next time she beds the professor. Unfortunately, a man like Berewa who knows that he is boss of all goes on to perpetuate domestic violence as depicted in the excerpt above.

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 would 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.

Another cultural medium of domestic violence in the context is observed in the manner that Namuddu behaves after Prof. Coarx enters. She tries to smile and suppress the prevailing atmosphere because she does not want to expose her husband’s wickedness much as Professor Coarx is unaware of the stringent relationship between these characters. Therefore because of culture men patronise women in almost all aspects of life and there is nothing done to mitigate it. Berewa abuses and insults his wife without any reservation- in the excerpt above, he calls Namuddu all sorts of names; skunk, porcupine, the devil because that is the right way to express his manly disappointment and anger. A close analysis of professor Coarx’s speech with Namuddu clearly shows how women are disrespected by men at the expense of their pleasures, to Berewa it is prosperity and good life to Professor Coarx respect, honour dignity and intellect above all. The men here are quite insensitive to this cruelty because of their cultural orientation to abuse women and disrespect is deeply entrenched in the way the children are brought up

3.2.3 Culture as a cause of domestic violence in Ruganda’s *The Floods*

The actions of individuals and institutions are influenced by the norms, values, language, and other cultural factors that are like the dust in the air that surrounds everyone. These cultural factors are ingrained in people from the day they are born, and can play a role in either ending or perpetuating violence. In the instances of domestic violence that prevail in *The Floods*, Bwogo perpetuates most of these. In all the incidents that will be cited below, Bwogo either slaps or squeezes or even pulls Nankya because he is possibly culturally mandated as a man to abuse his woman. It should be noted however that Nankya is in most of these cases also very provocative. She presses Bwogo at the verge of his nerves and Bwogo being a man whose culture celebrates masculinity, finds the easiest way to solve the conflict through physically assaulting Nankya. This none-the-less does not justify domestic violence. In (*The Floods*: 33)

Bwogo: (Slaps her hard) STOP IT!

Nankya: You slapped me because I told the truth.

Similarly, *The Floods* Pg.36;

Bwogo: Stop it damn you! (*He pounces on her. There is a struggle during which Kyeyune enters excitedly. Bwogo who is startled by this unexpected intrusion draws a pistol from his jacket and fires. He misses. Kyeyune has collapsed to the ground....*)

Nankya: Bwogo! You have killed him. (*Tries to move towards Kyeyune: Bwogo pulls her back*)

Bwogo: Don't. (*His pistol at the ready*)

Nankya: You've killed an innocent man-again

A clear analysis of the above excerpts shows that Bwogo the character is a violent man, his nature, and training embellishes patriarchal beliefs of which he is a product. This is expressed through his use of force all through. The playwright chooses words that best represent the character of Bwogo. When he slaps Nankya, he does it hard, he pounces on her and he will later on grab and twist her hand behind her back. Like the world Health article (2013) articulates, violence is ingrained in his nature. According to Nankya the likes of Bwogo had never expressed any kindness to humanity lower than their rank- even the servants would not be allowed any acquaintance. Therefore, it is no wonder that Bwogo accentuates domestic violence in the play.

Bwogo: I'm hereby warning you that unless you cooperate fully with the law enforcing officers, you will face...

Nankya: Firing squad. Is that it?

Bwogo: Place of birth?

Nankya: General ward...National hospital. Floor mucked with faeces and vomit. The walls with blood stains. Every patient choking with the stench.

Bwogo: (*His patience has run out. He grabs her and twists her hand behind the back*)
Bloody bastard.

What do you think you are? We have tried to be civil with you... (*Forces her into a squatting position... gets out his pistol and points at her temple.*) (*The Floods: 42*)

In the above text Ruganda through a play within a play makes Bwogo play the role that exactly replicates him; he is rude, intolerant, merciless and murderous. He does not have any patience with stubborn characters like women. He believes that stubborn women should be handled with maximum callousness in order to shut them down or even expire them. The pointing of the pistol at the victim's temple is a clear demonstration of Bwogo's ruthlessness in perpetrating violence.

3.2:3 Culture as a cause of domestic violence in Ruganda's *Shreds of Tenderness*.

The domestic violence in *Shreds of Tenderness* is perpetuated between siblings unlike in the rest of the plays analysed for this study. The bit of culture that sparks off domestic violence is inheritance. Wak who is six years younger than Odie the eldest son, and a stepbrother for that matter is made to inherit his father's property because he has proved more reliable to sustainably keep his father's home. He had always done better at school and had been successful at his university education; Odie was always the thirty-seventh out of forty and had been sent out of university for getting involved in strikes. So when his brother Wak runs out of the country for exile in the days of insurgence, Odie his brother gets the golden opportunity to announce him dead and change the land title deed that their father had left in the name of Wak to his own after the death of his father.

Therefore, when Wak all of a sudden turns up after ten years of exile, Odie his brother feels agitated, guilty and violent because he thinks Wak has come back to claim his rightful inheritance. Odie orchestrates all it takes to harass Wak and possibly get him killed to clear his path for prosperity. The cultural lining in the play is hinged so much on the fact that Wak was six years younger than Odie but was made an heir to their father's property besides being a step child. The violence that ensues here is because Odie is fighting for what should belong to him culturally. He strongly considers his father perverse.

Ndulo (2011) observes that inheritance systems are regulated by cultural norms concerning social roles and relationships. These systems are crucial opportunities for the transfer, or exclusion from the transfer, of adults' accumulated physical capital. The bulk of this work is primarily descriptive of the norms meant to govern, and the emergent patterns, of how household property was distributed among family members at moments of marriages, deaths.

Asimwe (2007), agrees that Inheritance is an extremely significant means of property transfer in many African societies. Platteau and Baland (2000:2), assert that the ‘major mode of land acquisition in most African countries is inheritance.’ It is therefore justified for Odie to have such a robust attitude towards his young brother Wak. He culturally feels that his father had denied him his right of inheritance and the only possible way to express it is through fabricating information about his brother’s untimely demise and finally through violence when he suddenly shows up at their father’s home. He knew that he had settled the inheritance scuffle only to see knock at his home one evening. It is clear that Wak was not in any way responsible for his father’s choice and therefore sees no justified reason for such a treatment from his brother.

In *Shreds of Tenderness*, (p.20) after a long query, Stella, Odie and Wak’s only sister leads the reader and audience to what is likely to be the cause of Odie’s mood and meanness to his young brother Wak.

STELLA: As the next of kin, Odie. As the next of male relative, you stood to Benefit. Dad is dead. So is Wak.
And a young sister who is not twenty – one yet, and you know, Wak was the heir to Dad’s estates, though six years younger. There was a bit of fracas about it, I remember.
But, dad did it in good faith, not because he loved you less. So armed with the photograph and the radio announcement which was also published in the dailies, you confront the officials at the lands and surveys Office to change the land title-deed. One thousand five hundred acres is no small business, even if the land is up country and you and the officials agree on a fee for ‘special clearance.’ You pay the money and the document is changed there and then. And The Odie that walks out of the lands and Survey office is a new Odie. Confident gait, authoritative voice, and one thousand five hundred acres trailing behind him.

The above excerpt rightly resonates with the literature and views of scholars analysed at the start of the subsection. Stella’s reflective observation about inheritance vividly connects with the

cultural norms and practice. She reports that her father had preferred Wak even when he was much younger than Odie. She purports that there had been a fracas about the issue of making the young brother the heir of his estate even when he was from a stepmother. The fracas of course stems out of the culture that states that the eldest male child has to be the heir. This is the idea that supposedly Odie cannot come to terms with. Asiiimwe (2007), stipulates that the matrimonial home is kept upon trust for the legal heir who is the eldest son of the deceased. In case there are no sons, any nearest male relative of the deceased inherits the home. The legal heir is defined as the nearest living male. When a man dies, the clan appoints an heir, usually the first son in the family. He inherits the property of the deceased and is supposed to take care of the family accordingly.

Asiiimwe further states that even statutory inheritance laws tend to echo the social-cultural norms that promote male supremacy. Odie therefore, believes that since his dad is dead and Wak is not anywhere to protest the pronouncement of his purported demise, as the nearest living male, makes him the rightful owner of the family estates. Odie is fretful about the return of his brother because he knows that soon or later his trickery would be revealed so he has to erase the apparent obstacle before much is done. All this is domestic violence perpetrated and perpetuated by culture.

3.3. Economic, Political, legal and other factors as causes of domestic violence in selected Plays by John Ruganda

The previous section was premised on the discussion of culture as a cause of domestic violence in the selected plays by John Ruganda. This section is set out to the economic, legal and political factors as causes of domestic violence in the selected plays by John Ruganda. These factors have been bundled together due to the fact that they are not very pronounced as causes of domestic violence in all the selected plays, never-the-less they are considered significant factors that cannot be ignored.

Maxwell & Stone (2010) observe that Domestic violence advocates frequently claim that violence against intimates is a “classless” problem. They argue that assaults of “women and children occur in all social class, across occupation types, in all racial and ethnic groups in all types of neighbourhoods, in cities, and rural areas; but, Gelles (1993: 33) argues that family violence is more likely found among the poor and unemployed or those holding low-prestige jobs. Similarly, Idialu (2003), revealed that financial problems put enormous strain on family relationships. She

argued that contemporary marriages experience more strain because of financial matters than any other factor.

According to Gjertson (2011), women's economic status is linked to domestic violence in three primary ways. First, poorer women are more likely to be survivors of domestic abuse than wealthier women. Second, women who are economically dependent on their abusers are less able to leave and more likely to return to abusive partners to suffer. Greater economic dependence is associated with more severe abuse. Third, economic abuse is in itself a form of domestic abuse since abusive partners may act in ways that harm women financially and undermine their ability to become financially independent.

3.3.1 Economic, Political and legal Factors as causes of domestic violence in *The Burdens*

In John Ruganda's *The Burdens*, 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, 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.

The Burdens: 2;

- KAIJA: Teacher. And adds, a boy of fourteen should have a bed of his own.
To prevent the little snakes wriggling from body to body.
You know, mother, I am the only one without a bed of his own.
- TINKA: (*resuming her weaving... then sympathetically*)
I know son, I know, you are
The only one who doesn't have a lot of other things as well.
A lot of other things.
- KAIJA: But a reed bed isn't very expensive, or is it, mother?
- TINKA: Ask your father why you haven't got one.

The above conversation between Kaija and his mother Tinka does not show any domestic violence in action, but, it expresses a clear ground on which the animosity that is later on displayed in the play emanates. Wamala's wife has lost all confidence in her husband, she does not shield him in any of the conversations with her son, and in fact she tries to win the son's sympathy though in vain. She sets her son to ask her father whether all mothers buy beds for their children, pay their school fees and pay poll tax for their husbands. This is not gratifying enough, she goes ahead to tell him how her father has never been high up as men like Isaaza or Isimbwa. This is the attitude, cold as it is, that will make Wamala later on engage in a physical fight with Tinka because she fails to recognise him as a family head. To her, he is a nobody and therefore should not exercise any authority in his own home.

The Floods (p. 25), Wamala laments about the frailties of his life and family because he is very much aware of his economic stand.

WAMALA: Ten o'clock comes. You start your weaving or setting out tins and tubes distilling *enguli*.

I borrow the previous day's newspaper and begin an endless search for jobs in the vacancies column.

When I see one I think I can do, there is still the problem of the three referees. And yet the only people who know me who dare associate with me, are fellow drunks;

drunks at the republic bar who best know the predicament of developing nations.

Then lunch comes, potatoes and beans, sometimes *kaunga* and *dodo*, and our *indefatigable* silence- except for occasional mediocre jokes to reassure the children.

In the evening I go to the republic to meet the outside world, to meet the new breed who are susceptible to praise and can afford to stand us drinks.

I drink and drug myself against depression and frustration.

I come back home to the silent curses and to the empty eyes of the children of uncertainty, who know but dare not say they do.

You slink away to the bedroom and I have to follow knowing full well
that neither you nor the room welcomes me.
Another dawn. Tea without milk, cold potatoes and beans.
We can't stand it any longer.

The above excerpt is lengthy but worth it because it vividly sums up Wamala's economic status and the ingrained pains of being moneyless. He recounts how he spends the day beginning with the borrowing of the previous day's newspaper to endlessly search for a possible job. The job he would possibly apply for is barricaded by the referees who he can get because of his previous political predicaments. Then comes the poor meals, an erstwhile minister eating potatoes and beans, posho and just vegetables is a puzzle to Wamala and later on tea without milk. He silently mentions the soured relationship between he and his wife and the silent curses they cast on him because of the failure to provide for his family needs. Maxwell and Spencer purport economic hardship is a cause of familiar violence and the breakup of families.

Wamala's monologue is intended to vindicate him of all blame through echoes of his endless searches for jobs he never gets. He borrows newspapers because he cannot afford one for himself. He is financially incapacitated and completely disarmed before his own family. He is possibly trying to canvass for mercy and be exonerated from all blame. All this discomfort is due to Wamala's sorry economic state. He knows that both the children and his wife look at him as a burden and yet he can hardly do anything about it. When he goes to the republic for passing time, Tinka thinks that he goes deliberately for drinking and acquiring himself illicit sex- this is what makes her more irate. There is no peace at home whatsoever and the ground is levelled for domestic violence. This resonates with Ruganda's remark that men who have been on top find hunger, poverty and the failure to meet family obligations a humiliating affair.

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 to appease his wife. He tried out the safety matches idea in vain, he invents ideas that would fetch him some shillings, and he for example innovates the international slogan syndicate that earns 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 a limbo for long even when some little money is received, it can hardly solve a quarter of their family needs. This therefore cannot placate Tinka's insatiable nature. Wamala is optimistic about the future; he only wishes Tinka could give him the necessary moral support.

According to the World Health Organisation (2015), the reasons for violent behaviour include lack of harmony and understanding between partners, different family backgrounds, financial problems, and extreme jealousy. The above text is explicit about the disharmony, mistrust and misunderstanding between the spouses. Wamala labours to contribute to family affairs but Tinka despises his every attempt and this is what frustrates him to the extent that he cannot hesitate to hit her without remorse. Besides this, Stith, et al, (2008), identify that low marital satisfaction is a risk factor for domestic violence. In this case, Tinka complains that she did not get married to make beds that her husband would not sleep in. All these are too many factors that are accelerated by the poor economic status of the family hence the repeated occurrence of violence.

Tittlová & Papáček (2013) state that in many ways, women want to be self-sufficient, independent and deviate from the perception of women as the gentle sex. They become dominant in the family even in the property or financial relationships and thus they want to decide on the issues in their privacy. Such acts as insulting, mockery, underestimating, pointing to the weakness of a man, his low income or inability to secure a family lead to terrible domestic violence. That is why (The Burdens: 34) Wamala expresses his heartfelt desire to be treated duly as a man irrespective of his financial status;

WAMALA: You provoked me. Shouldn't have treated me like that.

A man always wants a little bit of respect. Just a little bit, you know.

To make him feel he is the boss in his own house, not a doormat
for every bastard to wipe his shoes on.

You shouldn't tread on a man like that, poverty or no poverty.

Most of the incidences of domestic violence in Ruganda's *The Burdens* have the 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, Politics of the time also play a role in Wamala's family. Sambai, asserts that *The Burdens* strongly highlights violence in the private space. The family not only serves to criticize 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 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 is 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 pardon him but strip him of everything except his wife and two children – the feel 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 Isaaza or Isimbwa. Also, in *The Burdens* Tinka deliberately despises her husband in order to win the love of her son who nevertheless challenges her with the fact that he did 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 in particular.

Therefore, like Spencer H. (1877) articulates, literature is a social product that reflects human society, the human relation 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 the 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) puts it, 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 Ruganda precisely does in his plays.

3.3.2 Political and legal Factors as causes of domestic violence in *Black Mamba*.

John Ruganda's *Black Mamba* unlike *The Floods* has a twist in 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 the 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 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 earning. 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's 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 earning 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 crave 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 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) calls women a source of wealth.

NAMUDDU: Whatever you say, I am not going back to that man.

BEREWA: Now look. I have given you a hoe, cleared the ground for you to
cultivate. And like all faithful wives you have worked hard and
have just had your first harvest.
And then like a silly creature you are, you now turn around bleating,
'I am not going to that man.' Go to hell then.

NAMUDDU: You are giving me enough hell here!

BEREWA: These two years I have been slaving and struggling to make ends meet. Yet you can't say that my father didn't start us off very well. He left us in real paradise and what have we done to with it? Turned it into hell. It was all your doing.
I suppose he appreciated your stubbornness, eh?

Black Mamba:9

Mildorf Jamila (2007) states that between one quarter and half of all women in the world experience domestic violence at some point in their lives, so in reference to the above excerpt from *Black Mamba* it is clear that Berewa would not be involved in such a trade of wife lending. He laments how he has slaved for over two years making his best but to no avail. The only possible way for him is to get quick money by trading with his wife after all the likes of Namatta have succeeded through such illicit trade. The main difference between these couples is that while Namatta and the husband agree, Berewa and Namuddu do not. That is why there is discord. Berewa makes it clear that there is no other way their lost property is to adhere to the rhythm of the city.

Oguntayo, R. (2015), reported that there were numerous heart breaking stories documenting how the 2008-09 economic slump in Nigeria did not only cause families to lose their homes, but had also showed that domestic violence had been heightened by the economic hardship Weaver, et al (2009) spell out that examples of economic abuse include limiting women's access to funds. So in this context, Namuddu has no say on the money she has shamelessly sweated for. Like the Canadian Panel (1993:19) asserts once abuse has occurred, a woman's financial position will determine the "survival strategies" at her disposal.

Namuddu in *Black Mamba* 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*

BEREWA: What? The professor gave you money this evening and you never told me?

NAMUDDU: He gave it to me to buy myself a new dress but now I must use the money to go....

BEREWA: It seems you are just beginning to learn what I am. You won't do that either. If you think you can go away from me without replacing my fortune. Which you and your blasted family Swindled, then you are terribly mistaken. Now bring that money which bwana professor gave you this evening. Give it to me, I said.

There are several causes of domestic violence, and 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 owns, 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.

Mulumbi (2020), Ruganda portrays men as materialistic and ambitious to the extent of doing certain things that seem not to be good in society. He says that in Uganda, men pimp their own wives, sacrifice their own children, and women sell themselves as prostitutes to get money or acquire wealth. These characters in this play reflect what happens in our society because people who are materialistic and opportunistic do whatever it takes to ensure that they acquire money to build good houses, buy expensive cars and also have good life and prosperity. Materialism though a different aspect altogether, is ingrained with traces of the causes of domestic violence in most of the cases. Women will hardly comply with such vices but men use their influence like in the case of Berewa and Namuddu which is very absurd.

The political and legal factors are not pronounced in this text although there is a student investigator who is paid to spy on the professor. It is noted that the leadership is challenged by prostitution and this is satirically brought out through Odiambo and the police constables. The only time we hear of the police, the cell, possibly the government is when Namuddu threatens to leave

Berewa, when Odiambo is spying on the professor and when Namuddu tries to get more money from the professor after their sitting room scandal. At the end of the play the efforts to condemn the victim are mocked and yield nothing since they fail to find any evidence against the professor

3.3:3 Political and legal Factors as causes of domestic violence in *The Floods*.

Sambai ibid, observes that *The Floods* is arranged in waves and to her the waves in the play, represent different forms of violence at different levels ranging from physical, structural and psychological violence. While she acknowledges that the second wave is particularly marked by several instances of physical and verbal violence where Bwogo uses his position to intimidate and abuse Nankya and Kyeyune, her kind of violence is that authored by the state in order to stay in power. This study believes that it is this state violence that breeds domestic violence.

Ali, Asad, Mogren, & Krantz (2011), Garcia-Moreno et al (2006). Contend that global statistics reveal that the highest prevalence rates of domestic violence are generally found in those countries recently affected by violent conflict. This in a way would illustrate why Bwogo is sometimes insensitive to the feelings of Nankya. It should be noted that in this case the character of Nankya to a certain extent perpetuates the physical violence done to her.

The prevalent cause in this play is political; Bwogo feels that he has the onus of choosing when to talk or meet Nankya, he orders everyone because he is used to being respected and treated like a boss. In fact, on page 63, Nankya asks him,

NANKYA: What is eating you?
 Shouting and cursing and ordering everyone around.
 Where are your manners?
BWOGO: (deliberate insult) Ask your mother. She will tell you
NANKYA: (extremely hurt) BWOGO!

The behaviour exhibited here is a reflection of a military chief. He is politically invincible and has to shamelessly tell Nankya to ask her mother. The reader can clearly envisage how haughty he looks as he says it.

Sciendo (2018) observes that the absence of legislation that deals effectively and comprehensively with the problem of domestic violence and the difficulties in detecting and

proving domestic violence, together with relatively low sanctions against aggressors for their violent behaviour in domestic violence in a way aggravates the violence itself. Bwogo the State Research bureau chief knows that no one can interfere with his doings particularly his private affairs. Therefore his political status elevates his economic status and makes him indomitable. Nankya will lament and nag but nothing will change until the regime is ousted. It should be noted that Ruganda, through the character of Bwogo, demonstrates the authoritarian nature of the regime and that the invincibility does not last long. That is why at the end of the play Bwogo the untouchable chief of the Research bureau is arrested implying that the regime also falls. Ruganda as the Playwright respects the traditional role of drama by punishing evil.

3.3:4 Political and legal Factors as causes of domestic violence in *Shreds of tenderness*.

The domestic violence exhibited in Ruganda's play *Shreds of Tenderness* digresses from that in the previous plays analysed majorly because it is violence between siblings as opposed to the spousal and or intimate domestic violence in the other plays.

World Health Organisation. (2002) opines that aggression may result from imbalances of power within a family, and such imbalances can involve all household members. Some legislation includes people who have not been adopted formally and children from other relationships who live in the household. The abuser, in this context, can be any individual who takes advantage of the condition of being coupled or of any modality of parenthood or relationship.

In the case here Odie is motivated by the desire to take over the family property in order to be economically powerful. He announces the untimely death of his brother Wak without having seen his body. He is aware that irrespective of the fact that he is the eldest son; he is not the rightful heir. He manipulates the legal will by writing to the media announcing his brother's death, the act which would back him in the lands office to legally acquire the title deeds. He is the nearest male relation alive. The return of Wak therefore cannot leave him sane. All the animosity towards Wak is caused by the fear of losing it again. The force behind this is vividly brought out through Stella, their sister. Through her reflection the whole matter is made clear. *Shreds of Tenderness*.

STELLA: As the next of kin, Odie. As the next male relative, you
stood to benefit. Dad is dead. So is Wak.
And a young sister who is not twenty – one yet,

and you know, Wak was the heir to Dad's estates, though six years younger. There was a bit of fracas about it, I remember. But, dad did it in good faith, not because he loved you less. So armed with the photograph and the radio announcement which was also published in the dailies, you confront the officials at the lands and surveys Office to change the land title-deed. One thousand five hundred acres is no small business, even if the land is up country and you and the officials agree on a fee for 'special clearance.' You pay the money and the document is changed there and then. And The Odie that walks out of lands and Survey office is a new Odie. Confident gait, authoritative voice, and one thousand five hundred acres trailing behind him. Pg:20

Another intriguing conversation that supplements the force behind Odie's action is brought out through a conversation between Wak and Odie on page 119;

- WAK: You were shocked to see me back, weren't you, Odie? You may even have Thought it was my ghost you were seeing framed betwixt that door.
- ODIE: After ten years of absence, what could a man do? You just picture it out for Yourself, man. Ten years. No word nothing ...
- WAK: The picture, Odie the picture.
- ODIE: (*Nervous*) What picture man?
- WAK: The picture in the papers. Year after year, Odie. Year after year IN LOVING MEMORY OF OUR BELOVED BROTHER
- ODIE: (*Uncomfortably*) Oh that. I was just doing my duty as a brother.
- WAK: Were you? Do you believe that Odie? Do you? Genuinely believe it?
- ODIE: What are you driving at, Wak?
Are you suspecting me of something?

Wak clearly knows that the motivation behind Odie's move is not a brotherly one, like Stella put it, one thousand five hundred acres of land is not a small thing. He clearly knows that he is not

motivated by the referred to brotherly love but rather the love of money, wealth and power. If he became the rightful owner of the land, he would be wealthy and therefore have a comfortable life. Even in Uganda today, a person with such a large scale of land is economically powerful. It can make one do wonders. Therefore when the politics of the day fall out with Wak, Odie tries whatever is possible to exterminate his brother from the memory of those that know him. He is haunted by guilt when he all of a sudden sees his brother back alive and kicking. All the domestic prattles of; Wak uses a lot of water, uses too much toilet paper and eats a lot, is to demonstrate Odie's guilt and the cause of domestic violence.

As noted above, economic factors, such as low income, unemployment, career stress, and poverty are associated with domestic violence. Unemployment is a risk factor for perpetration (Stith et al 2004), (Logan et al 2007: Miesel, Chandler & Rienzi 2003), Purport that Poverty and lack of affordable housing options may make it even more difficult to escape violent relationships. Imbuga stipulates that Ruganda's plays are expressions of the collective consciousness of his own people and times. For all their diversity, Ruganda's plays gather around a few central themes which are of immediate relevance not only to Uganda or the East African region from which he comes, but to the rest of Africa and indeed other nations of the world which have undergone similar historical experiences.

3.5 Conclusion

This chapter discussed the causes of domestic violence with illustrations from the plays by John Ruganda foregrounding scenes that bring out the social, cultural, political and economic factors. It clearly presented the particular incidents in the play that illustrated domestic violence. The analysis demonstrated that the male characters took an upper hand in perpetrating domestic violence largely because of their cultural perspectives interspersed with the economic aspects and showed that domestic violence is not only between spouses but any other family member as is the case with *Shreds of Tenderness*. The analysis further shows that domestic violence is not a Uganda but a universal phenomenon. The causes of domestic violence are diverse and in a way general to mankind because it affects rich and poor, educated and illiterate, rural and urban alike. It is therefore significant that such a study is done not only to explore its literariness but to make the world aware of how serious domestic violence is and possibly influence the relevant bodies to wedge a war towards its mitigation.

Chapter Four

The ways in which domestic violence is depicted in the selected plays of John Ruganda

4.1 Introduction.

Laban Erapu (1977) opines that to the playwright, words are like bricks with which a book is built. The words the author chooses are particularly important because they must convey his meaning without the benefit of the written page when the play is performed. Therefore, this chapter is intended to explore the various ways through which Ruganda depicts domestic violence in his plays with a few highlights from what previous scholars mention about his drama. This study as underpinned on the Russian formalist theory gives precedence to Ruganda's linguistic and aesthetic appeal of his plays. Sambai (2008) asserts that Ruganda represents the theme of violence through the use of characterisation, use of dialogue and the setting of the plays. Tibererwa (2015) points out that Ruganda uses extensive humour, imagery, crossed conversations, and setting among others to depict his concerns.

Mugarizi (2018) remarks that Ruganda adopts certain techniques that create different planes of perception that ultimately impact on the interpretation of meaning. Such techniques include role-play, projection, flashback, dream motif and retrospection. In addition, the playwright uses vivid description and parallelism (association of types) to create mental perceptions that paint for the audience or reader character and context (world) of his drama. Mulumbi (2020) asserts that Ruganda uses irony, humour, exaggeration, sarcasm and symbolism in his plays.

The above scholars clearly spell out the different media of representation that Ruganda uses to depict his concerns in general. *The Poetics* of Aristotle enumerated as the basis of every dramatic work, and these are: plot, character, theme, dialogue, spectacle and music. This study is therefore set to explicitly explore Ruganda's artistic depiction of particularly domestic violence in the four selected plays concentrating on the use of dialogue; setting and stage actions and retrospection and projection among others as a means of de-familiarising domestic violence. It should be noted that the other elements laid out by Aristotle apply to the whole text and not a specific theme in this case. The depiction will be arranged in a way that an aspect will be analysed to cut across all the selected plays one after another.

4.1:1. Use of Dialogue

Bakhtin (1973) views that language is 'dialogic', that is, any use of language assumes the existence of a listener or addressee. Language must be seen as a social event. The focus for investigation should thus be on language in a social and communicative context. Diyanni (2004) posits that dialogue in drama refers to the use of language in general. Purves et al. (1997) observe that dialogue is the chief means of moving the plot along in a play and is made up of the lines or speeches of the various characters.). Diyanni (2004), note that dialogue is an important dramatic element that has several functions. They single out the three main functions of dialogue as: advancing the plot, establishing setting and revealing character. These numerous functions of dialogue that are outlined by the above named scholars, though differing in terminology, clearly reveal the seminal role that dialogue plays in a play.

Brockett and Ball (2004) view dialogue as a playwright's principal means of expression. These two agree with Brander (1910) who explains that dramatic dialogue is the chief means a playwright has for realising his idea of the action of the play and that it remains one inviolate element of the play because written dialogue is the play itself unless performed. Brockett and Ball (2004), further observe that the dialogue of every play, no matter how realistic, is more abstract and formal than normal conversation, since a dramatist selects, arranges and heightens language more than anyone ever does in spontaneous speech.

Similarly, Styan (1997) argues that language in theatre is not simply verbal language since the dramatist must think in terms of speech and action. Diyanni R ibid (1998) further observes that though dialogue is taken to generally refer to all character speeches, there are three distinct types of speeches. He argues that "dialogue", strictly speaking should refer to speeches of two people, while "soliloquy" is the speech given by one character as if alone, even though there may be other characters on stage. The last type of speech he notes is the "asides" which he sees as the comments made by a character directly to the audience, in the presence of other characters, but without those characters hearing what is said.

Karuiki (2010) posits that while every play has dialogue, there are several outstanding dialogues or speeches in the plays studied. Ruganda uses different literary devices to convey his message to the audience by making familiar things unfamiliar. Literariness and defamiliarization are some of the Russian Formalism tenets that advocate for the use of language and making familiar things

unfamiliar in any literary text. John Ruganda explicitly uses dialogue to depict domestic violence in his plays.

Joslyn (2017) spells some of the important roles of dialogue in a work of art as characterising, intensifying the conflict, advancing the plot, reinforcing atmosphere and giving the necessary background information among others. In his play *The Burdens*, there are incidences of domestic violence that are perpetuated by the use of dialogue. These perpetrate all kinds of domestic violence as spelt out in chapter two of this study.

Tinka: I'm sick to here (*indicating her neck*) with your ideas. Small ideas, big ideas, creative ideas...it's all rubbish. Not interested...
I am not interested, do you hear? Who is she this time? Tinka:
Your mind is as tattered as your jacket; you should be ashamed of yourself. (The Burdens:28)

Like Sambai (2008), puts it, Tinka is presented as deploying vulgar language to address Wamala because of her position in the family. Feinburg (1983) defines the word vulgar as a vehicle to expressing, predicting, and endorsing repugnance, shock or disgust. Tinka is the breadwinner of the family and she views herself as being more superior to Wamala and can therefore use her position to do what pleases her. She refers to the idea of her husband as total rubbish. She is way too disrespectful to him. Tinka does not sieve her words; she just utters them as they form in her mind and mouth. The comparison she makes of her husband's mind to his tattered jacket; *your mind is as tattered as your jacket* is unimaginable. This dialogic marginalisation Tinka exerts on her husband is what throughout the play spikes the endless malevolent and incessant fights in their home.

According to Abrams (1999), Formalism views literature primarily as a specialized mode of language, and proposes a fundamental opposition between the literary (or poetical) use of language and the ordinary, "practical" use of language. It conceives that the central function of ordinary language is to communicate to auditors a message, or information, by references to the world existing outside of language. From the above extract, the vulgar language used vividly brings out the theme of domestic violence and particularly the psychological torture caused by verbal insults.

In another instance (*The Burdens*: 35)

WAMALA: The world outside is hell let loose. It's ruthless. It breaks one.
Every one orders you to walk with your tail limp between your
thighs. They don't want you to raise your head.
They want you to know that your life is in their hands.
They can break it like a dry stick, if they choose to.
And they always do, because it gives them the feel of power.
They want you to know they are now on top, sitting on your head.
And you beneath their buttocks suffocating.
So when a man comes home from this hell, this crowd
full of power- hungry bastards with twitching hands
eager to grab and get rich quickly a man wants sympathy and
Sweetness, tender care and kindness. Not silent curses
Not poisonous whispers and despising stares. (*He's looking for
Something to lean against and take in little breath to enable him
to Continue the struggle*). He's hungry for love. A tiny drop of it,
you know just enough to keep him from going. It is hell...

This particular dialogue is long and very significant in the analysis of the mental health of Wamala. It is clear that he is very much aware of his plight. He knows that he no longer has any power because of extreme poverty; he stipulates that as a man, he has swallowed the humiliation on the outside and so he expects a warm welcome at home to soothe him from the bruises long sustained. It should be noted that he is not seated to watch the world pass; he has made several attempts to make things better for his family but in vain. So when he is pushed beyond his limit, he has nothing else to do but push Tinka so heavily because she is to him a callous woman.

This speech vividly depicts Wamala as a man extremely henpecked, that even when he is unwilling to fight, Tinka pushes him beyond the limit. He has been suffocated under the buttocks of the hungry bastards and would not bear it from Tinka as well. Ruganda makes his words very explicit to show the extent of Wamala's affliction. That is why he uses phrases like *The world outside is hell let loose, walk with your tail limp between your thighs, they break you like a dry stick, And*

you beneath their buttocks suffocating. And then finally, he mentions that man wants sympathy and Sweetness, tender care and kindness. Not silent curses. Not poisonous whispers and despising stares

The fangs of his circumstance are let out through this dialogue. There is no better way to showcase the feelings of a beaten man like this dialogue does. The formalists contend that language is enough to explicitly tell the story without associating the present predicament to history or culture and the like. Wamala is expressive of his own predicament, the words he is given to relay his feelings are just apt. Therefore this particular dialogue is cognisant of the prevalent domestic violence in the play.

Another significant dialogue is when Kaija asks whether the father came the previous night.

Kaija: did he come back, mother?

Tinka: I said wet as a sponge and carrying the odour of illicit intimacy.

Kaija: And you fought again, I suppose .

Tinka: what do you expect?

Kaija: What a life.

Tinka: He said I was a good for- nothing bitch.

Kaija: And you said he was a lousy skunk.

Tinka: He had other women who knew how.

Kaija: Women who could easily satisfy him better than you.

Tinka: Don't ever repeat that Kaija.

Kaija: I listen to it every day.

Tinka: Then out of anger I told him that he didn't have to worry because I'd prefer a dog to him in future.

In the above text, alcohol as the cause of domestic violence in the home of Wamala is plainly brought out through dialogue. It comes out clearly as the reason there are frequent quarrels and fights. The statements uttered by both Tinka and her son Kaija are explicit. "Did he come back?" "As wet as a sponge" "and you fought again?" Ruganda uses dialogue to bring out the atmosphere and the feelings the characters feel about each other and the whole circumstance. Tinka expresses all the negativity she holds against her husband Wamala and the son Kaija is very embarrassed by the fights of his parents, they get on his nerves and he too becomes violent to the extent that he

beats an old woman Tibasaga and destroys crops and urinates in a water pond because of domestic violence. The far reaching impact of domestic violence is better relayed through this dialogue. Like Brander (2003) puts it, dialogue remains one inviolate element of the play because written dialogue is the play itself unless performed

In Ruganda's *Black Mamba*, dialogue is equally paramount in the depiction of the theme of domestic violence. It should be noted that in black Mamba most of the important dialogues are expressed through the use of humour. In this this specific dialogue after Namuddu has won herself the first treat of her sweat (*Black Mamba*: 8)

NAMUDDU: What? Do you believe I should go on sleeping with your master?

BERERWA: I believe in prosperity and a good life, Namuddu.

NAMUDDU: I shan't go back to that man, let me tell you that!

BEREWA: Then don't talk of ear-rings and necklaces any more, lest I knock your
block off.

NAMUDDU: But I need them.

BEREWA: What do you need your bloody head for if you can't think and see where
money is?

In this particular dialogue, the kind of domestic violence perpetrated is largely psychological. It puzzles Namuddu, a woman officially married to her husband Berewa, to be traded for money as if it were barter trade. When Namuddu is lured by Berewa to bed his master, she thinks it is a one-time thing. She is overwhelmed when Berewa inclines on having her habitually do it.

However, what is surprising is the attitude expressed by Berewa. He makes it clear that he does not mind a bit about the mental wellbeing of Namuddu or whatever picture that kind of trade paints as long as he prospers and has a good life. This is what is categorised as sexual abuse by UNICEF'S Innocent Digest No. (6-2000) Sexual abuse such as coerced sex through threats, intimidation or physical force, forcing unwanted sexual acts or forcing sex with others. Namuddu believes that it is very improper to sleep with a man not her husband; she cannot see how possible it is, in fact she

sees it as a violation of her human rights. In her case, she has been coerced to have sex with another man together with intimidation. This is a typical example of domestic violence that Ruganda crafted through the use of dialogue.

Another instance of domestic violence that is explicitly brought out by dialogue is in part one on pg.11:

NAMUDDU: But how can I go on sleeping ... how can I do it? O God!

BEREWA: Think of something else while you are doing it.

NAMUDDU: it's all the same. Supposing he made me pregnant?

BEREWA: No, Namuddu, the professor is not an idiot. Perhaps you don't
Like the way he smells, but think of me, think of poverty, think
of our future riches when you are at it.

The way Berewa treats this matter is very inconceivable to Namuddu, he takes it to be casual and easy in fact in another incident Namuddu says that the act is a hundred times immoral, (*Black Mamba*: 12). But Berewa just postulates Namuddu to think about him, their poverty, and their future riches. This humorous dialogue paints the callousness of Berewa as the husband. Namuddu engages her mind to think of all sorts of things; the act being immoral, the possibility of conceiving for a man not her husband and she fails to come to terms with it. Yet, according to Innocent Digest it is a common practice worldwide; Forced prostitution or other kinds of commercial exploitation by male partners or parents is another form of violence against women and children reported worldwide. Women and girls are tricked or forced by their husbands. The above excerpt is an embodiment of both sexual and psychological violence which is brought out well by the use of dialogue.

In the same Digest, it is again stipulated that lack of economic resources underpins women's vulnerability to violence and their difficulty in extricating themselves from such relationships. Namuddu can hardly escape the trap in which she is sewn partially because she is responsible for the loss of much of her husband's wealth. That is why whenever she tries to complain then Berewa reminds her of her contribution to the present predicament. She has no means of survival herself and this according to Berewa was the quickest way of raising their family from poverty. This

particular dialogue is pertinent in the depiction of domestic violence in *Black Mamba (part three, p. 47)*

BEREWA: Don't talk about money any more.

NAMUDDU: when you sent me clothes, they were rags
That you'd picked out of the dustbin.
That is how my husband cares for me.

BEREWA: Woman, if I lose my temper you will pay hot for it.

NAMUDDU: The house is a mere raft with water
dripping through it as if it were a sieve .
These are the conditions your wife has had
to stand for these two years.

BEREWA: The gutter piece.

NAMUDDU: And when you called me to the to come to
the city, it was to lend me to another man.

BEREWA: the rotten maggot...

NAMUDDU: as if I were your slippers.

BEREWA: Lend you to another man indeed. I wish I
could get a bloody dog to lend you to.
You would make an excellent company
together –not with me.
Not with any man. This is the price I pay
for marrying an idiot.

The majority of husbands' attitude that abused their wives is a very sad phenomenon. The reasons for this violent behaviour include lack of harmony and understanding between partners, different family backgrounds, financial problems, extreme jealousy, mental disorders and lack of religion (WHO, 2013; Isgandarova, 2017; Khan, 2015). In the dialogue above, Namuddu wants her husband to understand her plight. She expresses her inner feelings about her married life. She is a woman whose husband does not come home for a period of two years, he does not buy her any clothes, her house in the village leaks and to make matters worse, when she comes to the town her beloved husband lends her to another man for money. Irrespective of her sorrowful recount of her

misery, the husband disrespectfully calls her a gutter piece, a rotten maggot and idiot only meant for a dog not a human being.

The tone Namuddu expresses herself in is pitiful. It appeals for human empathy which her husband ultimately lacks. The response Berewa gives to his wife reflects the disharmony and misunderstanding between them. It is also clear that this couple has a lot of financial challenges. Berewa has in the previous excerpt stated that he only believes in prosperity. This domestic violence is explicitly depicted through dialogue. It brings out the feelings and opinions of the characters clearly. According to sociologists Terry Eagleton families are the most basic social unit upon which society is built. They assume that the interaction of family members and intimate couples involves shared understanding of their situations and that family problems stem from different understandings and expectations that spouses have of their marriage. PEW Research Centre (2014) Therefore it is clear that Berewa and Namuddu's encumbrances stem from their unfulfilled dreams which make them treat each other cruelly; *I wish I could get a bloody dog to lend you to. You would make an excellent company together –not with me. Not with any man. This is the price I pay for marrying an idiot.*

There is no warmth in this union; Namuddu wonders why she should be left alone in the village with a leaking roof, no clothes and spend two full years without meeting her husband? The moment she has a chance to be near him, she is then lent to another man who is completely a stranger just because he has money. She has lost her place as a wife who should be loved and cared for and has instead turned into an object used to get money for the husband. All this is possible because Ruganda aptly employs dialogue to depict this kind of domestic violence.

The final excerpt in is (*Black Mamba* :62)

NAMUDDU: Obstinate men, still persisting in their folly. You have made me sink too deep. One lending me to the other to have prosperity and the other to have good life and the other throwing me back because of government agents, and newspapers. The beasts! I'll inform the police about all this.

In the above dialogue it is apparent that Namuddu has confirmed that the men she has been relating with are real beasts. They have both used her to attain their own selfish ends. This besides the depiction of domestic violence spells out the materialism and immorality central in the lives of the populace at the time. The men perceive women to be a means to their end no matter what. Namuddu acknowledges that their acts have made her sink too low at their expense. She has realised though late that these men would be better reported to police. What is happening under the roof of Professor Coarx is unimaginable if the perpetrator does not do so in any case she will not be even trusted and or given any audience. Ahmad et al., 2009; Loke et al., 2012) highlighted that women with experiences of domestic violence delay help-seeking or are reluctant to seek help because of social stigma, marriage obligations, loss of social support and afraid of being ridiculed or ignored. Some scholars believe that women tend to share information about their partners' behaviour with individuals who are close with them because this problem is considered as a private matter (Oon et al., 2016). Through this dialogue Namuddu paints the picture of how she perceives her men and of course which men are a representation of humanity in general and the Ugandan society at the time.

The dialogues in Ruganda's *The Floods* are equally significant in the depiction of domestic violence. They clearly reveal that the relationship between Nankya and Bwogo is very much constrained. Diyanni stipulates that soliloquies are types of dialogues and in this particular one Bwogo is nostalgic about their past joys that have long gone. *The Floods* (p.18)

Bwogo: Tell me though...Why did you run away without telling me?
Thought I wouldn't trace you eh?
Nankya, you really ought to be ashamed of your quick temper.
Look at everything around us. Life has faded out of the look of them.
The room is indifferent like an open coffin. The walls...
The lustre has gone out of them.

Bwogo, through his reminiscent speech, reveals the current status of his relationship with Nankya. In the first instance Nankya runs away from Bwogo without giving any notice. This makes Bwogo to put blame on her quick temper whose cause is not substantiated. He states that life has faded out of everything around them and that the room is indifferent like an open coffin. This comparison

here is reflective of the Bwogo and Nankya Relationship. The lustre has completely gone out of them. This comparison is what the Russian formalists refer to as the literariness of a work of literature. There would be no better painting of the state of affairs in their relationship than this soliloquy does- later when Bwogo slaps Nankya, the ground is clear. There is no more lustre, it has gone out. (*Floods* :62

NANKYA: (starting *the attack*) WELL?

BWOGO well what?

NANKYA You know what I am talking about. Stop ducking.

BWOGO LIKE HELL. Like hell, I know what you are jabbering about.

NANKYA Are you satisfied at your findings?

BWOGO (Diverting) give you a drink. A dimple scotch.

NANKYA (insistent) Are you satisfied?

BWOGO (*blowing up to cover up*) I SAID GIVE ME A DRINK. DAMN YOU!
Are you going to get me that drink?

NANKYA I'm not your wife do you know that?

Johari 2017, on the character of the perpetrators, opines that the main cause of domestic violence is the hot-tempered attitude among perpetrators. In the above excerpt, it is clear that sooner than later Bwogo will slap Nankya because of her provocation. She tries to trigger Bwogo to the end of his nerves but he checks himself. Nankya's responses are short but sharp '*are you going to get me that drink? I'm not your wife do you know that?*'

Nankya is pointedly looking for Bwogo's eruption which she does not survive in the incident below.

BWOGO: Drop that jazz Nankya. I am not impressed in the list.

NANKYA: Two thousand shillings and a man goes tumbling down the stairs to
his death.

His brains splotted all over the staircase.

Most wanted criminal killed as he was trying to escape.

That's what the papers said.

BWOGO: Stop it I said.

NANKYA: Most wanted criminal My God!

BWOGO: (*Slaps her hard.*) STOP!!

NANKYA: You slapped me

BWOGO I know.

Bwogo much as he is a rough and sometimes remorseless man, he tries to hold up before Nankya. He would have slapped Nankya before this but he would force himself to hold. Through the use of dialogue Ruganda presents the true nature of his characters who reflect humanity Wellek (1950) refers to it as fundamentally an expression of life through the medium of language. The talk between these two people is an expression of whatever venom each holds for the other. Nankya does not have any reservations for Bwogo as her fiancé and she knows the true nature of Bwogo and does not care what she says to him. Bwogo on the other hand is guilty and is trying his best to placate Nankya but he cannot hold it any longer just as Johari *ibid* puts it, the character of the victim sometimes perpetrates domestic violence.

In *Shreds of Tenderness*, most of the domestic violence incidents are depicted through Dialogue. There is a lengthy speech by Stella, this gives the reader a thorough background of the apparent domestic violence in the play. (*Shreds of Tenderness part one: 20*)

STELLA: As the next of kin, Odie. As the next male relative, you stood to benefit. Dad is dead. So is Wak. And a young sister who is not twenty – one yet, and you know, Wak was the heir to dad's estates, though six years younger. There was a bit of fracas about it, I remember. But, dad did it in good faith, not because he loved you less. So armed with the photograph and the radio announcement which was also published in the dailies, you confront the officials at the land and surveys Office to change the land title-deed. One thousand five hundred acres is no small business even if the land is Up country and you and the officials agree on a fee for 'special clearance.' You pay the money and the document is

changed there and then. And The Odie that walks out of lands and Survey office is a new Odie. Confident gait, authoritative voice, and one thousand five hundred acres trailing behind him.

This speech is a recount of the many incidents that happened in the past life of these characters as siblings. Without Stella's speech the reader would continue wondering about the source of animosity Odie imparts on his brother Wak. It explicitly unfolds the intentions Odie held in all he did to ascertain that his brother had died. Therefore the reappearance of Wak after ten years is not only a shock to Odie but rather a terrible loss of his presumed sure future. The speech is again an assurance to the audience that bad things do not always triumph. Odie is very sure that his brother cannot come back. He changes all the land title deeds to secure all the property for himself. So when all of a sudden his brother Wak shows up, he finds it the biggest frustration anyone can imagine. It is the reason he behaves in such a peculiar manner to cover his guilt. This speech is therefore very significant in the exposition of the domestic violence that is exhibited in the play.

Another significant dialogue in the depiction of domestic violence is when Wak has returned home from a short errand. Odie does all the fracas it takes to humiliate Wak and make it clear to him that he is unwanted and that he does not deserve to access any services at home, even meals. In part two *Shreds of Tenderness* (p.54)

STELLA: Want a drink, Wak? A good drink to welcome you home?

WAK: That will be splendid, chum. Absolutely ...

ODIE: one would have thought you drained barrels where you've
 been hibernating since you returned.

 But no, sir. That wasn't enough. You have to come back
 Here and consume the little that there is left.

WAK: You know what, Odie? You make this place look and sound worse
 than a mad house. Either that, or there is something that is
 itching you. Why don't you get out?
 with it Bro O so that we can all rest in peace and start building
 for the future....?

Bioh Joslyn (2017) states that among many roles a dialogue plays in a play is to intensify conflict. Conflict in dialogue can arise and escalate in many ways—through disagreement, threat, lies, wheedling, and demands. In the above text Odie does not want Wak his brother to guess about his situation, he makes it vivid that he has no tenderness for his brother whatsoever. He does not even want him to have a decent drink in his father's home. He wants to make him feel guilty for abandoning their home and country at large. Similarly Wak makes it clear to Odie that he has noted all the animosity and requests him to say it and have it settled. The exchange of the two brings the conflict to its climax when it is hard for Wak to bear it any longer. Austin (1962), states that in dramatic speech, a reader may discern direct verbal exchange in which the characters confront each other with accusations or allegations and counter-accusations, give compliments, make demands, promises, vows, evade topics of discussion or questions, (through silence or digression) and so on. This draws the attention of the audience/reader to the speech and compels him/her to infer implicative meaning.

4.1:2. The use of setting in the depiction of domestic violence in the selected plays by John Ruganda

Encyclopædia Britannica (2010), defines setting as the time, place, physical details and circumstances in which a situation occurs. Settings include the background atmosphere, or environment in which characters live and move, usually physical characteristics of the surroundings. It states that setting enables the reader to see how an author captures the attention of the reader by painting a mental picture using words. Roberts (1982), remarks that setting is one of the major forces governing the circumstances of characters that experience life and try to resolve their conflict. He also states that setting may be a kind of pictorial language, a means by which the author makes statements much as a painter uses certain images as ideas in a painting. He further posits that setting may intersect with characters as one of the means by which authors underscore the importance of place, circumstances and time upon human growth and change.

Leland (1992), relates that the setting of the story is much more complex, more interesting and more important to the meaning of a story than is often realised. He stipulates that the most customary function of setting is to serve as an appropriate container for the action and characters that are placed into it. Leland concurs with Burke (1962), who states that it is a principle of drama that the nature of acts and agents should be consistent with the nature of the scene. He further opines that a scene is a fit container for the act.

The setting of *The Burdens* is peculiar; the playwright clearly ushers in the viewer with the setting that exposes the social atmosphere of the Wamala family. In act 1:1, the house is a little semi-permanent hut made of mud and wattle. The walls are smeared with cow dung. The playwright states that everything has grown dark with continual smoke. From the ceiling, hang strands of soot... dangling precariously. Tinka is sitting alone wearing an “I have been through hell” kind of face.

The setting here vividly exposes a family that is poverty-stricken, as observed in the previous chapters of this study, poverty is one of the causes of domestic violence. The expression of Tinka wearing an *I have been through hell* kind of face tells a big story about the family. Kennedy and Gioia (2000) posit that the external pressure of the setting is often the key factor that compels or invites the protagonist in motion. The surroundings of the home and the words that come from Tinka reflect that all is not well in this family. (*The Burdens*:3)

TINKA: I know so; you are the only one who doesn't have a lot of things as well.

KAIJA: But a reed bed is not expensive, or is it mother?

TINKA: Ask your father why you haven't got one

Ruganda in his introduction to *The Burdens* states that Tinka subtly becomes the husband of the household and makes Wamala and the Children aware of the fact. This, according to Ruganda, posts the tensions between Wamala and his wife Tinka, a situation which reflects the struggle for life in the outer world. The setting is rough for all the characters. Kaija is complaining of failure to own a cheap reed bed (*The Burdens*: 3), Nyakake cannot see a proper doctor for his cough (*The Burdens*: 25), Tinka throughout the play views her husband as a burden while Wamala refers to her as a slob of a woman who worked so hard to have him brought down. This is clearly brought out by setting- both physical and social. The atmosphere is as clogged as their sitting room is clogged by the precarious soot strands.

Edgar (2017), remarks that nature is one of the characters who experience life and try to resolve conflict in literary works. Whatever the Wamala family strives to do is possibly a means of trying to pave way for a better life. Tinka brews enguli, so that she can generate income to the family though in vain, Kaija proposes the selling of roasted groundnuts so as to contribute towards his

school fees, buying himself a bed and possibly new pairs of clothes, Wamala trades the slogan syndicate and safety matches ideas to make ends meet but, the situation is against the odds. The more they try their best the more they get frustrated and it is this frustration that heightens the domestic violence which culminates into the murder of Wamala.

The setting in *Black Mamba* is similarly permeated with poverty. Berewa, who is a houseboy to a university professor, chooses to bring his own wife and set her up for the professor so that they can grab the riches that professor Coarx dishes out. The setting here that moves the conflict of domestic violence is that the husband and wife live under one roof. Their conflict, unlike that of Wamala and Tinka, largely emanates from the sharing of the booty at the start and later the fact that Namuddu, Berewa's wife grows to become fond of the professor, a circumstance that brings their move to a standstill. *Black Mamba* part one: 2

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 craze for clothes....

This environment clearly sets a firm ground for conflict. Namuddu is happy that she is contributing to the earnings of the family and expects a reward from her husband- she expects to have a new dress for once. But, surprisingly, Berewa does not look at the affair that way; he in fact expresses shock when he says Ah, ah! And then uses strong wording like *bloody* and calls Namuddu's desire to have a new dress a craze for clothes. This disagreement is a clear set up for the domestic violence that will later ensue.

Another significant setting that propels the depiction of domestic violence is one that happens after Namuddu fails to run to her husband Berewa but instead runs to the professor for help in front of his guests, an act which brings their gold digging to a sudden halt. This setting is taken to another level that is oblivious to Berewa. In part three: 50;

BEREWA: I didn't know it would come to this.
When I saw you two talking intimately,

I didn't realise you were busy falling in love.
But you won't have it your way either,
I tell you straight....

This leads to a heightened fight between Berewa and Namuddu and later into a heated exchange with the professor. This is perpetrated by the fact they were both housed in the same roof. Setting therefore cannot be delineated from the ardent causes of domestic violence in *Black Mamba*.

The Free Encyclopaedia, just like Britannica, opine that settings include the background atmosphere or environment in which characters live and move, in *The Floods*, both the physical and background atmosphere contribute a lot to the prevalence of domestic violence.

The presentation of the first wave on

An island in Lake Victoria, intermittent growls of thunder and flashes of lightning. The sky is dark with clouds of rain off stage; shouts cries and all manner of noise from stampeding men, women and children the last batch that is fleeing the island, the action starts with more growls of thunder.

pg 1

The general stampede described above of cries, shouts, thunder and flashes of lightning all have a bearing of violence. This kind of atmosphere can hardly render any kind of calm relationships so, when we later meet Nankya and Bwogo, the impending violence is substantiated. *The Floods*: 17, gives the scan of the kind of room Nankya is hiding in this is uttered by Bwogo;

BWOGO: But Nankya can't you even open the window shutters? Can't we?

The air here is absolutely unbreathable.

It is stale and stinks of rotten fish and human corpses and mucky litter.

This setting is a clear depiction of the bad relationship that exists between Bwogo and Nankya. Nankya finds the presence of Bwogo suffocating. She can hardly talk to him. Therefore later when Nankya opens her mouth to talk all she utters out is venom. The physical and the social setting Uganda uses greatly enhance the theme of domestic violence which is inherent in the relationship between Nankya and Bwogo. It should be noted that the general atmosphere in the play is as sordid

as the room in which Nankya is hidden in- there is a lot of political turmoil which absolutely culminates into domestic violence in the private domain of the people.

The setting in *Shreds of Tenderness* is almost similar to that of *The Burdens* and *The Floods* because of the political atmosphere of the time. In all the three plays there is some political unrest. In the *The Burdens*, the setting is after a coup, and the Wamala family is suffering the aftermath of the same, in *The Floods* there is a lot of political turbulence, people are massively massacred, imprisoned and tortured. In *Shreds of Tenderness* the setting is also an aftermath of strong political insurgence which claims the life of the major character's father and earned an exile to Wak the heir to the family. The callousness exposed to the characters in the play reveal a lot about the instability of the family. According to sociological theory a family is a strong society unit whose stability is reflected in all its transactions, Pew Research Centre (2014), denote that Sociologists are interested in the relationship between the institution of marriage and the institution of family because families are the most basic social unit upon which society is built. To these scholars, families provide for one another's physical, emotional, and social well-being. So when this support lacks at home and even outside it becomes rough. There is therefore a concrete relationship between family life and politics- the brutal nature of politicians comes from possibly the lack of tenderness from home and the cycle becomes vicious.

4.1:3 Projection and Role-Play

Mugarizi (2018), observes that Projection in literary studies refers to transference of perception (often of guilt or ill feeling) by a character to another, with the intention of transferring culpability to the other character. This transference implies an intention in deed that redefines a character's world. The character that engages in the act of projection constructs a world of deceit, which is intended to be perceptual. The character intends other characters to see things in a make-believe perceptual rather than concrete truthful perspective. Role-play, on the other hand, involves a character impersonating another character other than being what is ascribed to him or her as the *dramatis persona*. Many critics use the terms role-play and play-within-a-play interchangeably. Elam (1980), mentions that the role-playing characters end up presenting new worlds to which only themselves have knowledge of.

In the presence of other characters, a roleplaying character presents another world, different from their own, to which they become spectators, and if they join in presenting it then they are aware of it to be an “other” world, different from theirs. Ruganda’s characters often times indulge in role play as they interact with each other, and sometimes they present situations, which only themselves are privy to in a surrealistic fashion. John Ruganda uses these techniques throughout the four plays selected for the study- *The Burdens*, *Black Mamba*, *The floods* and *Shreds of Tenderness*. In *The Burdens*, characters drift into imagination and talk and act as if possessed, manifesting visions to which only themselves have access. Characters also role-play other characters to whom only they are acquainted. For instance, during the rehearsal scene where Wamala is preparing to visit Kanagonago, he drifts into a trance seeing people and a situation that Tinka does not see. In the process, he gets carried away to the extent of threatening to harm Kaija, his own son. He only comes back to his senses when Tinka shakes him into reality and assures him that all is well.

Characters in Ruganda’s plays project their own imaginary perceptions of other characters or situations through role-play, in both social and dramatic terms – creating, in the process, worlds to which only themselves have knowledge. The characters engage in impersonation of what they know or imagine of other characters and this results in a different hierarchy of the dramatic world. In *The Burdens*, for instance, through Tinka and Wamala’s role-plays, the audience/reader is acquainted with characters in absentia and experiences of what happens elsewhere or is imagined. Wamala enacts his being cabinet minister, through which enactment reveals his “personality”, while in office as a cabinet minister. Actually, the reader/audience never interacts with Wamala the minister. The reader/audience gets a glimpse of Wamala the minister from his own simulation of his past. It is from this enactment and again, that his hypocrisy as a minister, pretending to be the people's servant, while in actual practice he simply delights in the privileges and goodies of power without commitment to service, is exposed. Indeed, his sarcastic utterance in the role-play, "Never keep peasants too long in the heat if you want to succeed in politics".

The image of Wamala the minister creates the context or background against which his sincerity and morality are judged in his current state of poverty. In his performance, he demonstrates his vanity as a self-important-show-off who always likes to be in the limelight of events. This is what exposes him as a failed leader. He seeks personal glory at the expense of providing the much desired leadership, which in his later days as a poor man, he imagines he can now provide. This

role-play results in an inversion that contrasts the true Wamala with the current dreamer or wishful thinker. Wamala the minister is imagined as being true to himself whereas Wamala the thinker has had a taste of what it is to be a beggar and has the illusion of redressing his situation. In his state of deprivation, Wamala has to think of a way of alleviating his state of poverty.

In the role-play of the impending meeting between Wamala and Vincent Kanagonago, Tinka plays the petty bourgeois that her husband anticipates to meet. Physically, the meeting never takes place; Kanagonago is portrayed from what Wamala says of him and the image that Tinka portrays of the semi-literate tycoon. In this scene, Wamala changes from being the Wamala of the dramatic “here-and-now” to a hypothetical Wamala of some future moment (Elam 1980). The Vincent Kanagonago that is portrayed is different from the one Wamala narrates of meeting at the Republic Bar. The latter is a descriptive portrait of an “actual” Kanagonago who Wamala encounters within the dramatic world, while the role-played character is an attitudinal projection of the behaviour of the same character at a future time; a creation by Tinka. In addition, it is important to note that the role-play takes place at a time when there has been tension between Wamala and Tinka. The performance, therefore, gives her a perfect opportunity to partly settle scores with him, arising from the previous night's brawl. She takes this opportunity not only to satirize the behaviour of the rich but also to get even with Wamala, who she has always begrudged and despised. Fortunately, she is the only actor and audience of her own performance. Thus, while depicting for us the opulence and arrogance of the petty bourgeois, Tinka at the same time debases Wamala for his failure to become a "somebody" as captured in the tenor of her voice:

Tinka: (*With controlled hysteria*) To hell with your lice squashing idiots. Who's the little man anyway? You? You with your mediocre ideas dragging yourself here – to waste my time? Are you perhaps a little uncomfortable that you were found out? I don't lose my grip quickly, Mr. Wamala, and when I do, I act. (*Tinka goes towards him*) Now, if you want to stay here and get plastered over that bottle of whisky, you'll have to shut your foul mouth. (*She places her hand over Wamala's mouth. He beats off the hand. She walks away pompously*) On the other hand, if you think quarrelling will ease your tension, let's do it the refined way. Like proper gentlemen. (Ruganda, 1972, p. 59)

Mugarizi (2018), stipulates that the emphasis in this speech and the author's description of the character's behaviour show Tinka's twofold intentions: she criticizes the bourgeois for their exploitation and avarice, and, hits at Wamala for being a non-achiever and poor, like the common man he is trying to advocate for. Tinka's portraiture of Kanagonago, therefore, may not be truthful to his character, as it carries with it undercurrents of contempt. In this retrospection and role play Ruganda underpins the heated and violent relationship that is lived through Wamala and Tinka. The playwright tries to make clear the genesis of the molestation between the couple and hence a vivid depiction of domestic violence.

In *Black Mamba* the three protagonists Berewa, Namuddu and Professor Coarx project a situation of feigned innocence to the "outside world" while in actuality they are steeped in personality from who they really are. Berewa, the cunning trickster, carries a countenance of innocence before Professor Coarx and other people like Odiambo, when in reality he is a wily schemer making personal gain out of other people's desires. He pretends to be a stranger to Namuddu, his wife, so that he can trade her to his lascivious master, for monetary gain. Professor Coarx, on the other hand, feigns integrity and dignity to the public while in actuality he is a fraud, embroiled in promiscuous relationships with various women. Knowingly, the characters project a flux of lies that generate what Charles McGaw (1981), refers to as social drama lies, grounded in feigning "truths", in order to protect one's image. Throughout the play, ignorance, real or feigned – real on the part of Professor Coarx who is not aware of Berewa's scheme and feigned by Berewa and Namuddu who are actors in the lie projected towards the Professor – forms the basis of the worlds of make-believe that the characters create, until the trickster and the lies are exposed.

Ideally, *Black Mamba* is the dramatization of a complex of social lies that have become the norm of society. To a certain extent Berewa simply plays what his society lives, and his exposure, together with the ramifications that it bears on Professor Coarx, is an indictment of the rottenness of the larger society in which he lives. In Berewa's guilt and Professor Coarx's embarrassment is tied to the death of the moral fabric of not only the individual, but a people; an entire society. This predicament is dramatically managed to be an excuse or to make the world denote the various causes of domestic violence and therefore a means of depiction. (*Black Mamba*: 55) Namuddu expresses the internal conflict that has been created by her temporary cohort with the professor.

She has previously been content with her state but now she really finds it disturbing and frustrating especially when things turn around. She has lived a very different life of eating good meals, wearing decent clothes and living in well-to-do environment. She decides to show the professor her other side of Namuddu.

Namuddu: Do you think because all the women you have been bringing in and sending out are prostitutes, Namuddu is also a prostitute?

Don't go on calling me a prostitute,
Mwalimu, while you don't know who I am.

Prof: Let's forget about it then. The less it is talked about the better.
I'm only worried about my prestige.

Namuddu: Do you think just because you are rich and white and learned,
everybody else does not matter?

Do you expect us to spread out our garments to cover up your lust?

Why don't you do the right things, if you have any prestige at all?

Why do you have to regret after sucking all the pleasures

In *The Floods*, Nankya and Bwogo come out as double faced characters, depicting different selves to different worlds; the public world and their individual inner worlds. Nankya presents herself to the public as a self-made academic intent on championing the rights of her people, when in reality she has no nerve to actualize this intention, and instead cavorts with Bwogo, a tyrannical top government official who masterminds the torture of the citizens. In her role-play with Bwogo, the man she pretends to loathe but secretly loves, Nankya's weakness both as an academic and a crusader for people's rights is exposed. Nankya reacts to Bwogo's imaginary flattery (in role-play) in a way that suggests she would not mind winning the award, which ironically, carries a colonial tag with it. Yet she professes to hate non-African things – read colonial things. That is why she has dropped her first name, Elizabeth, which is English.

What Nankya portrays to the public is a façade just like Professor Coarx in *Black Mamba*. Nankya is a let-down to her society that looks upon her for the much desired but elusive leadership. Her pretence of hatred for Bwogo at the beginning of the play, is thus, a strategy of edging closer to him. Eventually, she carefully hems in; taunting Bwogo with questions of what her future will be,

now that she is pregnant with his child. Nankya seems to want to stick around a man who is callous, a man who is not even half as educated as she is and who has disowned her pregnancy. Mugarizi ibid states that worse still Bwogo accuses her of infidelity, which she denies, but still insists on their relationship. This presentation of the two protagonists opposed in nature and different in background gives room for all kinds of suspicion which leads to the domestic violence depicted.

Bwogo's inhumanity is further revealed through another role-play enacted at a roadblock where he interrogates Nankya as an imaginary suspect. The aggressive manner in which he handles her shows how ruthless and insensitive he is as an SRB agent and as a boyfriend. This unfortunately is the true Bwogo showing how he does his work. Indeed, after insistent nagging by Nankya he confesses that he does that as a duty. His confession is proof enough of his double character:

Bwogo: ... I'm doing my duty, Nankya, like you're doing yours. What the hell? Nagging, nagging all the time. And moralizing. That was not fair. I mean I'm not perfect. But then, who is – in the circumstances? We all have our little shortcomings, our little idiosyncrasies here and there. Bread to earn. Our lives to keep. Future to think about. Nasty memories to forget. Is it? Murdering and burying their future by the stroke of your pen. Is it? (No response) Because, Nankya, duty is duty. And each man for himself. (Ruganda, 1980, pp. 69 – 70)

This individualistic attitude by Bwogo exposes his true self, destroying the feigned tough man he presents before Nankya. More importantly, his confession reveals a conscious choice that he has made. This is a man who has chosen the world of callosity for self-preservation at the expense of humanity. He is a dehumanized man who can do anything for his personal gain. This is the Bwogo, a character that would exert all kinds of abuse on Nankya leading to domestic violence. Ruganda crafts Bwogo with a fabric fit for the execution of domestic violence he negates him by presenting him as rough as he is.

In *Shreds of Tenderness* the playwright presents the characters' predicament in different facets. He presents role plays of Odie's antics with ants and later with the telephone, and Wak and Stella's enactment of the No-Fear-No-Favour man's story to create different worlds to which only the characters involved are acquainted. Odie's play with insects moves from the first level of the dramatic world in which he exists with Wak and Stella and becomes an obsession or mental state

with which only himself is familiar. It is a state of a demented mind in which only Odie tries to understand the plight of the insects that he speaks to but they do not answer back. This unusual behaviour under the circumstances is not usual for a normal adult man to speak insistently to insects, knowing that humans and non-human creatures do not share a language. This act of speaking to insects is a deviation from the conventional world and raises curiosity. It could simplify the kind of confusion going on in his head; he maliced his brother and announced him dead in order to become the lawful owner of his late father's estates; the presumed dead brother is home again. Therefore the termites that he "kills" and cages somewhat reflect the disgust, hate and anger which he has for his brother Odie. This sets a fertile ground for the domestic violence that ensues later in the text.

Wak, in yet another role-play with Stella, relives his life in exile. The role-play reconstructs Wak's past, creating an interesting structural twist to this narrative that reveals the events of his experience in exile. The two narrate this experience in complementarity. The effect of this tandem narration is that it distances Wak from his own story as the narrative that Stella constructs is from second hand information, having been narrated to her by Wak. Her enactment of her part of Wak's story is embellished with her own imagination as she is partly directed by him. Ruganda uses all these perspectives in order to justify the ground for the brawls that happen in this home. Wak gets mad when he is insulted by his brother Odie because he could not comprehend him especially after the kind of torture, fear and insecurity he has gone through. Therefore when he almost shoots his brother Odie, it is because he has been taunted beyond normal - he can bear any one call him a coward after such a past.

4.2 Conclusion

This chapter concentrated on the major devices pertinent to the depiction of domestic violence in the four plays by John Ruganda as adhered to by the Russian formalists. The study analysed dialogue as the primary medium for the depiction of domestic violence, particularly because the burdens of the heart and mind are better expressed through word. In fact the Russian formalists aver that language analysis is the primary way to generate meaning out of the text, and stipulate that what makes a work of art literary is its purposive choice of word paying attention to its expressive and affective appeal, use of figurative language, and employment of acoustic patterning to bring out the subject and message, therefore dialogue here was analysed as the explicit medium

for depicting domestic violence in the selected plays. Relatedly the chapter discussed setting and stage actions, retrospection and projection and role play among others. These aspects enhance the literariness of the text without the benefit of the knowledge of biographic information about the author. It should be noted that Ruganda's plays have a diversity of literary devices but the above discussed amicably presented Domestic violence.

Chapter Five

Summary of Findings, Conclusion and Recommendations

5.1. Introduction

The study set out to examine domestic violence in John Ruganda's four selected plays; *The Burdens* (1972), *Black Mamba* (1973), *The Floods* (1980) and *Shreds of Tenderness* (2001). It examined the different forms and causes of domestic violence. It further analysed the different literary devices that Ruganda employs and how he effectively uses these devices in his four plays to depict domestic violence. The study exploited the Russian Formalism theory and the Sociological theory to assist in the analysis of literary devices employed to make domestic violence meaningful and realistic and to contextualise domestic violence in the society where it existed. Sociological theory focuses on literature as a social product that reflects human society, the human relation and the world in which people live, interact and move and while the Russian Formalism Theory attempts to put literary studies on an independent footing and advocates for 'art for art's sake'. It is important basic for me to analyse the concept of domestic violence since it is a prevalent issue happening in the world and hence the reason for this research. The Russian formalism helped to bring out how the playwright managed to depict domestic violence. This chapter therefore presents a summary of the major issues that arise in the previous chapters, the conclusion and presents the recommendations that would contribute to further research.

The research was guided by three objectives of the study. The first objective was to identify the different forms of domestic violence as identified in John Ruganda plays. The Second was to establish the causes of domestic violence as depicted in the selected plays of John Ruganda and the third was to explore the ways in which domestic violence is depicted in the selected plays of John Ruganda. Besides the objectives, a number of questions were presented to guide the study in identifying the different forms of domestic violence that John Ruganda portrays in his plays, what the causes of domestic violence are in the selected plays of John Ruganda, and in what ways John Ruganda depicts domestic violence in the selected plays?

During the study, various critical works on Ruganda's plays have been reviewed. These observed that Ruganda has particular interest in social issues like domestic violence and that he expresses these concerns through a diversity of literary devices amongst which are humorous dialogues, setting, and role-play among others.

5.2. Summary of Findings

Findings were presented in three chapters, chapter two, three and four. Chapter one gave the background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, scope, justification and significance of the study. It also reviewed literature in terms of the different forms of violence, causes and the various dramatic devices that the playwright employs to depict domestic violence. It further discussed the theoretical framework that guided the analysis of the four texts. Lastly, it presented the research methods that were used to obtain data.

Accordingly, domestic violence characteristically includes acts of physical and mental cruelty progressing from a slap or shove, to a punch or kick, and to the more extreme manifestations of violence, in suffocation, strangulation, attempted murder and murder. The prefix 'domestic' serves to neutralize the full horror, viciousness and habituation of the violence. The study established that domestic violence occurs in many forms, including physical aggression or assault (hitting, kicking, biting, shoving, restraining, slapping, throwing objects, criminal coercion, kidnapping, unlawful imprisonment, trespassing, harassment), or threats thereof; sexual abuse, emotional abuse, controlling or domineering, intimidation, stalking, passive/covert abuse (e.g., neglect), and economic deprivation.

John Ruganda's *The Burdens* expresses most forms of violence stipulated in the research study but physical assault stands out. 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 Ruganda's *Black Mamba* is that of husband and wife, and between girlfriend and boyfriend. In *The Floods*, physical assault does not stand out like in the previous two but, there is a glimpse of it. Nankya and Bwogo who are not married but are in a constrained relationship quite often experience aggression and physical assault at certain heightened incidents. Physical abuse in *Shreds of Tenderness*, unlike in the above plays where domestic violence is between spouses and lovers, violence in this play is amongst siblings; Odie, Stella and Wak.

Psychological abuse which comprises of sexual abuse, emotional abuse, controlling or domineering, intimidation, stalking, neglect and, economic deprivation is yet another form of violence that was prominent in the four plays by John Ruganda. In *The Burdens*, Tinka and Wamala are frustrated in their relationship and it affects them emotionally. Wamala loses financial

stability and resorts to alcohol and women for solace at the expense of his family. Tinka on the other hand grows into a bitter wife and resorts to blaming her husband for every pain of the family which psychologically affects the way she relates with the husband. This psychological taunt affects both of them and it is upon this aggression against each other that leads to a murder. Kahyana in his study on John Ruganda's *The Burdens* wonders whether the murder is committed in self-defence or by accident.

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 she is coerced to get involved in such a gross trade at all costs. She realises that by sleeping with Professor Coarx, she could make her ends meet and who knows - she could get a platform to raise the concerns of women. She in fact tries to do it towards the end of the play. *The Floods* demonstrates a constrained relationship between Bwogo and Nankya. Nankya is psychologically affected to the extent that she does not want to talk to Bwogo and neither does she want to see him. She is tortured by the fact the man who is jilting her is the son of the man where Nankya's own mother is raped while on duty. She is in fact very disturbed by the fact that she does not even know her father and has no chance of ever finding him. So it is humanly justifiable that she should not have any kind words for Bwogo who is threatening to make Nankya raise a child without a father like she was.

Shreds of Tenderness is a play permeated with accusations-most of which are orchestrated by Odie who corners Wak in almost every way. In the first instance he complains about why Wak should return home unannounced, he complains about how much water he uses in the bathroom and how many times he bathes a day, he complains of toilet tissue and meals among others. The complaints are made in the face of Wak which psychologically disturbs him. He wonders why it should be strange for one to return to his country of origin and his home at that to receive such cold looks especially from his blood brother whom he calls his kith and kin. The animosity is largely wheeled by Odie's selfishness and greed for wealth and money. So when Wak all of a sudden returns home, Odie cannot stay the same especially if all he had envisaged fall short of glory. He chooses to act the eccentric as way of self-denial- he does not want to be blamed for his acts, he would rather be thought to be mad.

The third chapter of the study examines the causes of domestic violence. These causes included; cultural factors where particular behaviours are shaped by society and therefore become a source of conflict when the standards fail to measure up to the social and cultural expectations basically as is the case with Tinka and Wamala in *The Burdens*. The economic factors also were found to play a significant role in the cases of domestic violence. This includes 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 included lesser legal status of women either by written law and/or by practice, inheritance, legal definitions of rape and domestic abuse, low levels of legal literacy among women, and insensitive treatment of women and girls. This is exhibited in all the selected plays. The political factors included under-representation of women in power, politics, the media and in the legal and medical professions, domestic violence not taken seriously, notions of family being private and beyond control of the state, risk of challenge to status quo/religious laws, limited organization of women as a political force and, limited participation of women in organized political system.

In Uganda's *The Burdens*, culture is reflected in many ways. Tinka, Wamala's wife is aggrieved through-out the play because Wamala has failed to play his cultural role as a father. Culturally society upholds belief in the inherent superiority of males, Wamala as a man and later on a husband thinks it his right to sleep where he pleases and has the pleasures of enjoying whichever female he chooses. In the play *Black Mamba* there are traces of cultural factors as causes to domestic violence. Berewa who perpetrates domestic violence in *Black Mamba* bases himself on the fact that his wife Namuddu is beautiful. Beauty is perceived in the cultural context. Berewa 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, thus, domestic violence. Berewa as husband to Namuddu believes that Namuddu should at all times submit to his wishes; he in fact does not expect her to even get angry or express her disagreement

The actions of individuals and institutions are influenced by the norms, values, language, and other cultural factors that are like the dust in the air that surrounds everyone. These cultural factors are

ingrained in people from the day they are born, and can play a role in either ending or perpetuating violence. In the instances of domestic violence that prevail in *The Floods*, Bwogo perpetuates most of these. In all the incidents that were cited in the report, Bwogo either slaps or squeezes or even pulls Nankya because he is possibly culturally mandated as a man to abuse his woman. It should be noted however that Nankya is in most of these cases also very provocative. She presses Bwogo at the verge of his nerves and being man, the easiest way to solve the conflict is to physically assault her.

The domestic violence in *Shreds of Tenderness* is perpetuated between siblings unlike in the rest of the plays analysed for this study. The bit of culture that accentuates domestic violence is inheritance. Wak who is six years younger than Odie the eldest son, and a stepbrother for that matter is made to inherit his father's property because he has proved more reliable to sustainably keep his father's home. Odie who has manipulated Wak's absence to gain ownership of the family estates is shuttered down when finally the rightful owner shows up after ten years of exile. Odie his brother feels agitated, guilty and violent because he thinks Wak has come back to claim his rightful inheritance. Odie orchestrates all it takes to harass Wak and possibly get him killed to clear his path for prosperity. The cultural lining in the play is hinged so much on the fact that Wak was six years younger than Odie but was made an heir to their father's property besides being a step child.

In John Ruganda's *The Burdens*, 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, 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 despite the fact that her husband is unable to provide for the family, pay school fees and later on take his daughter Nyakake to hospital.

John Ruganda's *Black Mamba* unlike in *The Floods* has a twist in as far as the economic factors play a role in the cause of domestic violence. 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 also argues 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 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. Namuddu in *Black Mamba* 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.

It is therefore apparent that, domestic violence is vivid in all the selected plays, that all the three forms of physical, psychological and emotional abuse prevailed in all the four plays analysed although with varying intensity and it was also noted that through the use of dialogue, setting, projection and Role-Play stood out in the depiction of domestic violence. Therefore as already noted Ruganda has a keen interest in social issues that he dramatically exposes through his plays showing how domestic violence is prevalent in the Ugandan society then and even worse off today. The media is full of cases of murder, man slaughter and several other brutal violence which are a result of suspicions of infidelity, disagreement over land family property, to name but a few. The legal and the judicially have exacerbated the challenge because of corruptive tendencies, therefore, Ruganda presents a case which is aggravating the society and thus, a true reflection of society which the sociological theory advocates for.

Chapter three concentrated on the major devices pertinent to the depiction of domestic violence in the four plays by John Ruganda as adhered to by the Russian formalists. The study analysed dialogue as the primary medium for the depiction of domestic violence, particularly because the burdens of the heart and mind are better expressed through word. In fact the Russian formalists aver that language analysis is the primary way to generate meaning out of the text, and stipulate that what makes a work of art literary is its purposive choice of word paying attention to its expressive and affective appeal, use of figurative language, and employment of acoustic patterning to bring out the subject and message, therefore dialogue here was analysed as the explicit medium for depicting domestic violence in the selected plays. Relatedly the chapter discussed setting and stage actions, retrospection and projection and role play among others. These aspects enhance the literariness of the text without the benefit of the knowledge of biographic information about the

author. It should be noted that Ruganda's plays have a diversity of literary devices but the above discussed amicably presented Domestic violence.

5.4 Conclusion

The study has demonstrated that domestic violence in the selected works is basically examined 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 the 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 contributes to domestic violence. John Ruganda effectively unveils domestic violence through the use of dialogue, setting, projection and role play.

5.4. Recommendations

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;

- The NCDC (National Curriculum Development Centre) should make the texts set books in order to sensitize the students on domestic violence.
- Human rights bodies like the Uganda Human Rights Commission should sensitise the communities on how best they can be able to control domestic violence within families using different means and media, for instance the literary and performing arts.

5.5 Area for Further Study

This study analysed the depiction of domestic violence in John Ruganda's plays. However, this is not all; more studies need to be done in areas like;

- To investigate the contribution of politics to the breakdown of families since politics in a family set-up is another major aspect that John Ruganda tackles.
- Carry out a study on the portrayal of post-colonial disillusionment in the plays of John Ruganda. Since the sociological theorists believe that writers get material from what happens

in society, Ruganda largely depicts the disappointments in the ruling government after independence in most African countries.

- Examine domestic violence in Ruganda's other plays like- *Covenant with Death*, *Echoes of Silence* and *Music without Tears*. This would be important in ascertaining the degree to which domestic violence is reflected in all of John Ruganda's works.

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