

BISHOP STUART UNIVERSITY



**REPRESENTATIONS OF FEMALE CHARACTERS' RESILIENCE IN SELECTED
PLAYS BY JOHN RUGANDA**

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**A RESEARCH THESIS SUBMITTED TO THE FACULTY OF EDUCATION, ARTS
AND MEDIA STUDIES, DEPARTMENT OF LANGUAGES, LITERATURE
AND MEDIA STUDIES, IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE AWARD OF A MASTER OF ARTS DEGREE IN LITERATURE AND
COMMUNICATION
OF BISHOP STUART
UNIVERSITY**

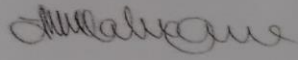
September 12, 2025

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APPROVAL PAGE

This thesis entitled Representations of Female Characters' Resilience in Selected Plays by John Ruganda has been conducted by Besigye Ezekiel under my supervision and is now ready for submission for further examination.

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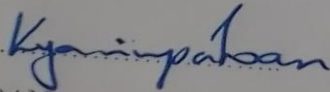


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DEDICATION

To Kasuura family for encouraging me to endure the academic struggle; and to all spouses experiencing trauma and in dire need of counselling.

ACKNOWLEDGEMENT

This research would not have been possible without the contributions of the following persons and institutions, which I profoundly appreciate.

First of all, I glorify God for his Mercy, especially for giving me good health, wisdom and strength, without which I would not have achieved all this.

I am passionately indebted to my supervisors Prof. Danson Kahyana and Ms. Kyarimpa Joan Ndamira, for their tireless, patient and technical guidance that have seen me succeed in completing my research.

I also recognize the academic guidance received from all Lecturers who provided me with academic guidance, especially the literary theory and methodology that I studied while on the course and applied in carrying out this study.

Gratitude is due to Mr Mubangizi John Baptist and family for providing me with a conducive learning environment. I profoundly thank Brother Vincent Barigye for inspirational support. I appreciate the Kasuura family and my family for the patience exhibited till the end of my study.

I further extend my gratitude to Mr Kanyesigye Preventus, the head teacher of Kagongo Secondary school for allowing me to go for further studies, and for all the material and moral support and encouragement he offered to me as I went about the course.

I appreciate my fellow course mates for the moral and material assistance extended to me. In a special way, I appreciate my colleague, Mr. Manzi Gordon for assisting me in editing my work.

May God bless you and reward you abundantly!

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ABSTRACT

This research investigates the theme of resilience as portrayed by female characters in selected plays by John Ruganda. It focuses on four plays: *The Burdens* (1972); *Black Mamba* (1973); *The Floods* (1980); and *Echoes of Silence* (1986). The study focuses on the prowess of female characters that feature in the selected plays by John Ruganda. It pursues two objectives: To explore the language and style Ruganda uses to portray the resilience of female characters in the selected plays; and to assess the relevance of John Ruganda's plays to the contemporary society. The study seeks to answer two research questions: How is style (symbolism, characterisation and setting) used to express resilience of female characters in the selected texts? and What is the relevancy of John Ruganda's plays to the contemporary society? Data was obtained through close reading, especially of the selected plays by John Ruganda and analysed using post-colonial theory and feminist theory to examine the representations of resilience of female characters in selected plays. The study found out that Ruganda's portrayal of female characters' resilience in the plays is influenced by socio-political forces and they are depicted as subordinate to men. While male characters seem to lose the battle as female characters skilfully destroy the men's schemes, we still do not see women emerge conspicuously triumphant, and where they do, they are leaning to the same man or some other male character. Ruganda uses flashback, allusion; dramatic irony; play-within-a-play; symbolism and foreshadowing to show that female characters are expected to be subservient to their male counterparts, and where this expectation is not met, it usually leads to disastrous consequences. The study recommends, among other things, that John Ruganda's plays be popularised in school by creating opportunities and avenues for students to act them out regularly; Ruganda's plays be acted out into videos to reach even those who are unable to read proficiently; that female playwrights be encouraged to write parody plays exploring themes tackled by John Ruganda in his various plays so as to give the feminists' perspective of female characters' resilience as a way of responding to the gender concerns raised by Ruganda in his plays. Areas for further research are suggested in the topics such as Depictions of Human rights violation in selected plays by John Ruganda. There should also be a study on the fate of the Ugandan theatre in the digital world centred on Artificial Intelligence.

CHAPTER ONE

INTRODUCTION TO THE STUDY

1.1: Introduction

This study investigates how John Ruganda explores the theme of resilience of female characters in selected plays: *The Burdens* (1972); *Black Mamba* (1973); *The Floods* (1980) and *Echoes of Silence* (1986). The thesis is made up of five chapters, with the first chapter giving the introduction to the study; the second chapter presenting a review of the related literature; the third chapter explaining the methods used to undertake the study; the fourth chapter giving a detailed presentation of the language and style Ruganda uses to depict female character resilience and the relevance of John Ruganda's plays to contemporary citizens of East Africa; and the fifth and final chapter offering a summary of findings, then making a conclusion as well as recommendations for action and further research.

This chapter explains the concept of women's resilience as portrayed in John Ruganda's plays against the backdrop of the socio-economic and political struggles of the citizens in post-colonial East Africa. It covers Background to the Study; Problem Statement; Objectives of the Study; Research Questions; Scope of the Study; Significance of the Study; Justification of the Study; Theoretical Framework and Definition of Terms.

1.2 Background to the Study

The East Africa's political turmoil after independence captured the attention of writers to inform citizens the legacy of colonialists, and one of such writers was John Ruganda who chose to write plays as his counterparts like Ngugi wa Thiongo and Okot P'Bitek wrote prose and poetry respectively. Sambai (2008:1) describes John Ruganda thus: "Until his death, John Ruganda was one of the leading and established playwrights in East Africa. He was described as a literary giant in the region. He was one of the fathers of Uganda's literature as well as a supporter and mentor of many in this field". John Ruganda (1942-2007), was born in Toro, western Uganda. Having received his secondary education from St. Leo's College Kyegobe and Ntare School, Ruganda later joined Makerere University College from where he obtained a Bachelor of Arts degree,

specializing in English (Oberodhyambo, 1990). John Ruganda wrote eleven plays some of which were unpublished. His published plays include: *The Burdens* (1972), *Black Mamba* and *Covenant with Death* (1973), *Music without Tears* (1982), *Echoes of Silence* (1986), *The Floods* (1980) and *Shreds of Tenderness* (2001). His unpublished plays include: *The State Zombie*, *The Glutton*, *Pyrrhic victory*, and *End of the Endless*.

Ruganda's post-colonial plays vividly expose the socio-economic challenges encountered in Uganda and East Africa after independence. For instance, *The Floods* (1980) presents a universal perspective of the human condition as victimized by power-hungry tyrants whose evil deeds have finally led to instituting a society of violence, apathy, and moral degeneration (Wasike, 2009).

Despite the socio-economic challenges discussed by Wasike (2009), the citizens in the East African region have persisted and persevered to keep standing. One of the factors behind their persistence and perseverance against the severe hardships is their resilience (Musila, 2024).

Ledesma (2014) defines resilience as “the ability to bounce back from adversity, frustration, and misfortune.” Masten (2001); Masten (2005) define resilience as a class of phenomena characterized by good outcomes in spite of serious threats to adaptation of development.

In any society, whenever there is a crisis due to insurgence or unpredicted disaster such as floods, landslides or any other disaster that affects the masses, women and children are the most vulnerable (Coker, 2017). Even when women and children are both categorized as vulnerable, the children depend on their mothers for survival and livelihood, which puts an extra psychological burden on the female parent. This calls for more resilience on the part of the mother in order to cope with the increased pressures of motherhood.

According to Sood et al., (2011); Gorton (2021) resilience is the capacity to withstand adversity, recover, and thrive despite life's ups and downs. Resilience gives people the ability to accept and deal with circumstances while still going forward. Litz (2014) views resilience as something “different from a trampoline”, which suggests that resilient individuals do not have shields against traumatizing situations, but devise means of coping with them and gradually overcoming them. Here resilience involves emotional control and bearing with hardships in the society. Sood argues that resilience involves five principles of Gratitude, Compassion, Acceptance, and Meaning. Resilience is understanding to bear, one needs to accept obstacles along the route, and it takes

time, energy, and readiness to help others. Both Sood and Litz agree that resilience involves adapting to adversity by accepting the trauma which is clearly portrayed in characters' reaction to adversity in the selected texts.

The selected texts display characters in motion where female characters are expected to cope and control themselves when faced with trauma, especially as a result of continual subjection to violence. The United Nations declaration on the elimination of violence against women states that violence could happen physically, sexually, psychologically and so much affect women and children in the household. Sambai (2008) asserts that domestic violence against women is understood as an act or an omission which, based on gender, causes death, physical, sexual or psychological injury, and moral damage. It could be inflicted on individuals out of relationship with or without a family tie or natural bonds or by affinity to the person inflicting the violence.

The existence of domestic violence among intimate partners is worth pondering over because it challenges the very essence of marriage or relationship, considering that it should thrive on mutual understanding and cooperation. In some cases, the woman remains in an intimate relationship because of circumstances such as children or dependency but is always unhappy and thus the situation is very traumatic.

In the context of this research, resilience is regarded as essential in helping individuals with relationship and family challenges to adapt to difficult situations. Sood (2011) uses the principles of compassion and forgiveness to advocate for resilience among partners in relationships referring to it as "mental immunity".

Aburn et al., (2016) assert that resilience is a term that is increasingly being used to describe and explain the complexities of an individual and group responses to traumatic and challenging situations. Resilient people express themselves by rising above, adaption and adjustment while going through a dynamic process. However, they go through ordinary magic and mental illness. Without resilience, such victims of traumatic and challenging situations cannot survive to tell the story.

The selected texts express the supremacy of the husband in the family and female characters adapt differently expressing resilience. Wasike (2009) demonstrates how Ruganda's plays portray female characters' bodies as a symbol of sexualized identity. This construction recognizes how the

same bodies can be read as canvases that intersect between the semiotic and material dimensions of gender power and the immigration of the nation. Krishnan (2014) posits that “the representation of woman as a metonymic figuration of the nation in early African writing is both commonplace and damaging to women’s broader social and political interests.” Florence Strattom with *Mother Africa Trope* claims that a woman is a symbol of a nation. This portrayal is emphasized in this study on the representations of women characters in John Ruganda’s plays.

This study on resilience of female characters in John Ruganda plays is urgent in a country like Uganda where all effort has been made towards affirmative action and woman emancipation, but still gender based violence has persisted as an issue of concern. There is a growing trend of single mothers and unmarried women on social media, who seem to rejoice in their status. What is intriguing with these women is that they seem to be interested in men, but too biased to commit themselves enough to get married to one particular man or have a committed relationship with one man. Whether this is a form of resilience or an indicator of lack of it, this study about female characters in Ruganda’s plays seeks to establish.

By delving deeply into the shades of resilience by female characters and examining their relevance to contemporary citizens, this study seeks to align Ruganda’s drama with real life with an aim of fostering positive change.

1.3 Statement of the Problem

Khalifa (2011:371) asserts that “the works of Ugandan playwright John Ruganda (1941-2007) are primarily concerned with the failure of decolonization and the concomitant abuse of power as an impediment to the realization of a dynamic future”. Many scholars have analysed Ruganda’s literature, among others, include (Mugarizi, 2018); Kyomuhendo and Mwiine (2012); Turyahebwa (2023); Mulekwa (2012); Kyallo (1992); Wasike (2009); Mulumbi and Kahyana (2023); Sambai (2012); Sambai (2008); Obyerodhambo (1990); (Sambai, 2019) and Chesaina (1987). Nevertheless, few studies have focused on the representation of female characters in Ruganda’s plays, yet female characters, in their vulnerability, are not only victims of oppression by male characters but the resilience of these female characters also demonstrates the political, social and economic roles played by women in male dominated societies. This study seeks to expose the power of female characters as demonstrated through their resistance and resilience in

the selected texts: *The Burdens* (1972), *Black Mamba* (1973), *The Floods* (1980), and *Echoes of Silence* (1986).

1.4 Research Objectives

1.4.1 General Objective

The major objective of this study was to analyse how resilience of female characters is represented in selected plays by John Ruganda (*The floods*, *Black Mamba*, *Echoes of Silence* and *The Burdens*) and how this representation is realized in terms of language and style.

1.4.2: Specific Objectives

1. To examine how Ruganda uses style to express resilience of female characters in the texts; *The Floods*, *Black Mamba*, *The Echoes of Silence*, and *The Burdens*.
2. To assess the relevance of John Ruganda's plays to the contemporary Ugandan society.

1.5: Research Questions

The study was guided by the following questions;

1. How is style (flashback, symbolism, characterisation and setting) used to express resilience of female characters in John Ruganda's books; *The Floods*, *Black Mamba*, *the Echoes of Silence*, and *The Burdens*?
2. How relevant are Ruganda's plays to the contemporary Ugandan society?

1.6: The Scope of the Study

The focus of this study was on the representation of resilience of female characters in the four purposively selected plays by John Ruganda: *The Burdens* (1972), *Black Mamba* (1973), *The Floods* (1980), and *Echoes of Silence* (1986). The selection of the texts was guided by their years of publication, considering that two plays (*The Burdens* and *Black Mamba*) are picked from the plays published at the very beginning of Ruganda's career as a playwright; attention is also paid to the centrality of resilience of the female characters in those plays and the difference in the shades of resilience exhibited between one play and the other. In the same way, *The Floods* and *Echoes of Silence*

were still selected for their respective historical positions at the start of two political regimes in Uganda. The consideration of this historical perspective is important since it is usually expected that when a political regime is changing, there are other socio-political changes and challenges that come along, necessitating resilience in order to adjust and cope.

This is a literary research based on plays written by John Ruganda. It covers the theme of resilience addressed by Ruganda in his plays: its depictions; its causes; its importance and the challenges or factors that affect or foster the resilience of female characters as suggested by literature in texts. The study is basically on John Ruganda, but relevant works by other authors on the theme of resilience are consulted.

The study was carried out in Uganda, and primarily discusses issues within the East African region and Africa as a continent. The analysis is integrated to cover technical concerns of drama as well as socio-political issues and concerns of people within the East African region. Continental issues affecting governance in Africa are also generally hinted on.

The study was limited to examining the use of language and style to express resilience of female characters in the texts and the relevance of *The Floods*, *Black Mamba*, *Echoes of Silence*, and *The Burdens* to contemporary society. The study is in the field of Literature but relevant information from other fields like History, law and social sciences are also hinted on.

This study was conducted from December 2022 to December, 2024. Illustrations are drawn from books, theses, essays and journal articles written between 2000 and 2024; but in a few instances, works by earlier authors have been consulted.

1.7: Significance of the study

This study is hoped to add insights to the wide discourse of gender, education and culture, especially in view of the centrality of resilience in ensuring a stable society. Specifically, it will benefit various categories of people and institutions ranging from Literature students, teachers, scholars and other members of society.

Students of literature will benefit from the nuanced insights regarding the resilience of female characters compared to their male counterparts amidst the socio-economic challenges faced by postcolonial African States.

Teachers of literature are also hoped to harvest from the literary devices discussed in this study. By delving into the dramatic techniques employed by Ruganda in the selected texts, this study is hoped to equip teachers with skills in directing and interpreting plays written by Ruganda.

Advocates and activists of gender equality, who get access to this report, are hoped to benefit from the knowledge obtained from reading and analysing the selected plays authored by John Ruganda.

At the same time, scholars of John Ruganda and literary critics of other playwrights will base on the “areas of further study” identified in this study to carry out more research, which will ultimately contribute to more knowledge and enrich literary theory.

The discussion and arguments advanced on resilience are hoped to inspire people of all walks of life ranging from couples in marriage and relationships; workers on troublesome jobs; victims of political oppression and persecution and other such people that require resilience in order to cope with life and its challenges.

The findings of this study are expected to have practical implications for literary scholars, educators, and policymakers interested in promoting gender equality and women's empowerment in Uganda. By highlighting the representations of female characters' resilience in Ruganda's plays, this study will contribute to a more nuanced understanding of the ways in which women's experiences are represented in Ugandan literature.

Finally, lovers of drama are hoped to ultimately benefit from the drama evolutionally strategies suggested by this study. This study is therefore, hoped to equally benefit the producers, actors and viewers or readers of John Ruganda's plays by bringing a number of plays together in one study.

1.8: Justification of the Study

This study is justified due to the following considerations.

First of all, there is a knowledge gap. Existing literary scholarship on Ugandan playwright John Ruganda has primarily focused on themes of politics, culture, and identity. However, the representation of female characters and their resilience in his plays remains a relatively unexplored area. Previous studies have mostly focused on male characters, considering that Ruganda is a male playwright. This study aims to fill this knowledge gap by providing an in-depth analysis of female characters' resilience in Ruganda's selected plays.

The significance of resilience in any situation cannot be underestimated. Since literature is a mirror of life, the study of shades of resilience in literary texts reflects and represents the resilience in real life. Resilience is a vital theme in contemporary society, particularly in the context of Uganda, where women face numerous challenges, including gender-based violence, economic inequality, and social marginalization. By examining the representations of female characters' resilience in Ruganda's plays, this study will contribute to a deeper understanding of the ways in which women navigate and resist these challenges.

The author selected is prominent both as an actor, a playwright and a literature teacher and scholar. John Ruganda's plays are considered classics of Ugandan literature, offering valuable insights into the country's cultural, social, and historical contexts. This study will provide a nuanced analysis of the ways in which Ruganda represents female characters' resilience, shedding light on the cultural significance of these representations.

This study employs a feminist postcolonial theoretical framework, which enables a critical examination of the power dynamics and social structures that shape the experiences of female characters in Ruganda's plays. The study's methodological approach, combining close reading and critical discourse analysis, will provide a rigorous and systematic analysis of the plays.

In conclusion, this study is justified by its potential to contribute to a deeper understanding of the representations of female characters' resilience in John Ruganda's plays, shedding light on the cultural significance of these representations and their practical implications for promoting gender equality and women's empowerment in Uganda.

1.9: Theoretical Framework

This study approaches and analyses the texts using majorly two literary theories: the postcolonial theory and the feminist's theory. However, some ideas of the Marxist theory and formalism are utilized in a few instances.

The Postcolonial theory, was advanced by the 20th Century theorists like Frantz Fanon (1961); Edward Said (1978); Gayatri Chakravorty Spivak (1988) and Homi K. Bhabha (1994) as a response to legacy of colonialism and its impact on literature and culture.

In the postcolonial literary theory, I employ basically three tenets: subalternity (Spivak, 1988) which seeks to give voice to the oppressed and marginalised; resistance and agency (Fanon, 1961), which emphasizes the importance of resistance and highlights the ways in which marginalised groups challenge dominant power structures; and hybridity and ambivalence (Bhabha, 1994) which argues that cultural identities are complex and multifaceted.

In the context of this study, I use subalternity to explain the struggles of female characters against the oppression of their male characters and the shades of resilience exhibited during their struggles.

Subaltern citizens, according to Spivak, include those who are marginalised and live at the edge of marginality itself. The state has almost no interest in their welfare and there is no provision for their employment, food security, education, health care or any form of livelihood except what they may garner themselves from some meagre daily wage.

The feminist Theory, which was advanced in the mid-20th century by theorists such as Simone de Beauvoir (1949) and Julia Kristeva (1980), seeks to challenge male domination and female oppression in literary texts.

In the feminist's literary theory, I use two basic tenets: Patriarchy (Simone de Beauvoir, 1949) which concerns itself with how men oppress women and inhibit their ability to live autonomous lives; and resistance and agency (Julia Kristeva, 1980), which highlights the ways in which women resist and challenge patriarchal powers in literary texts.

To understand and use the feminist literary theory, it is important to understand patriarchy, considering the fact that feminism seeks to challenge male domination in society. According to Fox (1988), patriarchy can be viewed either as male dominance or as an autonomous system.

As an autonomous system, patriarchy according to Fox, as the specification of a sex/gender system represents an important theoretical advance. In this school of thought, there is presumption of an innate male desire for power. Fox challenges this assumption of male desire for power and argues that if the concept of patriarchy is to be given analytical depth, then its referent must be the integrated processes of generational reproduction, the reproduction of individuals in their daily lives through housework and mother work and the production of gender identity and ideology. The understanding of gender inequality, according to Fox, requires analysis both at the level of social cope with socio structure and at the level of the individual. In this study, I seek to analyse the resilience of female characters mostly as individuals and how this resilience helps them to cope with the socio-economic challenges affecting the society in which they work and live.

A combination of subalternity and feminism helps us view and analyse the resilience of female characters more vividly. As Thapan (2022: 7) puts it, “The plight of subaltern women is particularly fraught due to the clutch of patriarchy both within and between caste, class and religious categories.” In view of this fact, in the context of this study, I analyse the resilience of female characters in the selected texts and how this resilience helps them negotiate their way amidst the challenges created by patriarchy along the divides of religion, education status and economic class.

In discussing resilience within the framework of postcolonial theory and feminism, emphasis is put on the strength and capacity of women in formerly colonised nations to persevere and resist oppressive systems despite the multiple layers of marginalisation they face due to both gender and colonial legacies highlighting their agency and ability to navigate complex social structures and fight for their rights. Emphasis is put on the unique resilience of women who have experienced the combined effects of colonialism and gender inequality.

In discussing the feminist theory, a number of concepts are explored, the most compelling one being the blending feminist theory with the attributes of post-colonial theory to come up with what is understood as postcolonial feminism.

Postcolonial feminism argues that traditional western feminist theories often fail to acknowledge the diverse experiences of women in colonised regions, overlooking the specific challenges they face due to colonial power dynamics and cultural practices. Therefore, it emphasizes the need to analyse women's resilience within their unique contexts.

The study therefore, uses the postcolonial theory and feminist theory to explain the socio-political forces that influence the events and actions depicted by John Ruganda in the selected plays. This helps me to have a solid basement to analyse John Ruganda's portrayal of female characters' resilience in the four selected plays: *The Floods*, *Black Mamba*, *Echoes of Silence*, and *The Burdens*.

1.10: Definition of terms

In the context of this study, unless otherwise stated, the following terms are used to carry the meaning shown against them as follows.

Resilience: the process and the outcome of successfully adapting to difficult or changing experience. It refers to the ability to cope with a situation that would otherwise be difficult to handle or bear.

Confidence: This is the strength of women to show that they are capable of doing something.

Culture change: Used by sociologists to refer to the way society is changed in terms of social norms and behavioural patterns.

Acceptance: The act of taking something that is offered, or the quality coming to terms with a situation that you cannot ably change.

Patriarchy: This is a form of social organization in which a male is the family head and title is traced through the male line

Masculinity: The trait of behaving in ways considered typical for men.

CHAPTER TWO

LITERATURE REVIEW

2.1: Introduction

This chapter reflects the views of various authors and scholars on resilience as a subject or John Ruganda as an author. It focuses primarily on books and journal articles written by different authors and literary scholars about the selected plays by John Ruganda; female characters in drama and resilience as a subject. In the following sections I explore some of them, highlighting the scholars, their key arguments and the possible identified gaps that this study seeks to fill.

2.2.1: Use of literary devices to represent female character resilience.

Literary devices are what distinguishes literary texts from the rest of written materials. They include symbolism, figurative language, proverbs, legends and myths and others. The common literary devices are symbolism, flashback; dramatic irony, soliloquy and monologue (Kasule, 2022).

Gilad Elbom (2024) defines Symbolism as the idea that things represent other things. For example, we may see the colour red and conclude that it represents not the colour red itself but something beyond it like passion, love, or devotion or infidelity. It can mean blood or stop when one approaches a traffic light. Symbols, according to Elbom, are contextual. Informed by Elbom's view, I explore the various symbols used by Ruganda in the selected plays.

Symbolism is further explored by Chris J C Wasike (2009) in a study featuring John Ruganda's *The Floods, The Burdens and Black Mamba*. The study was based on the use of symbolism as the most sustained dramatic technique for the exposition of the political turmoil and decline that used the female characters' voices, bodies and their sexuality as a metaphor for reaching the complexities, contradictions and constructions of Uganda nation especially during Idi Amin's dictatorship. Reading Florence Strattom (1990) *The Trope of mother Africa* builds the assumption that gender is a set of lived, embodied realities and hope to demonstrate how Ruganda's projection highlights the role of women in society in many ways. Whereas Strattom focuses on symbolism for its aesthetic value, in this study I focus on the use of symbolism to build the theme of resilience,

especially of female characters. When the female characters have been identified, my study directly deals with the resilience of those female characters and how the resilience helps them overcome the issues at hand. I argue that John Ruganda's work helps me to point out female characters in roles. The author of this article further expressed female bodies as a symbol of sexualized, identities and contradictions expressed semiotic and material dimensions of gender power. If women were symbols of post-colonial nation how did they tape up the mantel? My research presents coping tools used by women to symbolize African post-colonial nation. The author presented disparate circumstances causing men to surrender their wives for sexual gains. The following excerpt from Wasike (2009) illustrates more:

The idea of personal narratives as allegories of the nation can easily be gleaned from the plot of events not just in The Burdens but also in Black Mamba and The Floods. Borrowing from Fred Jameson's idea of allegory as captured in his article "Third World Literature in the Era of Multinational Capitalism", we can argue that the stories of the private familial destinies in Ruganda's three plays are "allegories of the embattled situation of the public third world culture and society.

This extract from Wasike (2009) highlights the centrality of symbols in Ruganda's plays, considering that an allegory is a symbolic narrative in which the characters stand for an altogether different idea or object than they explicitly express. While Wasike's analysis of Ruganda's use of symbolism is at macro level looking at a woman as a symbol of a nation, my study analyses symbolism at the micro level to focus on the relationship between female characters and their male counterparts and the implications of the relationship.

Still on the extensive use of symbolism by Ruganda in his works, Bordo (2002) uses a feminist lens and asserts thus:

Now, feminism imagined the human body as itself a politically inscribed entity, its physiology and morphology shaped and marked by histories and practices of containment and control – from foot-binding and corseting to rape and battering, to compulsory heterosexuality, forced sterilisation, unwanted pregnancy and (in the case of the African-American slave) explicit commodification.

(Bordo, 2002: 188-189)

Bordo in the above extract views the human body as a politically inscribed entity and explains what the (female) body goes through in the process of men subduing it and causing it to surrender to their interest. In this study, I focus not only on the oppression of females but also their resilience towards the oppression.

Another literary device commonly employed in drama is flashback. According to Ali Luke (2023) a flashback is a literary device where a story breaks away from the present narrative to delve into the past, by showing us a past event or a scene from the past. Mulumbi and Kahyana (2023:8) comment on Ruganda's use of flashback thus:

Given the massive killings of mankind during Idi Amin's regime, Ruganda through Kyeyune's flashback shows us all the strange and unusual things that used to happen during the dictatorial government where criminals were not buried in graves, and to avoid the stinking of dead bodies, the government resorted to damping dead bodies in Lake Victoria and Ruganda satirizes this by Kyeyune telling us that one day he fished out a dead man with three nails in the head instead of catching "empuuta" and this was too strange.

From the above quote, we note that flashback is used by an actor on stage to give an account of an experience or event that happened before the staging of the play. However, this focuses on Kyeyune who happens to be a male character. In my study, I focus on female characters.

Satire is yet another literary device employed extensively by Ruganda in his plays. In their study on Satirical depictions in Ruganda's plays, Mulumbi and Kahyana (2023) observe that satire is a dominant dramatic technique that Ruganda uses to address social issues more humourously and sarcastically. Mulumbi and Kahyana go further to explain the three types of satire as Horatian Satire, which is gentle; Juvenelian Satire, which constitutes personal abuse and angry moral indignation; and Manippean satire, which focuses on an individual's traits rather than the entire society. While I agree with Mulumbi and Kahyana that Ruganda uses satire to add a layer of humour in his plays, in this study I wish to focus not on the aesthetic use of satire but what the satire communicates about the playwright's attitude on women as informed by the female characters he constructs.

In an earlier study, Danson Sylvester Kahyana (2020) had delved into an investigation of an ex catholic nun and her family life concentrating on issues related to gender and religious identity. His textual analysis of Ruganda's *The Burdens* was guided by Masculinity of Helen Nabasula Mugambi (2010) *Masculinities in Africa and Cultural Texts*. The study explores the intersection of Religion and Masculinities, in which Tinka, an ex-catholic nun is the major character. Wamala, Tinka's husband, once a Minister lost power after being imprisoned for attempting to overthrow a government. Most of these "fill-in" narratives in form of dialogue reflect what happened before the time of staging the play, and are therefore another example of the use of flashback in drama. Kahyana makes a flashback on what could have increased the drift between Wamala and Tinka thus:

Had Tinka held the same attitude –that Wamala does not have to be rich to deserve her respect as a husband – it is possible that he would not have felt as worthless as he does to the extent of telling her that a man needs “sympathy and sweetness, tender care and kindness”. Had Tinka perceived her role of caring for the family in Christian terms since “feeding others is inherently sacramental, it is possible she would have heeded Wamala's pleas.

(Kahyana, 2020: 12).

With Oby Oberodhyambo (1990) *Symbolism in the Drama* Nairobi, the focus was on the use of traditional folklore concern of oral type that is; myth, legends, tales etc). Expressed metamorphosis of creating symbols in the writer's works and adaptability. The symbolism in my research investigates character's strength to bear. Oberodhyambo argues that literature should never revert to pure didacticism. It, and indeed all art, should never revert to pure didacticism, should not be overly prescriptive. That it should avoid open proselytization and convince the reader by its hypnotic nature. This opens up for symbolism to be emphasized on the study of female characters' strength to bear with hard times. Besides, all characters are symbolic, representing real people in society.

The study sought to critically analyse the drama of Ruganda's *Music without Tears* (1982), *Black Mamba* (1973) *Covenant with Death* (1973). The study looked at social concerns and questions the current leadership partners in Africa with oppressive classes. It went on to deal with social and economic inequality, lack of moral rules within society and deteriorating state of a common man.

This was reinforced by Francis Imbuga (1999). The study examined Ruganda's efforts of speaking about extreme violence that characterized Idi Amin's leadership in Uganda. The study was a focus on Waliaula, Ciaruji Chesaina (2003, 1987) based on the theme of violence as represented in the play. Oby Obyerodhiombo (1990) uses symbolism to put across themes. He said Ruganda uses the old weak characters to represent the oppressed masses while characters that represented power are presented so strong and soldier like. Imbuga (1999) brought on trends and circumstances in Ruganda's drama, Imbuga said Ruganda majorly criticized politicians for exploitation of the poor.

Mugarizi (2018.) conducted a study titled *The Worldings of Ruganda's Plays*, Kenya focusing on *The Burdens*, *Black Mamba*, *Covenant with Death*, *The Floods*, *Music without Tears* and *Echoes of silence*, and dealt with the location of the play's events and actions within Spatio-temporal contexts of dramatic world. Investigation of the perceptual effects that were created out of use of mechanical techniques of role play and projection, an investigation of significance of nonverbal codes of communication used in the plays and investigation of how the uses of various forms of speech built the meta-narratives and conflicts of the plays. For understanding the use of symbolism relating to human condition through hierarchical layering of Spatio temporal, aural, visual and linguistic elements. Mugarizi's study gave the symbolic use of characters but did not pay attention to resilience of female characters; Namuddu, Tinka, Muthoni, Wairi, Catherine, Namatta, Nankya and Nankya's mother. My study focuses on symbolism to express how female character endured the difficulties in life. The semiotic attention of looking at the efforts of women to bear hard times in the selected texts. The linguistic elements, aural and visual could provide facts justifying that women could stand hard times. This study was focusing on the burning issues of society as brought up by Frantz Fanon 193, Achebe 1965, and Irele 1977. My study borrows knowledge from this to present a society that identifies what kind of women lived in the contemporary society. My study uses Ruganda's selected texts to explore character traits and the shades of resilience exhibited that help the characters to survive and overcome. The resilience of characters in the selected texts could empower women to be resilient amidst the current social issues. African culture, historical experience of colonial and neo-colonial shape female characters' resilience. Bakhtin (2000) argues that literary language is dialogic and social. Showing that there is no single approach to the researching of a literary text. Character dialogue is a crucial resource in building plasticity in times of trouble.

Obyerodhyambo (1990) presents the irony surrounding Tinka and Wamala's struggles for influence over their children and family affairs.

Tinka and Wamala are unable to cope with the present, and symbolically end up getting destroyed. Tinka murders Wamala, and so will probably be hanged or jailed, anyhow, she is destroyed. Kaija and Nyakake are the inheritors of the neo-colonial legacy.

(Obyerodhyambo, 1990: 26).

In the above excerpt, Obyerodhyambo jointly blames Wamala and Tinka for failing to cope with the present, which demonstrates lack of resilience. In this study I seek to establish the patriarchal forces and the nature of reaction to those forces that could have led to the tragic end of Ruganda's play *The Burdens*.

2.2.2: The use of setting to express resilience of female characters in the selected texts.

According to Klarer (2023) setting is an essential component of narrative structure that provides context for characters and events. In drama and narrative fiction, setting is an integral part of style since it calls for creativity (Saito, 2016). A well-developed setting enhances the depth of character development by grounding them in a specific place and time. Characters and events happen in a defined place at a specific time. Time and place matter a lot on the topic under study. M. H. Abrams (1981) defines setting as the time and place in which the action of the narrative occurs, noting its importance in shaping the plot and influencing character behaviour. Both Abrams and Forster emphasize time and place. However, Abrams focus specifically on time and place effecting social conditions and influencing character behaviour. Tzvetan Todorov (1971) who focuses on genre classification, particularly in fantasy literature argues that, setting establishes rules for what is possible within a narrative thus guiding my expectations and interpretation of the story. Raymond Malewitz (2021) asserts that setting is not merely a backdrop but an integral part of storytelling that shapes characters' actions and decisions. Whereas Tzvetan provides rules Raymond uses the rules to shape characters' action and decision that unveil resilience at thematic level and character level. In the study setting is considered to fall into three categories of Historical context setting, Natural catalysts and social setting.

Chepkwony (2023) presents us with a picture of the theatre of absurdity focusing on selected plays by John Ruganda. He writes about the precariousness of war thus:

The global nature of this conflict and the resulting trauma of living under the threat of nuclear inhalation put into stark perspective the essential precariousness of human life. Suddenly, one did not need to be an abstract thinker in order to be able to reflect on the absurdity: the experience of absurdity became part of the average person's daily existence.

(Chepkwony, 2023:451)

From the above quote, one can imagine the trauma and fear resulting from the possibility of inhaling nuclear gases. However, gases cannot be visible, and if this was to be acted out, it would only come to life either as narration or as actual death resulting from nuclear inhalations. Physical setting is required to bring it out more vividly. In this study, I examine how physical setting is used to create an aura of fear and precariousness, especially in *the Floods* and how the female characters become resilient and overcome fear.

Burke (2022) asserts that setting is the most important part of creativity in fictions. Burke posits that the context, which is the essence of setting is the intellectual part of what he refers to as “contextualism” and “recontextualism” which constitutes framing and reframing respectively.

In all the above, we realise that setting is never fixed but varies with the situation and sets the mood of the play. In this study, I examine how Ruganda uses setting and how successfully he uses it to explore the theme of resilience.

According to Joseph Campbell (1949) historical context setting emphasizes setting-ranging from oppressive environments to nurturing landscapes affects character development. Campbell underscores that heroes often come from challenging settings that examine their intention to persevere. Hargreaves (2012) puts his focus on urban setting where characters navigate complex social dynamics within cityscapes that mirror their internal struggles, in urban setting character can easily see their inner self as weak to bear or with capacity to bear with adversity

Natural setting refers to as frequently symbolizing renewal and healing in literature. John Stenbeck (1939) defines natural setting as stayed journey through diverse terrains symbolizing quest for healing after personal loss where the natural settings act as a transformative force. Okoth Okach in *Echoes of silence* receives transformation as he goes visiting Wairi, in search of Njoroge Njuguna.

Khalifa (2011) explains more about the centrality of physical setting in Ruganda's *The Floods*:

The Floods is set on an island, ostensibly, a place of safety, quickly threatened by forces not from outside, but ironically from within. Apparently, based on the murderous regime of Uganda's Idi Amin Dada, and by extension other military regimes in Africa, the play is a scathing denunciation of the power hungry politicians or military rulers.

Khalifa, 2011: 375)

From the above excerpt, it can be argued that the physical setting of *The Floods*, which includes the island, the water, the boats and the nets is meant to ensure safety of the island inhabitants and their property from external invasion and interference. However, humans being what they are, the very setting that is supposed to ensure their safety ends up sealing their destruction.

The social settings demonstrate resilience and according to Barbara Christian (1980) community resilience can either bolster or hinder individual resilience. Zora Neale Hurston (1937) emphasizes that breaking free from oppressive social settings can lead to personal empowerment. This is much demonstrated by Nankya's efforts to bring down the dictatorship of SRB as led by Bwogo and Grace Muthoni break away from Okoth Okatch and when she arrives in Hollywood and soon becoming a land lord (Echoes of Silence page 83). Setting shaped female characters' capacity to persevere and overcome life challenges thereby acquiring skills to achieve success despite the adversity.

The physical setting of *Black Mamba* in Professor's living room is adequately revealing. While there are shelves to depict an image of academic engagements, there are also bows and arrows, which symbolise war. This foreshadows the possibility of a physical war, but ironically what we end up realising is that the war against prostitution is not physical, and cannot be fought successfully with bows and arrows.

2.3.0: Relevance of John Ruganda's plays to contemporary society.

A piece of literature is said to be relevant to an audience if the message it gives, the challenges it presents or the ideas it advances are appropriate to that audience (Thompson, 2022). Technically put, the relevance of a piece of literature to a particular community of readers is assessed in terms of the themes it explores. According to John Gardener (1983) a theme is the general subject of a literary piece rather than a moral lesson. The focus is what the text is about. The themes whose relevance I wish to explore in this study are: the struggle for identity and the impact of social

political dynamics. In the sections that follow, I explore the views and arguments of different scholars regarding identity and socio-political dynamics in the representations of female characters in the selected texts of John Ruganda (*The Burdens*, *The Floods*, *Black Mamba* and *Echoes of Silence*) using these themes to emphasize tenacity.

2.3.1: The Struggle for Identity

According to Erik, Erikson (1968) struggle for identity is very important for human development specifically during adolescence. Erikson asserts that individuals must navigate various social roles and expectations to form a cohesive sense of self, which can lead to conflict and confusion if not resolved. That at every stage in life people work for identity all their life. James Marcia (1966) builds on Erikson's foundation to bring about the notion of identity statuses: Identity diffusion, foreclosure (repossess) moratorium (suspension). The text under study exhibit female characters experiencing the identity statuses that make them achieve cope and control. The cultural perspectives on identity influence identity. According to Homi K Bhabha (1994) the concept of hybridity in postcolonial context, individuals from colonized backgrounds often grapple with multiple identities. Women characters opposed colonial administration with audacity. Bell Hooks (1990) addresses intersectionalism of race, gender and class with African American women. Hooks believe if focused on joint effort of the oppressed people, Women characters struggle to overcome oppression of intersectionalism. The psychological insights as informed by Masten (2001) define resilience as ordinary magic. Masten posits that people engage in struggle for identity to acquire prowess traits.

Kahyana (2022) explores the intersection between religion and masculinity focusing on John Ruganda's *The Burdens* in which he argues among other important issues that the struggle between Tinka and Wamala is a struggle for or against masculine identity. He writes thus:

The question of what it means to be a man is central to 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, we need to look at a remarkable passage in the play:

TINKA: The day you held me when the Union Jack was lowered, do you remember?

WAMALA: (Reminiscent) Hand-in-hand among the independence crowds, on to the decorated rostrum. We were big pots then.

(Kahyana, 2022: 4)

From the above excerpt, Kahyana makes it clear that the couple, while reflecting on their past glory, rejoice in the memory of how famous they were. The woman, it should be noted, leaned on the fame of the man and termed the rest of the people as the crowds. However, the man that was once famous keeps living in the past instead of facing the present and focusing on a better future. In this study, I explore the resilience that the woman has, which the man possibly lacks, and how this difference in the shades of resilience brings out the difference in the way the two approach life.

2.3.2: The Impact of Social Political Dynamics

The impact of social political dynamics (Bourdieu, 1990) refers to deeply ingrained habits, skills and dispositions that individuals acquire through their life experiences. He argues that these tendencies are controlled by social-political context. Fukuyama Francis (1995) asserts that social political dynamics significantly influence levels of trust within societies, which in turn affects economic performance. Resilience is firmly enclosed within social systems. This is emphasized by Bronfenbrenner (1979) who stresses that individuals are influenced by multiple layers of their environment, including family, community and broader societal structures. Social capital plays an important role in this theme as Putnam (2000) argues that communities with social networks are better equipped to respond to crises. Social networks influence efforts to achieve perseverance in the society. From Bourdieu's definition of social political dynamics, it is clear that as an individual grows, he forms different habits; gains various skills and takes on various positions. I wish to argue that all these skills, positions and habits work together to form the distinct character of a particular individual. The experiences, I wish to further argue, come with some inevitable challenges embedded, which calls for resilience. In this study I base on Uganda's plays to explore the social political dynamics depicted and how they reflect the real life experiences of the citizens of Uganda as a nation, East Africa as a region and Africa as a continent.

Kahwa (2004) explains the socio-political dynamics in the light of the different views between African and western understanding of theatre. She argues thus:

Western Theatre and literary Critics have held that Uganda, along with all other African countries, lacked any form of real theatre until late in the 19th century. This position emerged because western critics differentiated theatre from performance and as Rose Mbowa (1999:227) has noted, they defined theatre as “a formal scripted theatre performed on a proscenium arch stage; an artistic form that was introduced to Uganda by the colonial educators and missionaries.

Kaahwa (2004: 82)

In the above excerpt, Kaahwa asserts that the existence of real theatre in Uganda and Africa delayed until the late 19th Century. While I agree that real theatre delayed, I have issues with her concept of real theatre. In this study, my focus is not on the theatrical performance and what it entails, but rather on the female characters and how they utilise resilience to navigate through the challenges of life.

Aldrich (2012) emphasizes that neighbourhoods with high levels of trust and cooperation among residents exploited greater resilience during natural disasters. Referring to text *The Floods* the theme of floods is developed with character relationship as Kyeyune and Nankya interact.

Political stability and the social politics influence grit. According to Narris et al, (2008) societies experiencing political turmoil often face heightened vulnerabilities due to weakened institutions and eroded trust among citizens.

The texts under study exhibit and expose the political turmoil to different levels. This has caused women characters to directly participate in politics or indirectly influence the country's politics. The impact of social; political dynamics based on social capital, political stability, governance and structures and cultural contexts are important in unveiling tenacity in the selected texts.

Ray Kum (2022) penned some poems that help us understand resilience. In his collection of poems entitled *Shades of Resilience*, Ray suggests that resilience gives us reasons to live when we are gripped by uncertainty and fear. Exploring the uncertainty brought about by the COVID 19 pandemic and the importance of resilience in coming to terms with the pandemic, Ray raises a series of rhetoric questions in the excerpt below.

What is the best way to live?

Would you do anything differently

If you knew you were going to die tomorrow?

(Ray, 2022: 10)

The above excerpt from a poem by Ray Kum shades light on the mental struggles in the minds of people during times of uncertainties and fear brought about by calamities such as war, disease and other forms of disastrous phenomena. While such questions are inevitable and important, they bring about a situation of hopelessness and desperation. This study looks at the situation of uncertainty, fear, anxiety and political turmoil in view of the resilience required to cope, with hopes of overcoming the situation.

Sambai (2012) paints a picture of the extent of violence political turmoil and the uncertainty it brings about as follows:

Violence is a characteristic of most totalitarian states. It is more often deployed as a strategy to either deal with real or imagined enemies of the state or as a way of ruling the populace. While forms of violence range from physical, verbal to psychological, there is an extended dimension that deals with the brutality of dead bodies of common men on the one hand and of distinguished person on the other in John Ruganda's The Floods.

(Sambai: 2012: 5)

While I agree with Sambai regarding the deployment of violence by totalitarian states on the populace, I observe that she points out brutality against dead bodies as an extended dimension. I wish to argue that much as the brutality is exercised on dead bodies, the end target of the entire violence is the living, and not the dead, especially to instil fear among them. In a society where people live in uncertainty and fear, there will be limited development, considering that people are fearing for their lives and cannot concentrate on their work. It calls for resilience for such people to keep hopeful for the better days ahead. As earlier mentioned, under such precarious conditions, it is women and children that are most vulnerable, considering that they usually depend on men for their security. This suggests that women require even more resilience to cope with the fear and vulnerabilities that come with such state of insecurity.

2.4: Conclusion

In this section, I have explored what authors have written about resilience as a subject and about literary devices in general; the arguments literary critics have advanced about Ruganda and Ruganda's works; and what other scholars have written about female characters in related plays. The gaps identified lie mainly in the theory used and the area of focus. In the next chapter, I give details of the methods I used in conducting this study.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1: Introduction

This section offers a detailed description of the methods, approaches and the procedures used in this study. It covers the research paradigm; research design that was used; the research approach followed; the research methods/data collection methods; the tools for research; ethical considerations made as well as the research procedure.

3.2: Research Paradigm

Research Paradigm refers to the “world view”, a philosophy shaping the theories and all patterns of knowledge and their relationships in a particular study or investigation (Makombe, 2017). Paradigm is mainly informed by the extent of objectivity and subjectivity of the ideas generated, arguments advanced and conclusions made in a particular investigation.

This research adopted interpretivism as a paradigm. The experiences, arguments and ideas advanced are, to a large extent, subjective based on existing theories and their relationships with reality. The experiences depicted in the selected texts were all fiction, since the characters, places and events represented never existed in real life, but were only imagined by the author. Efforts were made to review several interpretations that other scholars and literary critics have made with an aim of establishing where I agree with them and where we differ in interpretation of a particular motif.

3.3: Research Design

Research design refers to the structure or nature of the data that is presented as data in a particular research. It is a plan that provides the underlying structure to integrate all elements of a quantitative study so that the results are credible, free from bias and maximally generalizable (Dannels, 2018).

This study used the textual analysis design to explore the aesthetic representations of the resilience of female characters in selected John Ruganda’s plays. Secondary texts were also analysed for different arguments and insights on resilience, drama, John Ruganda as a playwright and female characters in general. This particular study was descriptive in nature. Data was generated using

words and paragraphs. Content analysis on relevant Literary materials formed the basis of the study.

3.4 Research Approach

The research adopted a qualitative approach. The focus on describing resilient characters' emotions, physical strength, compassion, acceptance, psychological scenes and events. The study used both Primary and secondary texts to analyse what Ruganda said about the topic. This went on to with reading about what other writers had discovered about Ruganda's works. Articles, papers and journals were read with close attention to what inspired, empowered or energised female characters to endure the trauma expressed in the selected texts. In all this, the experiences depicted in the literary texts and the arguments advanced by literary critics and commentators would be examined in view of the resilience exhibited and its implications on the overall quality of life depicted.

3.5 Sources of Data

Data was obtained from primary texts, particularly four plays authored by John Ruganda: *The Burdens*, *Black Mamba*, *The Floods* and *Echoes of Silence*. Other secondary texts, majorly journal articles, research papers and theses written about Ruganda as a playwright, resilience as a topic, drama as a genre of literature and female characterisation were also closely read to obtain insights to enrich arguments in this study. Among many others, the secondary sources comprised both the published and unpublished theses, scholarly articles, journals, papers and those writings whose aim was to tackle aspects of resilience in John Ruganda's works. This was done through using the e-library and the traditional library found in learning institutions and public libraries for general citizens learning at personal will. However, the researcher limited his search with only information of women characters' resilience. The researcher read and analyzed them alongside the primary texts so as to explore the gaps as related to the laid objectives of the study.

3.6: Data Collection Methods and Sampling Techniques

Close reading was the data collection methods I used. Attention was put on sequence of the play, historical criticism, thematic criticism and content analysis. Texts were read one at a time,

and then in juxtaposition to compare and contrast the shades of resilience exhibited by the female characters in the selected texts. Recorded performances of selected plays were also watched to have a practical feel of the plays as experienced by the audience in the theatre. This helped me gain deeper understanding of character behaviour and motivations by gathering insights from the written texts. Here the portrayal of female characters was outstanding in showing the support received from men and fellow women or the environment surrounding incidents in the text. Purposive sampling was used to select the texts. In purposive sampling, the researcher chose the sample based on what would be appropriated for the study (Deming, 1990). It involved a close and critical reading and literary analysis of John Ruganda's selected texts, namely *The Floods*, *The Black Mamba*, *The Burdens* and *Echoes of Silence*. Secondary sources were obtained through an intensive and extensive literary search on theatre of the absurd and related journals and magazines. Books and journal articles exploring resilience as a subject, female characterisation as an art and general research methodology were also reviewed.

3.7 Data Collection Instruments

Data was collected by the use of the documentary review guide: This helped me to see what other researchers had agreed and disagreed on about female characters' resilience. Further I was in position to analyse John Ruganda's selected texts as well as the driving force behind the writing these texts. There are specific tools I developed for the purpose of collecting data in line with the specific objectives of this study and the research questions. The tools include the literature review gap identification template; textual checklist for language and style; and textual checklist for relevance of Ruganda's plays to contemporary Ugandans (See Appendix B-D). These tools collectively assisted me to gather only the information relevant to my investigation since I never involved human participants directly.

3.8: Data Analysis

I did close reading of texts and content analysis with attention paid on primary and secondary data. Focus was on what John Ruganda said about women resilience, resilient characters in the selected texts, what made them resilient and what else had not been done in the primary texts that could be

found in the secondary text. Textual analysis was used, this involve analysis of social life of characters, study and decode the words and action.

Postcolonial theory, and feminist theory provided the lenses for analysing female characters, what they went through and the means used to exercise pliability under harsh conditions. As noted in Kebaya (2016), data analysis should be based on identifying, analysing and interpreting of data on the basis of the emerging patterns alongside the topic under study. Using ideas from the Dramatic Literary theories and in relation to the objectives of the study, the researcher would code the data under the broad categories of 'dramatic elements' and 'human interaction'. This called for thorough and systematic reading of the texts to be able to detect the categories and style of presentation. Data analysis was made naturally without use of any software computer application.

3.9 :Ethical Considerations

The study addressed some ethical considerations despite being a library research, which involved no dealings with human beings. Concerns about the use of secondary data and the possibility of potential harm to individual subjects was vested in the Research Ethics Committee (REC). The committee conducted a thorough review of the proposal to ensure that the data contained no harm to any of the participants, especially authors of texts.

Permission to use and analyse secondary data was implied considering it was freely available on the Internet, in books, or in another public forum. The original data's ownership, however, had to be acknowledged. If the research was part of another research project and the data was not freely available to anyone other than the original research team, the research teams explicit, written permission had to be obtained and included in the application for ethical clearance (British Sociological Association, 2004)

The researcher performing the primary analysis was responsible for ensuring that further data analysis was conducted where deemed necessary. This was in line with the study objectives and scope. In some cases, the original consent form included a provision for secondary data analysis, subject to the approval of the ethics review committee. The study used qualitative sampling where four primary texts were selected from John Ruganda's plays. With focus on representations of resilience of female characters, post-colonial and

feminist theories were used to analyse the selected texts, and all sources of data were properly cited using APA 7th Edition.

3.10: Conclusion

This being a library research in the area of literature and education, attempts were made to employ literary methods, theoretical framework, research approach and design in order to give it the literariness it deserved. Adopting a normative paradigm of interpretivism, the study used close reading of primary texts, which were selected from plays written by John Ruganda, and featuring initially vulnerable but potentially resilient female characters. In the next chapter, I present the detailed findings obtained from close reading of the selected texts using the methods, sampling technique and instruments described in this section.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1.0: Introduction

Ruganda, as a male playwright, could certainly not have written personal experiences when developing female characters in the selected plays. The female characters are arguably developed out of Ruganda's imaginations (Mugarizi, 2018). This chapter explores the representations of female characters' resilience as performed by Ruganda in the four selected plays: *The Burdens*, *Black Mamba*, *The Floods* and *Echoes of Silence*. Representations of female characters' resilience is analysed focusing on literary devices, namely symbolism, flashback, paradox, dramatic irony, foreshadowing and allusion. Attention is also paid to the aspects of dialogue, characterisation and setting. The views and arguments are informed by feminism and postcolonial literary theory.

4.1.1.1: Resilience in Language and Style

Style, according to Wolfgang (2016), refers to the distinctive way in which an author uses language. Style includes things like word choice, phrasing, sentence length tone, dialogue and point of view. It is possible to think of style as an author's hallmark, a decision, a manifestation of their personality and a characteristic that sets one work of writing apart from another Wolfgang (2016:196). Although style differs within genres, a text language patterns and characteristics can be identified as a stylistic aspect specific to a given author. In the sections that follow, I discuss the artistic elements that define Ruganda's plays as depicted in the texts under study. When analysing the use of language by an author of a literary text, we often refer to the elements of language as literary devices.

Jay (2021) defines Literary devices as techniques that writers use to convey meaning. Literary devices involve the author's deliberate choice of language or construction. The literary devices, according to Jay, are categorised as linguistic, formal, narrative, poetic and dramatic. In this study, I focus on the dramatic devices used by Ruganda in the selected plays. The key devices used by Ruganda include symbolism, flashback, foreshadowing, dialogue, characterisation, irony and allusion, which I explain in detail as we go along.

4.1.1.2: Symbolism

Austin Bukenya in Obyerodhyambo (1990) defines Symbolism as the representation of ideas and themes through objects, situations or characters which may appear to be of little or no importance or relevance at the realistic level. As such, symbolism is the idea that things represent other things.

In the selected plays, Ruganda uses symbolism extensively. In this section, I show how Ruganda uses various symbols to depict resilience, especially of female characters. In fact, all the titles of the selected texts (the burdens; black Mamba; echoes of silence; and the floods) are symbolic as I explain in details below.

In the title *The Burdens* Symbolism is used by John Ruganda to refer to a family where several family members feel they are seen as a burden to others, or see others as a burden. Wamala, for instance, feels he is a burden to his wife Tinka because he has been so impoverished by circumstances that he is unable to provide for his family the way he used to do. Kaija, Wamala's son feels that he and his sister, Nyakake, are a burden to their parents as the parents are struggling hard to provide for their needs at home and at school. Kaija regards Nyakake, his sister as a burden since she continually wets the bed which they share (*The Burdens*, page 1). Another burden is implied in the mini narrative of the *kondos*, (thieves) who snatched a suitcase from a smartly dressed lady, only to find that it contained a corpse of a baby (*The Burdens*, page 4). Poverty is a burden to Wamala. A man who barely provided for his family could hardly command respect from the wife. Nowhere from the play did we learn of Wamala as impotent. Love was high when he was a minister, doing the shopping on phone. When social pleasure is missing, a man will have no say to his wife. Tinka's insults to Wamala describing him as penniless are utterances indicating that he no longer has respect in his family. Men are required to work harder to afford luxury and essential needs so as to command respect from women and children.

Another symbol is the wall fence depicted in *The Floods* (Ruganda,1980: 106). Fencing of land by big guns was symbolic that the village was closed from entry by people in authority. John Ruganda expresses that able bodied men and women had no space in the village because there was no land. Agriculture was no longer a source of employment to the poor peasants. Agriculture was for those in government who control and own land.

Another symbol depicted in the title of a text is the black Mamba. A black Mamba in real life is a very poisonous snake. In the context of *Black Mamba* as a text, it represents prostitution.

Prostitution is regarded an alternative means of survival for uneducated women. Educated women and men like Catherine and professor Coarx can earn a living through their jobs; and can in turn employ uneducated men like Berewa as houseboys. We note that uneducated women can serve as prostitutes for both the educated and uneducated men. Despite the fact that uneducated men have no money, which is required for the service of the prostitute, they still have to spend all their wages to pay for the service of prostitutes, as Odyambo reveals to Catherine (Ruganda, 1973: Without resilience, life in John Ruganda's *Black mamba* was so difficult to bear for the uneducated. In this way, poverty is seen to be a driving force pushing women into prostitution, and one can argue that black mamba in a way symbolises poverty.

Another significant symbol that Ruganda uses in *The Floods*, (Ruganda, 1986 :106) is the wall. There is a high physical wall built by Bwogo's father who is rich to prevent the poor from viewing what takes place in the homestead of the rich. There is a symbolic and metaphorical wall standing between the educated and uneducated; the town dwellers and the village dwellers. The same wall has stood between Berewa and his wife, Namudu. For a long time, they have not been meeting physically due to work. When Berewa attempts to break the wall by bringing Namudu, his wife to stay with him where he is working as a houseboy, he does it in disguise and with a hidden intention of hiring her out to his master for money. In this way, poverty has built a wall between spouses, contrary to the adage "What man has put together, no man should put asunder". It is this wall, therefore that poses a threat to female characters' resilience throughout the selected plays by John Ruganda. It is intriguing how poverty or quest for material wealth can make people think of weird plans like the Berewa's proposal to his wife illustrated below:

NAMUDDU: *We can try other ways.*

BEREWA: *Not as paying as this one. Imagine, dear Namuddu, just last night you made a hundred shillings. I have to work for the whole month to get the same amount. My wife I don't see why you should be upset by this idea; unless you want me to turn grey washing dishes and pans and cookers; unless you want that man to have a disturbed rest in his grave. And time is not waiting for us either.*

(Ruganda, 1973: 5)

The above excerpt constitutes a dilemma that shows how poverty can be a wall between a woman and her dignity; a man and his ego. Most importantly it shows how a man be a threat to a woman resilience to poverty.

There are symbolic scenes and characters in the plays. A play-within-a-play in *The Burdens* (Ruganda, 1972: 56), for instance, symbolizes unexploited opportunities where attention had been put on government jobs forgetting business women capacity to compete favourably both in local and international markets. It also symbolises the changeable nature of human beings where one person can employ pretence to take advantage of the innocent unsuspecting others. The act of one character playing two roles in the same play is, in itself a coping strategy for few actors which calls for practical resilience in the performance.

Lastly, material items found in homes symbolize warmth in a situation and if they missed at home the poor long for and would go in search such as means of enjoying luxury and pleasure. Often their absence is thought to cause family instability. However, the rich have material wealth without love. Echoes of silence existed in the families of both the poor and rich. Character shielded echoes of silence. Wairi endures shielding the echoes of silence in *Echoes of silence*.

4.1.1.3: Paradox

As a literary device, paradox refers to a situation or event that contains or portrays a contradiction (Berti and Cunha, 2023).

In the first place, the title “Echoes of Silence” presents a paradox. One does not conventionally expect silence to have echoes: echoes are only possible where there is sound, not silence. It is not surprising, therefore, to find that most of the characters and events in the play *Echoes of Silence*” constitute one paradox or another. Wairimu and Njoroge keep a baby cot in their house, yet they don’t have a baby; Njoroge married Wairimu as a cheerful actress but now leaves her bored in the house to remain lonely all day; OO is physically lame in the arm, but somehow uses the arm to attempt to assault Wairi when she makes him angry. Wairi opens the door for a stranger O O, warning him that the husband is about to return, but somehow keeps talking with him beyond the time of the husband’s expected return. In fact, the husband, Njoroge does not come home physically up to the end of the play, *Echoes of Silence*.

The use of paradox in *The Burdens* rotates around a woman's ability to care for her family by assuming role of a man, while at the same time complaining about it. According to *Gender roles and the Care Economy in Uganda Households* research carried in Kabale and Kabong women do a lot of unpaid work in the homes as men pose to be heads of the family. From the play Tinka is overworked with looking after children with food medication and school fees. Wamala spends his life at the Republic Bar. From the background information we learn that Wamala had lost a job. Wamala never used to be mean when he had a source of income. It is therefore paradoxical that Tinka regards Wamala as mean and improvident, yet she knows that he has lost his job. Sometimes poor men are referred to as mean by their wives because they have nothing to give them. Women are impatient with men's poverty. They easily forget the good times when calamity strikes. In other cases, men cannot be easily believable that they do not have money yet they often go drinking at the bars and return home in the night. They are blamed for sharing the little they have with non-members of the family. Why leave women in confusion about the source of money yet drinking when the daily song was there is no money? (Ruganda, 1972:10 -11).

The playwright awakens a sleeping character Wamala, to remember his duty as a teacher. This is quite paradoxical considering that teaching is a calling where the practitioners are driven majorly by passion. Characters who forget their duty and responsibilities could be awakened with emphasis on their previous duty. Wamala has a duty of looking after his family but he has forgotten it. The following excerpt of the play within a play is quite revealing regarding Tinka's attitude towards Wamala, much as she is now acting the role of Vincent Kanagonago:

Wamala: I've done the market research two tops would capture

Tinka: I don't do business with penniless little men

Wamala: They are backbone of this... they would favour two tops matches

Tinka: They are the burden we have to carry

They idle away the day waiting for manna to drop from the heaven of the men who've sweetened

Wamala: The masters of this land demand two tops

Tinka: (consolingly) it is not on altogether crazy idea

(Ruganda, 1973: 57)

The above excerpt from a play within a play is used by the playwright to illustrate Wamala's vain creativity. Acting as Kanagonago Tinka asserts that she has borne a penniless husband. Women take advantage of any happening to insult their husbands, they prefer indirect reference to direct pointing at husband inability to fully provide for their families. This is further paradoxical, considering that at the scene Wamala reminds Kanagonago to drink something yet he is not the one to pay for any of the drinks including then one Wamala himself is sipping.

John Ruganda presents another paradox with Tinka being at home doing domestic chores, Wamala staying at bar drinking and when Wamala meets the children, he tells them how Tinka, their mother, is a burden and how she has pulled him down. This is the advocacy as constructed by Rita Aciro and Jane Ocaya-Irama of Oxfam and Rebecca Kadaga former speaker of parliament. From the text Tinka was assessed on brewing *enguli* and weaving mats as her job at home. She works for children and husband at home, also for the meals she could afford out of her sweat. Tinka has a sick child Nyakake, that needs medication that has not been availed by Wamala. When women go cooking, men usually go for evening conversation at the bar. Nowadays men go watching European football from cinema halls. Men make it worse to call cooking a women's job destined by African norms of a family.

Another paradox is used to talk about what characters praise as a way of life. *Black Bamba* presents a case of a husband forcing his wife into prostitution as a form of contributing income to the family. Namuddu has been forced into sex for money:

BEREWA: Never mind him. But as for my dead father, he will think highly of us if we do our very best to recover the treasures which your family drained away. That is why we must take these emergency steps as soon as the situation is under control, we can be ourselves again.

NAMUDDU: We can try other ways.

(Ruganda, 1973: 10)

In the above quote, we realise the emotional blackmail and manipulation Berewa uses to lure his wife into prostitution for his selfish reasons. It was prostitution for his wife but Berewa makes it

appear as a form of recovery where relatives from the woman's family had led to loss of wealth. The abnormal is treated as normal. One wonders whether resilience would call for the wife's submissiveness in this kind of situation instead of assertively standing against this form of manipulation.

Osman Osman (2018) relates a similar incident in which Ramadan, a husband to Wamala in Kwale in Kenya agreed to lend his wife to a German "Wambui after seeing how life had changed for other women who entered prostitution"

Life was tough for us My husband's unpredictable income was not enough and when he asked me to accept, I had no choice," After engagement the family could afford three meals a day and the children's school fees

What John Ruganda presents is a real manifestation of the failures of men in the social and moral aspects. A case in Kenya expressed that similar things are still happening. Such paradox ridicules humanity and marriage sanctity (fidelity). This presents us with women personality from the text. A similar aspect is addressed by John Ruganda in *Black Mamba* where Berewa the husband forced his wife Namuddu into commercial sex. What she earned a night Berewa could earn it for a month. When money was brought Berewa commanded authority over it as he wanted to bank it. This was a crazy situation of dubious means of earning a living by a man. This claim of authority over Namuddu reveals that a man can still aspire to assert masculinity even when he seems to have traded his ego for material wealth. Berewa capitalises on past misfortunes that befell the family, burning of their home to blackmail Namuddu into prostitution in the name of working to recover the lost family wealth. Namuddu's brother had been assisted through education by Berewa and a number of Berewa's cows had been sold to give treatment to Namuddu's father. All were to be recovered with Namuddu accepting prostitution.

Another paradox is presented in the way Namuddu, who initially expressed disgust towards professor Coarx ends up clinging to him, describing her experience with him as heaven:

PROF: Misguided deceit.

NAMUDDU: I wouldn't mind your insulting me at all. I wouldn't care even if you beat me. I shouldn't mind negligence. I have had these and more before. But I won't be thrown into hell when you have shown me heaven.

(Ruganda, 1973:58).

It is seen as a paradox for Namuddu to show that she could not be scared by any form mistreatment, including being beaten. Some women treat a man's mistreatment as a normal behaviour of men. This happens in a situation where a woman is financially crippled. Amidst mistreatment a man can provide luxury that in most cases comes as relief giving a brilliant social life. This, I wish to argue, is not an indicator of resilience since the oppressed person keeps building anger and may reach the breaking point where she is left with no other choice but to explode violently.

4.1.1.4: Dramatic Irony

Irony refers to a situation or expression that means the direct opposite of what it presents. Irony can be verbal, when the word or expression used means the very opposite. For instance, saying "thank you very much" to suggest that what someone has done has upset you.

Dramatic irony is a situation that presents an effect contrary to the expected cause (Mavlonova,2023). Dramatic irony can be verbal as expressed in dialogue; it can be expressed in terms of the characters and it can also be situational. In the selected plays, Ruganda uses dramatic irony in several instances as I explain below.

One of the dramatic ironies is the use of silence to communicate. According to Campbell (1999) silence could be used as a source of power and also highlighted how women in some parts of the world preferred and effectively used silence rather than voice to protest, rebel and challenge. Women go through emotional stress that speaks louder in their hearts but were able to put on a smiling face. Putting on a smiling face to welcome visitors who have come for answers to their problems. Above all like Okoth Okach they press and insist that unless they received solution to their problems they would not leave. Paying attention to past glories in life was a tool to be optimistic as Wairi stated "Will he ever forgive me, I wonder?" (Ruganda, 1986: 44)

The symbolism here is used to emphasize that a lot went wrong with a man and woman but they could reconcile. The possession of the room for reconciliation lied in female position who are able to copy and control. John Ruganda presented a life situation where hope makes life meaningful. Hope with changed response to previous damages of the mind and heart. Longing for reconciliation could bring reconciliation. It was a Christian virtue that God did not forget his people as learnt

from the exodus, Israelites in Egypt slavery, at red sea, lack of food in the wilderness, the prophets proclaiming the future Messiah.

In the middle part of the play *Echoes of Silence* (Ruganda, 1986: 45-52) attention is put on Wairimu's way with her husband. Opening a door for a man to listen to his troubles especially his disagreements with his wife. Wairi was that character that could provide a visitor's self-revelation expressing that Muthoni would say to their baby that "a father can be bought on any market day". Taming a hopeless visitor was a female virtue though not for all but with many kinds of women of experience as skilled enough to handle men of troubles, men too have had loud silences they carried at heart. The ability to provoke them to reveal their silences is a step taken to heal their sicknesses. The paradox at Page 59 where Okoth Okach who clearly showed that he didn't know why reveal himself to Wairi. Many cases could happen to find that meeting a person for the first time and telling him your problems made Wairi a confidant. Such kindness expressed by Okach Okoth put women above men as regards trustworthiness. Some women possessed the passion to counsel and relieve men from stress. John Ruganda demonstrates the kind of women that stood for society challenges. It suggests that counselors too face problems.

They advised friends to understand their problem and believe that they are not the only people suffering except that they hadn't heard from others. People who listened to other people's problems were equipped with knowledge of the ability to understand that life was full of hardships and required one's audacity so as to live.

Page 45-59 Expresses Okoth Okach telling his story to Wairi, as a reader may question why he was telling her his story and the answer is received on page 59

Wairi: Why are you telling me all this?

Okoth.Okatch: (Genuinely) I don't know... quite frankly I don't, I guess I have to tell somebody I've never had any confidant. But I have got to tell you everything, wrench it out of my system and hope I feel slightly better. It helps and you are so understanding. It is not every day that one is given a chance to be heard. To be listened to.

Wairi: You flatter me too much, Double O.O believe me, it's a relief talking to you.

John Ruganda selects female characters that would behave differently. Grace Muthoni is different from Wairi. Grace Muthoni has left Okoth Okach and he is now lonely. Okoth Okach finds Wairi so understanding. To be understanding means one with empathy for other people. They know what people mean by reading between lines to imagine other person's feelings. All those qualities are owned by Wairi. Men are often fond of having intimate friendship with women who sympathize with them. In such cases they help men to copy and control the fact that such women were understanding, do not gossip but are readily available to provide counsel. Okoth Okach openly says "it's a relief talking to you" such kinds of concern in society are for those women with undoubtable education, who attend to their family's needs and with inborn qualities of receiving men, accommodative in style and they hardly judge or blame.

Another irony is where a man trusts a stranger even more than his own wife. A case in point is in *Echoes of Silence* where a man opens up and pours out his grief to a woman. Okach explains in black and white the relationship he had with his wife before things fell apart. In conversation Wairi learnt that Okoth Okach missed his wife Muthoni though he demanded respect from her. In *Echoes of Silence*, Wairi knows basically everything about O O, which she claims is written all over his face: Page 60-67

OO: The story of my life

WAIRI: Worse. Because yes, I think I know it. It's written all over you. Born somewhere in Nyanza province most probably near Lake Victoria, bred on fish, water and simsim. Educated in Maseno, dropped out of school, because of too many brothers and sisters to be fed and your fathers meagre wages from the railways isn't enough for everyone, isn't that it?

(Ruganda, 1986: 11)

Another irony is where the character knows about a certain truth but somehow pretends not to know and patiently listens to the explanation given by the other characters to that effect. For instance, this form of irony as used in Evans (2018) *The Wordings of Ruganda* plays Wairi knew Okoth Okach's life and his grandfather's unforgettable action of killing Bishop Hannington. That she already knew who Okoth Okach was, he didn't need talking about himself. Female characters possessed the competence of knowledge about what a man is, this has made women manage men

because they can approach them straight way. This constitutes dramatic irony. However, in some cases this prejudice destroys attitude since misconception often leads to negativity and resistance to adjust.

4.1.1.5: Flashback

As a literary device, flash back helps to connect the past with the present (Hans, et al, 2022). Tinka told Wamala that it was time to return to his former job for him to earn a living. He needn't be idle because he was no longer a minister. Wamala was an educated man; a school teacher who had a permanent job before joining political position.

Wamala cannot adjust with life changes, it is Tinka who carries the entire family burden, doing odd jobs when Wamala does not even think of returning to teaching, perhaps it would be better than weaving mats and brewing *enguli*. Though in a changed position Wamala doesn't believe that he has the potential to return to the former job. True, Wamala has been blacklisted by the government not to be employed as a civil servant, but he could always create his own job, especially in his area of expertise, which is teaching in this case. This reluctant attitude suggests lack of resilience. Tinka is still hopeful for a new life. If only the husband would return to teaching, maybe he would get money to buy paraffin, a bed and medication for Nyakake. The present was not enough for survival compared to the past. But she certainly couldn't continue living in the past. This comparative scenario juxtaposes female characters' resilience with the male character resilience and suggests that women are comparatively more resilient than men when it comes to change of economic status. Ruganda uses flashback to reveal even things which occurred in the lives of actors before the actual staging of the play.

John Ruganda uses Wamala to comment on the plight of men who do not have connections. They may have smart ideas but with little or no platform where such ideas are welcome. Tinka uses Karl max to reduce Wamala's ambitions and warn him. Flashback helps to point out the truth that an individual is controlled by the government. Karl Max believes wealth and income should be distributed equality in society and means of production should be controlled by workers (Chancel et al, 2022)

TINKA: Karl max believes that although workers produce things for the market, markets forces, not workers control things.

The flashback here is a reflection on economic systems which ultimately exploits workers for the benefit of the wealthy class.

John Ruganda uses flashback to provide the details of oppression that the people experience at the hand of a brutal government. Isaac Martin (2016: 26) says, most government leaders in Africa lack moral values and portray a different image of the people of and the media. With concern on *The Floods* Bwogo lacked moral authority and was the master schemer of radios announcement threats of the floods. Nankya's mother was raped by soldiers and Nankya herself was pregnant to Bwogo, the one masterminding the non-existent floods. John Ruganda used *The floods* to indicate the damage done to the women by the government. It takes resilience for women like Nankya and her mother to be able to stand up against the oppressive forces of patriarchy in a brutal government.

In *Black Mamba*, the absurd act of sending women from the village where they are supposed to engage in productive agriculture work, to instead go for prostitution in the city is noted:

BEREWA: They come to look for money, sir for prosperity and an easy life, sir. Digging doesn't pay, some of them must have found out, I also hear most land is fenced by big guns of the country so the poor girls flock to the city.

(Ruganda, 1973 :18)

There is advocacy for education for one to take up appropriate job opportunities in the city. This rural urban migration speaks to the very many educated and uneducated youth that have flooded towns in quest for white-collar jobs, instead of attempting to establish themselves in the village where there are means of production. This quest for soft life is pointed out by Ruganda as a threat to resilience, especially of female characters.

Berewa marginalizes Namuddu which lead her to frequently attend to professor Coarx for his sexual gains as she receives payment much more than that of Berewa. She is always kept away from the living room since her position does not qualify her to sit with important people such as Catherine smith the lecturer. Tinka in *The Burdens* is marginalised in a similar way and is frequently referred to as a burden to Wamala yet, Wamala could hardly do any productive work except drinking. Women such as Namatta earned from prostitution and are apparently praised for making their husbands wealthy, but are regarded a threat to society as we learn from Odiambo and the police.

Gumisai Mutume's ten-year review of Beijing conference of 1995, The world conference on women in Mexico City reveals that men have gone to the moon and back yet women are still at the same place they were. 2003 AU made a balance of five women commissioners and five men and made Ms. Getrude MOnghella The Head of Pan African Parliament. John Ruganda in *Black Mamba* realized a need for a woman in the department and Ms. Catherine Smith was brought in to work with Professor Coarx. Her arrival was expected to check on professor's sexual promiscuity. She witnessed his behavior on her visit when a woman stormed the living room from the bedroom in night dress confusing them with a black mamba. Catherine was so much instrumental on matters of research Odiambo was carrying out. With Odiambo they were able to visit the city slums and she was already knowledgeable of what to contribute to his research.

ODIAMBO: A beer, please (Prof. goes out...there is an embarrassing silence. There seems to be some underground current between these two) How did you like our small city, Kate, nice name isn't it? Pg34:

CATHERINE: A bit too early to make a fair judgment.

The flashback is used to bring Catherine to understanding of the new environment. Women could just do things without going farther to see what was happening. Educated people compare theory and practical to make a verdict as she said it's too early for a fair judgment expressing the level of intelligence that was much higher than that of Odiambo. Analysis of the past with the present caused the understanding of prostitution as a way of life according to the environment. Here advocacy for women quest for sympathy and search for moral alternative means of making survival with educated women like Catherine who never stood out to condemn immoral behaviour. However, women were forced by circumstances, such as, unemployment, lack of land for agriculture and husbands forcing them in the act as a means of economic contribution to the family. Roberts' (2015) four pillars feminist leadership come into play here: citizen driven, asset-based community development, economic empowerment and development, transparency, accountability and legitimacy in governance provided a building blocks. Self-care, mentors, role models. All participants took time to put up the wall of mentors. This forum set solution to the puzzle of 52% world's population of female where most of the positions of power and prestige were occupied by men as simplified by Laureate Wangari Maathai 'The higher you go, the fewer women there are' Women characters reserved the potential to take time to pass judgment. As a result, Namuddu

could rethink thus helping Prof to get out of the police trap. Catherine employed competence mechanism to show that she was slow with intention of learning the place to avoid rush and crash, she was not that kind Page 34

Catherine Smith is a representative of women who provide emotional support in circumstances where men cannot believe their capacity to change the society, when Odiambo page 35 says “I’m ashamed of my country, I have confidence in an individual ...I wish I would look without seeing everything, or see without feeling”

When Catherine tells Odiambo not to take everything to heart like that, she portrays educated women as equipped with skills that could restore men’s tension and bring them to re think and take part in contributing to bringing a positive change. The slum dwellers such as prostitutes, squatters, looters, rapists, fighters, murders and suicide dwellers were people in need of attention to finding solutions and take lead to restore sanity. Women were taking front positions to reduce such slum dwellers from committing atrocities in the country. Catherine provides awareness that sweet plague was found everywhere and not only in the Odiambo kind of society. Some men gave up thinking that problems were found in their families in particular no other families, their own country and no other countries. Issues of prostitution murder, suicide, looting could not be limited to one country there were many countries in the world with such social atrocities. This could only be done by a kind of woman with intelligence and in the position of a university lecturer who does research and was able to speak from knowledge point of view. Educated women could give sorted view on social issues that seem scaring to the citizen.

In a similar way, Wairi’s demonstration of true-life experience of Okoth Okach puts her in a position of understanding a man’s trouble before he opens to speak. A woman is a knowledgeable person that can handle a man in trouble since expression of previous history portrays her as a confidant that one cannot deny truth. Listening to flashback reveals untold stories of the killing of Bishop Hannington by Okoth Okach’s grandfather; Okach’s father fighting in the second world war for the Burna campaign in Germany and others. These stories are possibly meant to scare Wairi but she is unshaken. Instead it helps her to learn Okoth Okach’s intentions in depth, showing why he has come looking for Njoroge Njuguna. Men who talk a lot were predictable by women. This helped women to serve them with their interest or gave women opportunity to prepare the answers for what men could not provide. After listening to him she was able to challenge him by

saying that it was eight thousand women and one man in 1922 who participated in the world war. In conversation with a woman, it should not be a man expressing his success in society as a result of men, if it was done that way the men would be defeated and all the men efforts would be owned by women. When women claim carrying a baby for nine-month, breast feeding, taking care of a child, washing for both children and men, owning gardens of food, preparing the food and presenting the food on the table ready to be eaten. Men claimed the titles of head of a family yet it is the woman who sweat for the title the man claimed at home

Stephen Buckley (1996) while writing about in Africa, abuse of wives viewed as a Right and Rite presents the African nation of the family as a bastion of privacy where unpleasant matters are shielded from public scrutiny. Anne Ngugi Director of Women`s Rights Awareness programme (WRAP) says “it comes out to people feeling that it (violence against women) is part of African tradition and so people must keep quiet”.

Emotionally resilient people understand what they are feeling and why. Namuddu represents women who do not fear being mistreated by men with all sorts of mistreatment but were able to provide luxurious life to them. This aspect points to claim that women of rich men can keep the man`s company because of riches. The main factor contributing to their patience is their inability to afford luxuries they find in the man`s house or in the man`s company. Comparing Berewa with professor .

Educated men use their education to overlook uneducated women, uneducated men extend more freedom to women. Women find it easier to manage life with less educated men by experiencing some freedom. Education liberates women from poverty, gives them pleasure instead of seeking it from husbands. Education saved women from being used by men as though they were commodities and worst indulging in prostitution for acquisition of wealth as admired from Namatta. This coping strategy of women compared to men makes them more resilient to life than men.

In *The Floods* Nankya is in action next to Bwogo. She does not stop Bwogo`s actions but her presence limits Bwogo`s behaviour since Bwogo fears her. Bwogo on several occasions attempts to strangle Nankya but keeps restraining himself probably due to the fact that she is pregnant for him and additionally because she knows many secrets. The plan had been to kill her among the

rest of the people on the rescue boat, but when she happens to avoid the boat, Bwogo is apparently more scared of her. Knowledge is important to enhance resilience.

Women in *Echoes of Silence* are portrayed taking passive role in the development of the country. Wairi was often home, admiring wedding photos, and the house as Njoroge Njuguna was away for work. This leaves women at the bottom of social hierarchy with no access to job. Health and education were limited as evidenced with Nyakake in *The Burdens*. She was sick and lacked father's attention for medical care. Though young her brother Kaija found it difficult to get fees. How could a girl get education when the elder brother has limited chances?

According to Ihitola O. Asuaolu, Halimatao Alofe and Jayleen L Gunn, women empowerment is faced with the challenge of violence against women as evidenced in Ghana, Kenya, Nigeria, Uganda, Zambia and Zimbabwe. This happened especially when a woman burned food, neglect children, argue with or insult, or accused a partner of infidelity (Waltermauer 2012)

Flashback is used to express the cause of poverty Berewa family was suffering. Sometimes over spending on in-laws ruins a man's wealth. It is not understood in some cases but men feel the pain. Women receive scars as seen with Namuddu where the husband is now a houseboy yet once a rich man. The situation turns worse and the wife is forced into prostitution by the same husband that is supposed to protect her from being accessed by other men. Berewa could ably say "I believe in prosperity and good life" women could bear change of social life with pain. They bear the blame as cause of poverty for the gifts received by their parents such as dowry. Namuddu when their house burned and her brother used money for education. She was to pay through engaging in prostitution with professor Coarx where what she earned should be banked by Berewa.

BEREWA: A good wife you are, Namuddu: simple, un spoiled, loving and all that. You are too virtuous for these hungry times, I must confess. But if you are going to replace the house which you burnt down carelessly and if we are ever to refill that kraal which you emptied when you father was sick, we can't afford to be ourselves.

NAMUDDU: Berewa! You promised never to repeat that story.

(Ruganda, 1973: 10)

Control of women by men forces women to engage in prostitution as a way of life. Namatta is admired for getting rich out prostitution. Namuddu wins a cheque from professor after the black mamba incident. She reaps a lot from professor amidst threats for arrest by police. In *Echoes of Silence*, Grace Muthoni runs away from Okoth Okach since he is unable to provide luxury, she runs away for a fortune and she enjoys life away from her husband. She gets happiness from another man who had the wealth to provide all she needed. In this way, Ruganda represents resilience of female characters as inconsistent, when we compare Wairi who endures loneliness in her husband's house with Grace Muthonyi who runs away from a husband to look for greener pasture abroad.

According to Bandi and Guerra (2011:910) religion is important in fostering perseverance in non-western cultural groups. "It is my religion that helps a lot, it gives me hope, a sense of security, encouragement, and motivation...I usually read the word of God, the Bible sing, sing when I am down and ultimately find peace (page 12). Women were common in church for worship, composed a bigger percentage of church and other organizations. Religion was a consoling institution that helped women to bear with life. Gatherings such as night prayers, retreats and workshops of religion were more for women. The mother's union, women' Guild, women in fellowship are among organizations that have been supported by women to endure family and social hardships.

NANKYA: can you deny that too? Six months of a calculated abstinence during which time had your sex orgies on the sly- platonic" you said "our relationship is to be purely platonic.

Nankya is pregnant for Bwogo who tricked her of platonic relationship. This brings Nankya to endure a man's relationship where sex was not her choice. Women enjoy relationship with men but find it difficult to relate without having sex. Relationship without sex is a paradox. Relationship of man and woman was difficult to maintain without sex. It appeared a paradox for Nankya to relate with Bwogo without having sex. (Page 45) Dating without sex was not possible? Olycholy (2024). The argument was they start well but along the way they start realizing that temptation was too much. According to Bwogo there was no aspect of being pure. Falling in love involved deviation from purity. It was a risk for a woman to fall in relationship and stick to the principles. Nankya had been impregnated by Bwogo in pretense of platonic love. Young girls suffered unwanted pregnancy due to unavoidable relationship closeness. John Ruganda criticized the attitude of men towards women they marry or make pregnant whereas Bwogo said" To wring

success from the rocks of life you have to be hard yourself. Hard and remorseless and unfeeling. That is the gospel according to saint success”. Men were merciless could not regret their sins it was up to a woman to manage the result of their relationship with men. One way was to question men and insist on men to take responsibility.

Women are to endure the effects of unsafe sex. In the play *The Floods*, Nankya informs fellow women to be careful with relationships of men. Further she says that the effects of sex are a woman’s burden she must endure. As learned from Bwogo, sexual relationship should be endured by women “to wring success from the rocks of life, you have to be hard yourself. Hard and remorseless and unfeeling. That is the gospel according to saint success. Men easily tell women to endure. A woman could bear pregnancy as a man simply enjoys sex with a woman. Men sooth women as they carry burdens. Women achieve resilience when men stand with them. Nankya believes familiarity breeds death though Bwogo believes it breeds contempt. She warns fellow women to be careful with a man already in relationship with another woman. That relating with a man already in another woman’s relationship could lead to death.

NANKYA. Leave me before you regret it...? (Page) 4

NANKYA: (unimpressed) Time and tide wait for no man is that it? Coxcomb politics.

(Ruganda, 1980 :46)

This phrase is ancient from St. Marcher, 1225 The nation of tide “beyond man’s control brought up images of the king Canute story. He demonstrates to these courtiers the limits of a king’s power by falling to make the sea obey his commands. The Literal interpretation of tide in time and tide is what is now usually understood but wasn’t what was meant in the original version of the expression. Tide did not refer to the contemporary meaning of the word, that is the rising and falling of the sea but to a period of time when this phrase was coined tide meant a season or a time or a while”

Females have known much more than male characters of the Bwogo kind. Sometimes men played games and tricks against women and women laughed on or women paid no attention. Women were wiser in the text and often laughed at male tricks that did not constitute humanity at all.

Characters pass a warning on men who ran away from a woman's pregnancy, Men who run away sometimes are charged with rape, or neglect of responsibility according to the law. Nankya calls for careful relationship with men.

Nankya is able to introduce Kyeyune to Bwogo. The act of introducing him shows the way women save men in times political hunt for liberal individuals who inform citizens not to take on the saving boat as announced by Kyeyune. Women characters stayed on ground to assess the situation such that when government officials arrived for arrest they already know who to arrest and who to pardon:

BWOGO: Who is this madman?

NANKYA: ((who has been following Kyeyune's story attentively) He is Kyeyune. Looks after this place

BWOGO: Since when?

(Ruganda, 1980:56-57)

Altruism (regard for others) and role models Williams', Bryan, Morrison & Scott 2017.192)

And we have a student of which I felt like she's going through what I went through. Because I felt like a lot of young girls have lost their worth so with society. I am living in having to see young girls treating and handling themselves in a negative way, not in a dignified way. I just count to encourage and tell them they can do it as young women (p6)

Women support fellow women to survive. John Ruganda presents women characters struggling on their own challenging women that together they can win. If Tinka had a support from another woman, perhaps she couldn't have caused Wamala's death. Grace Muthoni lacked company of a resourceful woman that Njoroge Njuguna meets. If Wairi had seen and talked to Grace perhaps they would have born her troubles and she would have remained in a home. In the *The Floods* Nankya attributes her resilience to her mother:

NANKYA: My mother is the biggest support, constantly reminds me of my strength and never discourages me when I fail.

(Ruganda, 1980:14)

The text demonstrates that Nankya had been supported by her mother when living in Bwogo father's quarters. Mothers played a vital role in the building capacity of young girls. They shared the same experience to their daughters giving them confidence.

Using flashback, Nankya appreciates the contribution of her mother as far as showing that she is strong enough to overcome any kind of trouble. Such kind put a woman in confidence, mothers support daughters. Sometimes experience became a tool to inspire others Nankya's mother went through an experience from the time of conceiving to the time when she lives in the courtyard of Bwongo's father. Mothers who persevere inspired daughters as the saying like daughter like mother.

Racheal Jean Baptiste 2007, 2005 expresses the history of womanhood in Kenya amidst social, cultural and economic changes in the period of colonial rule 1900 to 1950. Kanago said no single identity of Kenyan woman existed. Kanago argued that emergency of individualism amongst Kenyan women and girls, normative and geographical migration womanhood became a battle ground where issues of modernization, tradition, change and personal identify were fought.

Another way to view resilience is through resistance to oppression. Colonial strength brought a resistance to attempts to restrict and prohibit cliterodectomy. European and African proponents of regulation fuelled the politicization of the practice, which in turn consolidated its position as a marker of Kikuyu ethnicity. Issues of legislation to prevent child marriage, encourage demonstrations of women's consent. In *The Floods* Nankya's mother was raped by four soldiers, it is an indication that women did not have consent for sex and rape lacked attention by pre-colonial societies. Colonial time went ahead to eliminate child marriage so as to involve adult girls of eighteen years and above. In Uganda currently there is a proposal to legalize the use of contraceptives with girls below eighteen years. Women activists and legal institutions disagree with the proposal so that they do not contradict the defilement law of the under eighteen. With *Black Mamba* Namuddu suffered the dowry paid by Berewa. He looked at her as an object to regaining the lost wealth and would sacrifice her for prostitution. Professor Coarx was a married man but away from England he went with any woman. John Ruganda presented the arrest of professor with charges of promoting a loose element in Uganda breaking the vagrancy act. Shakespeare Merchant of Venice. "I am sure that if Shylock had his pound of flesh, he would not

have known what to do with it (page 121-122) the flashback presented a contrast Antonio strained financially but wished to borrow money and marry a wealthy Portia and soon after marriage he would replay since he would be married from rich family. This is what Okoth Okach admired on Wairi's home, on the surface there was everything and all was prestigious. His deep cry was that his wife Muthoni left him because he was improvident for luxuries as they were at Wairi's home. Wairi was deeply mourning, longing for love despite the wealth at home. The aspect of resilience was shown with Wairi who bore the hardships of a missing husband at home. The flashback becomes more symbolic to express that material wealth could not constitute love. The wealthy too longed for love as the poor people long for wealth to complement love. Wairi was used by John Ruganda to advocate for tenacity to achieve family values.

M. Mkhize (2016) examines how traditional practices such as circumcision are intertwined with cultural identity and gender dynamics with in specific communities in Eastern Cape in South Africa. Women rights were compromised due to patriarchy as women social freedom was denied basing traditional aspects of marginalization of women. That no culture had the phenomenon of women subjugation being apparent than in the male circumcision in South Africa. Male circumcision is patriarchal (kang' ethe and Nomgcoyiya 2024) it has become an apparent process that subjects' women to a state of discrimination, prejudice and social injustice. Women are oppressed and subjugated (Mubangizi 2012) as the culture is a hurdle towards the goal of emancipation of women generally. The argument is that women suffered and that women should be involved in the right since it was their children who are circumcised. Women were involved in preparing food and treating the circumcised or initiates as well as the circumcisers. Women were responsible for nursing and taking care of the victims. Very critical with single mothers (Namyacoyiya 2025) but the role and place of women in decision making pertaining their son's initiation process was not recognized. Women were marginalized by western or tradition as mere sex suppliers with little or no authority over sexual engagement. Berewa in *Black Mamba* surrender's Namuddu to prostitution with Professor Coarx. When she resisted Berewa told her that

*BEREWA: we have got to use what we have and we have we have is your body and mine.
Those are our major sources of income as things stand now...*

BEREWA: We can't be blamed for giving what the rich want, when we have the chance.

The professor is infatuated by your good looks.

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

NAMUDU: How do you know whether he will go on being nice to me? He may not give me the daily potato. (Ruganda, 1973: 12-13)

John Ruganda addresses the need for women position on matters that affect them. Bwogo in *The Floods* plays on Nankya when they thought that their relation was to be purely friendship platonic. After pregnancy he played on her though she did not have an alternative.

The World Bank working for world free of poverty, Voice and agency: empowering women and girls for shared prosperity. World development report 2012. Working with men promote pride in women equal gender opportunities,

Women ability to work for pay may be one of the most visible and game changing events in life for modern house hold and all communities, but not all work was equally empowering. Working condition matter as does the type of work that women do. Berewa's view of work was for self-gain but oppressive to women. Berewa's act of lending his wife to another man is as questionable as Namuddu giving in to sex for money with Professor Coarx. This was a kind of work of an extraordinary nature preferred by Berewa for his wife. Though the opening expressed happiness by Namuddu, the whole thing was paradoxical. This suggests that women pretended before husbands/ men when they were forced to do what they don't like. They pretended to impress their husbands yet at heart they cursed the nature of work.

Florence Ebila (2015) defines a proper woman in the construction of gender and nationalism in Wangari Mathai's autobiography unbowed. On December 12, jambuli, or republic day, when Kenyans celebrate independence from the British with a public holiday. The president gave a speech, in Uhuru Park no lee. He condemned the law society for perceived criticisms of the government and singled me out for opposing complex. Moi also suggested that if I was to be a proper woman in the African tradition, I should respect men and be quiet (196).

Echoes of Silence (Ruganda, 1986:121) suggests a very limited conversation between Wairi and Njoroge Njuguna. Wairi lived in a much more agonizing solitude than Okoth Okach did, but at least he had got thunder cups and Tina to go back to. The gadgets of affluence that would ordinarily be a source of pride personified a reminder of her plight and their worthlessness when there was no happiness. Perhaps in a wider context one she was talking about hollowness when

material success could not be complemented with human love and understanding. Success was success when it was complemented by human love and understanding. Echoes of silence presented material success of Wairi missing human love and understanding. John Ruganda presented Wairi coping with psychological and emotional difficulties searching for love and understanding of companionship. Women adapting to difficulties were on a positive struggle because they fully understood that they missed love and working hard to find where love could have disappeared. Presented “a friend in need is a friend indeed”. Wairi rarely met her husband Njoroge Njuguna. Okoth Okoth could not have his wife back home. John Ruganda was using a symbolic view of existence. This is in relation to the Ibo proverb as used by Achebe in *Things Fall Apart* referred to “Whenever something stands another thing will stand beside it”

A woman that misses her husband meets with a man who missed his wife. When Wairi receives Okoth Okach which literary expressed perseverance. Wairi is advised by Okoth Okach to accept and face the trouble of single life, further she told him that no need to blame the woman who had lost love of a man. In process of working for themselves they gain expertise to counsel downtrodden men such as Okoth Okach who was desperate that his wife left him

Wairi: (ignoring the implication the implication) anywhere you like, expect here (moves to rocking chair) the master's throne double N if you like

A special seat of high position requiring respect and honor, representing power and dignity. In a home a woman puts the husband in a position of respect and power, Wairi had done this in her home to express no matter what, she respected her husband and respect was physically witnessed by a visitor at home

OKOTH OKATCH: It's not the drink

Wairi: Forget me not. Two fingers. Neat. Just like you. Birds of the same feather.

OKOTH OKATCH: Drown together. I' am sorry. Thinking of myself all the time (serving her) how is that steak?)

“Two fingers” so you give them the appreciative look that their appearance is demanding and what you get is two fingers.

(Ruganda, 1986:109)

When Wairi talks of birds of the same feathers, she meant flock together though he defines it as “drown together” she refers to the fact that people of similar attribute tend to mutually associate. John Ruganda in this suggests that people sharing the same problems are ever near one another.

The ability to accept a traditional woman who should be ready to respect a man would be perceived differently today. Educated women today could provide for themselves some things but always look at it as a man’s responsibility. A woman could buy a car, build her own house, owns business and property. At family level women could contribute for building a family house, pay for children fees and others. On the other level she might earn much more than the husband for example in Uganda currently the speaker of parliament Anita Amukama earns much more than her husband MP. Magogo. The social political and economic position is much bigger than that of her husband. And such alienates her from a traditional woman.

Resilience requires role modelling. In *The Burdens* talks well of her own mother a being a role model of hardworking. The same role modelling is mentioned by Nankya about her mother in *The Floods*. Much as Nankya is an accomplished lady who has gone through the ladders of education to the level of lecturer, she attributes it all to the courage and hardworking of her mother. In the same way, Wairi attributes her resilience to the courage of her own mother.

A proper woman in Africa tradition is seen in the family context, is one that accepts marriage, endeavours to have children and maintains marriage as the end goal. She is supposed to be concerned about her family and children, Concern about other things such as trees comes only when she needs firewood to cook. Moi said a woman should not talk back at men. Silence is constructed as respect for men. Being Independence Day Ebila argued that she should have been allowed to feel free and speak her mind. Mohanram believed women were supposed to be seen but not to be heard. Mohanram defined man as real not proper man. The ideal African man is a real loving husband, head of household and supporting the wife. Maathai was a woman but divorced and didn’t stand for politics. A proper woman in Africa was not supposed to be educated. The duty of Maathai is bridging the gap between the educated and uneducated. Educated women were out

of touch with the problems of women on the grass root since they were educated. As a politician Maathai learnt to attend to visitors personally, serving them and entertaining all guests in order to appear proper and African enough. Maathai believed the load of good behaviour should not only be for women when men benefit from it. She enjoyed serving food to her voters. She enjoyed putting on long dresses. She stood for defense for educated women and asked them to be proud and never regret being educated, successful and talented. She advocated for self-definition of a woman and not by other, self-consciousness, role model of Africa girls.

WAIRI: You know Beth, my furniture, the furniture, the kitchen ware at home, we share my secrets and intimacy more than he does. But they too, have gotten tired of my cold touch and a batted whines and whimpering ... they too are giving me the cold shoulder of rejection

(Ruganda, 1986:113)

To be resilient requires taming emotions of realistic optimism even when dealing with crisis using both internal and external resources of getting through. House furniture and other surrounding keep company of a woman unable to receive the company of her husband. Some women in homes keep admiring sofa sets, TV and the luxury at home but cannot get a man's company. The questioning of why all the wealth Wairi lived in but, miss the husbands' company is symbolic

“What was it is that, that alienates him from her? Is it her character / spending habits? Page 144

The questions asked by an imaginary woman who has been separated /divorced because the husbands were poor or unable to provide luxury to her. African women politicians are expected to be quiet and not to challenge authority. Writing to Moi expressing disagreement with the government plan to build a multimillion-dollar complex.

The argument further defines a woman in context of a family expected to marry, have children and care for environment means her interest in trees is to give firewood for her cooking at home, Miss Catherine Smith in the *Black Mamba* on visit to professor did not interrupt the discussion between Odiambo and Professor. Silence here according to John Ruganda was constructed as respect not only to Professor but also to men. Moi's view constructed a view that woman in politics should

not forget the African perception of a woman. This construction is opposed to women emancipation belief that women too have freedom of speech as provided for in the human rights. Non discriminative to men and women. Silence could win respect as Catherine Smith a new lecturer commands respect before her superior Professor Coarx.

Beatrice Nakibuuka January 09 2021, About African culture believes, men were not supposed to leave their homes. It is usually women who had to leave. In order for a man to keep his integrity, he must stay in his home however abusive she could be. In the name of love, a man might choose to ignore his wife's abuse because he loves her and wants, his relationship to continue. When one married, they would do whatever in their right to keep the relationship Langa. For men who were suffering domestic violence, home was hell instead of going home early to bond the wife and children they opt to work extra hours, go party drinking at the bars or at bachelor friend until late in the night. Symbolism could be witnessed on the matter of Wairi with husband being quiet and coming late at night was avoidance to listen to a woman's quarrels. Though John Ruganda does not show us any quarrels of Wairi. The silence of Njoroge Njuguna was interpreted differently. This mixture worried Wairi, however she had born his silence. John Ruganda used the play to inform men that they need talking of their problems with their wives for them to comprehend the cause of annoyance at home.

Polite women could approach men for a relationship and certain cares like in the text *Echoes of Silence* Wairi, welcomed Okoth Okach. Out of politeness a home would be receptive and accommodative to women who behave politer than man. Their politeness crossed to being counsellors to men. Troubled men could visit women for cancelling. Wairi too, was troubled in her family but she did not wear them. This made her listen to men troubles and become available to troubled men. A story of single motherhood in Uganda, single mothers go through a lot of to manage the family. She struggled all her life time looking for both personal survival and the family, if she was a lone, it would be very difficult, but she had a family to look after every morning for daily survival. Every morning her kids said "mummy we need more food on our plate, we need more drinking chocolate or toys to play with like other kids in their communities."

Nankya had grown in a situation where mother a laborer at home where Bwogo is born. A rich man in government. John Ruganda wanted us to understand that women too have the capacity to raise a family in the absence of a father. They meet the basic needs of children and their children

can become successful. Nankya the university lecturer could care for herself. Women in society needed to refer to her example and provide for their families. They could work as laborers in rich people's farms and house work duties of cooking and cleaning the home and no fear of building a house. As long as a woman was willing the house would be built. The modern society has women who have not only succeeded with attaining basic needs for their family but own estates of land, wealth and businesses.

Prince Guma Karakeire (2017) presents a feminist perspective to how woman shape the thoughts about sex and politics has two major implications. The first concern the feminist vision for ending all forms of discrimination against women and specifically, those forms that impend women's human rights and foster sexual and gender-based violence. Another was to do with the urge for a holistic analysis that acknowledged and built on women struggles for social change and political reforms. In *The Floods* Bwogo had a feeling that to lie a woman for platonic love was a way to destroy her with un wanted pregnancy, what a paradox? There should be a difference between friendship of a woman and a man, different from friendship for sex and marriage. Nankya expressed that it was easy to choose friendship with a man but difficult to control extreme emotions leading to sexual engagement. This relationship should ensure that they prepared for the extreme cases. In such cases men were not interested in the responsibility of the pregnancy. After Nankya was made pregnant Bwogo overlooked the situation to the extent of saying that he was not alone in the trap.

Talking about something guessingly did not constitute wisdom. Wairi deeply knows that Njoroge was not coming back. A woman could know all issues about her husband and her knowledge could be divine to hear emotional difficulties and express a smiling face to the visitors at home. Wairi's experience with troubles made Okoth Okach open up that Grace Muthoni his wife left him and he was alone. A contrast whereas Wairi's husband was not at home, Okoth Okach's wife has also left. Wairi regretted the riches of her husband and all the riches back home. Njoroge always left home early at 5:00 Am and returned late at night and cannot be seen during the day (Ruganda, 1986: 32) making Wairi go through emotional adaptation. The empty promises of Njoroge: Hold on darling I won't be long (Page 33) Such optimistic utterance given to Wairi. Okoth Okach: I don't understand, madam (page 40)

WAIRI: it's the other kind, inside one. It's the hand of death touching you. You cannot make kinship with that, can you? At night it is worse. The science between us is so loud that your busy airport noise is not loud enough to drown it.

The study unveils juxtaposition used to demonstrate the internal suffering she has born that her husband could not tell her about her mistakes and re-think of how to reconcile with him. This is echoes of silence the playwright is writing about. John Ruganda intended to use symbolism to portray the inner heart to a physical atmosphere for the reader and the audience to meditate on. It could be life threatening since there was a contrast of death in some cases brought silence in a home. Oxford dictionary defines silence as the absence of sound. According to Lether (2003:109), interpretation of silence was an important aspect of communication, silence was much more commonly associated with women's disempowerment in reference mainly to their failure to speak out and act against gendered oppressive situations. The feminist notion of voice as a form of resistance is believed to have intensified mistreatment and more insult from men. Houston and Kramarae (1991) believed silence was dangerous since it instilled a trouble. Mind with the oppression enabling him to validate his own actions as not harmful to the woman.

4.1.1.6: Foreshadowing

Foreshadowing is one of the dramatic techniques widely used by Ruganda in the selected text. Foreshadowing, according to Li Wenchao *et al* (2020), is the advance mentioning of an idea that is to happen later in the play or novel in order to raise the reader or audience's anticipation or expectations. The foreshadowing can be done directly or indirectly. For instance, in the *Burdens*, Tinka foreshadows her murder of Wamala when she narrates to Kaija the stories her mother would tell her: "stories of drunken men stabbed to death by their jealous wives in the dead of the night" (Ruganda, 1972:11)

4.1.1.7: Allusion

Allusion is the mentioning of a word or an idea relating to an event usually humorously to illustrate a situation in another context. Allusions in common use are biblical allusions and allusion to history. Use of allusion, according to Xoshimova (2021) presupposes that the idea or event alluded

to is popular or well known to the audience or reader. Otherwise, it usually causes confusion when the reader does not understand the relationship between what is alluded to and the interpretation expected from the reader or audience. For instance, in *The Floods*:

BWOGO: The whole business not for me.

NANKYA: You started it.

BWOGO: The mission. Something I can't understand.

NANKYA: Nuns and priests. Starched white habits and "Our Lord who Art in heaven".

(Ruganda, 1980: 39)

The language and word choice used in the above excerpt mostly allude to history. However, there are other incidents where Ruganda alludes to the bible, especially in *The Floods*.

Circa 3000 BCE associated floods with ancient civilization affecting valleys of Mesopotamia, Egypt and Indus valley that affected river Tigris, Euphrates, Nile and Indus having significant risks positively enriched the river bank soils. However, floods could destroy communities. Referred to is the Biblical floods of the Noah's Ark Genesis 6, 8, 9 where chapter 7:1-12 the aspect of entering the Ark was. If the biblical aspect of scaring floods was out of people's sin before God, could Ugandans have sinned and deserved floods so as to take heed of God's commandment that they call for repentance. The headman appeared as a God's representative to save the innocent islanders. This was met with mixed reactions from islanders such as Kyeyune and Nankya. The voice of the people scared islanders when they had heard it from the religious leaders who carry God's message. Here, Ruganda alludes to history, but the floods could also refer to the one that destroyed the earth during Noah's time, in which case it becomes biblical allusion.

4.1.2.1: Use of setting to express resilience of female characters in the selected texts.

According to Klarer (2023), setting is an essential component of narrative structure that provides context for characters and events. A well-developed setting enhances the depth of character development by grounding them in a specific place and time, characters and events happen in a defined place at a specific time. Time and place matter a lot on the topic under study.

M. H. Abrams (1981) defines setting as the time and place in which the action of the narrative occurs, noting its importance in shaping the plot and influencing character behavior. Both Abrams and Forster emphasize time and place however Abrams focus is specifically on time and place affecting social conditions and influencing character behavior. Time and place are so important in the expression of resilience of female characters shaping the character's behavior. Character interaction happens according to the geo graphical locations and the moments of time. Time could be seen with the historical setting of the selected texts. The texts under study are all post-independence, depicting what the citizens went through after independence and particularly how women endured the hostile life after independence in Africa. *The Burdens* expresses the character struggle to unite the ruling party UPC and the rival DP where skillfully top government leaders went into marriage with catholic religion. *The Black Mamba* of 1973 depicting the life after overthrow of Dr. Apollo Milton Obote. *The Floods* of 1980 a narrative expressing the kind of leadership citizens went through during Amin's regime termed as the floods. *Echoes of silence* of 1986 date from independence to 1984 where some heroes had never been recognized and were requesting for recognition. The play in *The Burdens*, action takes places in Wamala's house depicting a poverty stricken home. In contrast *Black Mamba* action takes place in Professor Coarx's living room a better place than that of Wamala, *The Floods* action happens on the island outside scenery where characters are suffering the bad weather threats. *Echoes of silence* happens in the living room of Njoroge Njuguna. In all settings female characters appear subordinate as Wamala openly tells Tinka that she is a burden and brought him down. The same case with Berewa blames his wife Namuddu for burning the house, spending his kraal for father in-law medication and cows paid for dowry. *The floods* brings Nankya asking Bwogo to take responsibility of the pregnancy and *Echoes of silence* exhibits Wairi is at home sharing her joy with furniture and domestic cores. The study paid attention to female characters' prowess amidst post-independence adversities.

Tzvetan Todorov (1971) focusing on genre classification, particularly in fantasy literature argues that, setting establishes rules for what is possible within a narrative thus guiding the research expectations and interpretation of the story. Raymond Malewitz (2021) emphasizes that setting is not merely a backdrop but an integral part of storytelling that shapes characters' actions and decisions. Whereas Tzvetan provides rules, Raymond uses the rules to shape characters' action

and decision that unveil resilience at thematic level and character level. On the study, setting is understood as Historical context setting, Natural catalysts and social setting.

4.1.2.2: Historical Context Setting

According to Joseph Campbell (1949) historical context setting emphasizes setting-ranging from oppressive environments to nurturing landscapes affecting character development. Campbell underscores the fact that heroes often come from challenging settings that examine their intention to persevere. The Burdens of post-independence firmness with adversity required social support and problem solving skills to bring sanity to the citizens. Courageous women took up the mantle of being part of the struggle and accordingly the women did not give up. In so doing women characters dug deep within themselves to build strengths and courage needed to endure. Nankya picked courage of facing Bwogo by informing him that he impregnated her and due to corruption he received the job because of being Boss's first cousin. Tinka went weaving mats and brewing enguli which supported her to pay school fees, buy paraffin and meet medication of Nyakake. Faced with immense challenges, Grace Muthoni separates with Okoth, goes to Hollywood and she was improving her social economic life. Female characters commit whole heartedly to face the trouble so as to overcome. Tinka tells Kaija that as long as she lives she is ready to provide for her son and desists from her son selling groundnuts at school and expose to the public the dark part of her family. The copying skills foster qualities of empathy such as humility and bravely as expressed by Wairi towards Okoth's Okach whose wife had left, all intended to counsel Okoth's broken heart. Strong women rise from challenging homes and social problems. Some imitate support skills from mothers as Nankya learns from her mother and Namuddu from Namatta, Wairi admires Grace Muthoni and the current women can learn from Nankya and Wairi as well as use of knowledge developed in this research. Hargreaves (2012) puts his focus on urban setting where characters navigate complex social dynamics within cityscapes that mirror their internal struggles. In urban setting characters can easily see their inner self as weak to bear or with capacity to bear with adversity.

The setting depicts the fall from grace to grass, that Ugandans lived a troublesome life during colonialism though the dreamed better place was never reached. Historical setting expressed suffering of Ugandans at the hands of fellow Ugandans that after independence there was no good

place for citizens except living in a worrying situation. Living a life of regret demonstrated the mistakes committed by Ugandans at independence which among others was having selfish leaders that were dictatorial causing members of the executive to rebel a factor that led to competition for power.

Mahmood Mamdani (1996) *Citizen and Subject* argues that the legacy of colonialism created a bifurcated state structure that continued to affect Ugandans after independence. At independence Uganda was divided along religious lines UPC for Protestants and DP for Catholics. This affected politics and civil service. It was not about who is skilled but which religion is he. When Obote was overthrown by Idi Amin, People welcomed Amin with a thought to close religious conflicts but soon caused violent transition that his government was characterized by brutal repression and human rights abuse. A crisis emerged where citizens lived in fear for safety and life was by chance. The floods literary means massive killing and blood shed of the innocent. Uganda's economy deteriorated as there was a rise of black markets. The current government is still nursing the wounds of the leaders that received power from the colonialists. Political candidates are easily identified by the religion they subscribe to. Uganda's problems still exist because Ugandans are deeply rooted in their collective experience with both colonial and post-colonial governance failures. It is the failed economy that led to black mamba where prostitution and corruption became means of survival. The study found out that any positive change in Uganda is supported by the ability to tress the mistakes of independence and the use of mistake tools to bring change as well as improved social services. The five waves of the play *The Floods* historically focused on the problem faced by islanders of Lake Victoria.

Intermittent glows 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 glows of thunder. A man, the headman of the island comes on stage carrying a big bundle of his belongings. He stops and looks back, calling his mates to hurry to the boat. He is using an improvised loud speaker.

Islanders challenge the mouth piece advocating for rescue. The Headman carrying the message of the threatening floods is referred to as a child seen grow and lacked knowledge of society elders. The characters' reaction to the mouth piece indicated that if it must be floods Kogoro

the god of lightening was supreme. The prevailing weather was not a scare to the old and wise may be to the young like the headman. Resilience was born by elders who were not scared by the floods threat. *The Floods* equipped the research with knowledge that the place and peoples' history were tools of managing with hardships. Knowledge of place of people's history is important for one to endure hardships. David Harvey (1973) argues that the spatial context of communities-shaped by their historical experiences-play a crucial role on how they confront and manage social economic challenges. The aspect of memory and identity is well brought out by Kyeyune expressing that he has seen the headman from childhood to manhood. News of calamity and solution for calamity requires a mature skilled member of the community. Such a member should have a legacy to have participated in many humanitarian activities, community values people with experience and gives them attention. Tradition and society puts an elder at the forefront of announcing remedies to social problems and this makes children cling on elders. Space is socially constructed and thus people of the island and lake showers have their history distinct from people of the hills and valleys. Nankya's experience is about how she was born and life in the room behind Bwogo's father house, where she was taught that master hates noise. History and space shaped character, Nankya and Kyeyune have had a hard history that they cannot be scared by the political and social threats, and they have enough experience. Experience stands out as socially respected so as to achieve knowledge of problem solving skills.

No need to make noise here and there but to stand strong and overcome. Related is *The Floods* page 145 incidence of Nankya's mother

NANKYA: At first it doesn't scare her, because such is the time when everyone has gotten used to guns chattering in the air.

There is bloodshed everywhere. The brave respond to it with silent stares. The weak with intermittent wails. Women characters Nankya and her mother had experience of hard times. In a story with in a play, Nankya's mother narrates the circumstances her pregnancy and birth of Nankya. History plays a key factor to shape character of person. The Floods express that Ugandans of new general are survivors from the heartless leaders of independence.

Fight for power erupt as viewed with Wamala attempt to overthrow the government and betrayed by his ambition. He should have enjoyed the new government with marriage to Tinka who saw joy in marriage more than keeping a nun. Courtship with a nun at church unveils love as blind when it happens between a man and a woman and it influenced opportunity cost where marriage was preferred. This depicted political marriage and the union of the DP and UPC marking a new chapter, unfortunately did not weigh the dangers of the marriage entered in. Tinka a representative of female characters demonstrated her life journey including her loss of virginity at mother's funeral that she lived an inconsistent life of I don't care which later brought her to reality of the life as depicted in *The Burdens*. The *Black Mamba* part one page 9 and 10. Berewa inherits wealth from his father and it is regrettable that he loses it by his wife burning the house and selling cows to hospitalize his father-in-law. Suffering now has its genesis, due to accident there was loss of property. It was not intentional to burn the house. A house represents a home. The burning of the home could mean loss of fortunes of the family. The sale of kraal for hospitalizing combined with burning of the house explained the loss brought by a woman at home. The slaving of the man as houseboy and the inviting of the woman to be part of slaving signified making her participate in wealth recovery. The scandals as seen in the play have origin and to professor, he falls in the trap of the member's strategy to recover his wealth. The African anger for oppression of the British as depicted in page 11 and 12. Oketh Okatch narrates his grandfather's assassination of Bishop Hannington as an attempt to scare the British and return home. The colonial history in Kenya and Uganda revealed the oppressive nature of the British, taking away African's land, making them work in plantations of sisal and pyrethrum and other kinds oppression were the silences of Africans they were fighting to get freedom. The further narration of Okoth Okach's father escape to Buma to fight for the Germans against the British and belief that his father might still be living fighting for the British since he never saw his return or being pronounced dead. Echoes of silence carried silence of anger starting from grandfather, father and himself angry for not being recognized for the role played, he did not physically fight with guns but his food supply to the liberation force in the forest (Ruganda, 1986: 10):

00: Yes you do, Mrs. Njoroge Njuguna. You have time for my hung ups. But let me tell you this: I, too, did fight for this goddamn Uhuru of yours, you know.

Events in the text have connection with independence. The visit was related to claims pending after independence. Nations have individuals who sacrificed for the common good and participated in the struggle for liberation but were forgotten for the role played as a result the Echoes of salience keep their company

4.1.2.3: Natural Setting

Natural setting refers to frequently symbolizing renewal and healing in literature. John Stenbeck (1939) defines natural setting as stayed journey through diverse terrains symbolizing quest for healing after personal loss where the natural settings act as a transformative force. The quest for healing after loss is the character's sacrifice. Nature is seen as medicine where female characters confront their grief and find comfort. When Wamala is laid off Tinka weaving and brewing enguli supports the family. The radio announcement about the floods and the story of Nankya's mother about their stay in the quarters of Bwogo's father built a strong personality for her to face adversity with courage. Catherine Smith's experience at Professor's house about the black mamba informs her to prepare for the kind of man she will work with. The adversity is understood as mountains, valleys, rivers, and forests human beings face in life. The waves and floods are symbolic to refer to human suffering after independence, death and all threats surrounded man and woman. The aspect of self-regulation and firmness to disaster exhibits mindfulness and courage to engage without terror. Kyeyune with knowledge of the Island gives support to Nankya of the new generation. His support strengthens her resistance that she is able to narrate to Bwogo how she was born. Conceived out of mother's rape by four soldiers and living a total orphan keeps her brave because she has no one to run to. Okoth Okach in Echoes of silence receives transformation as he goes visiting Wairi, in search of Njoroge Njuguna.

The study addresses natural setting in *The Burdens* with the aspect of love as a natural aspect that was experienced by a man and a woman:

WAMALA: *Tinka, do you remember?*
 Seriously do you? Our courting? In the park behind the chapel? On the
 Bench.....at night?

TINKA: *The nuns praying in the convent and singing Ave Maria.*

WAMALA: *(eyes her and give her roguish hug) you prayed for me to be merciful then.*

(Ruganda, 1972: 37)

John Ruganda expresses that love and marriage were natural with actions and reactions happening to man and woman irresistible because they were human. Attention was not about love and marriage but about who and where, when and how. The religious according to the Catholic Church formation a nun falling in love for marriage is sin. Actions happening at church were sacrilegious and worse with a nun. According to Jean Comaroff (1985) *Body of power, Spirit of Resistance*: religious leaders in South Africa were seen as having a special connection with the divine. Tinka's excitement at door steps of the chapel and in the cemetery is well spied by the stars. The abomination of the divine powers is sacrilegious and betrayal of the sacred trust unfortunately committed by the faithful. Love is inherent but religious life is by choice. The study informs the religious to protect the sacred trust that people believes about religious leaders. Religious are accountable to people as well as divine authority. The church stands as divine place for Christian worship and praising God. Indiscipline of the church leaders' discrete holly places. This causes Christians lose trust with their church leaders and sometimes live double standards. Lay people; men and women are informed that the religious are human and they too fall in love. Further permanency with the Christian vows is a preserve for the few as some people fall and in some cases return to the life of lay persons. The investigation informs the religious that they should guard against falling into temptation and break Christian vows. The study informs that a deep-seated mistrust of religious authority stood as the religious hypocrisy that suppressed the African traditional religion. However, leaving apart the religious consequences, love for marriage is inherent and later could yield fruits of nature including having children. The childhood memories of fornication with Sam intended to heal mourning did not constitute morality

The Floods (Ruganda, 1980 :110) expresses the nature of life at the aftermath of disaster. Death of a mother, grandmother was preceded by natural occurrences of heavy rain, hailstorm, winking light, children and grandchildren of the deceased were reminded that death was scaring causing hopelessness, however with respect for the honor of the legacy left behind by the deceased. Nature testified to be in control of life, death that the living to keep at ease with nature. When floods are expected soon on the island some people feel frightened and others like Nankya's mother are such characters who feel suffering, wiped the tears and firmly warned and advised the children: No wailing, No crying because master hates noise (page 11). 34

The exploration unveils the suffering of innocent unfortunate citizens who lived a life where leaders turned to rulers and claim authority over nature. Innocent people suffer the dictatorship of government leaders. Ngugi wa Thiong'o (1986) argues that many leaders have transitioned from being leaders to rulers suddenly impose authoritarian regimes. The investigation gives examples of brute in the person of Bwogo often seen terrorizing civilians such as Rutaro a fresh graduate. Service delivery turned a disservice to humanity. The saving boat overturned in the lake; a political scheme not only to kill the nation's vocal persons but also hide evidence as bodies' rote in the lake. From *Black mamba*, there is no land for agriculture in the village because the available land is fenced by the big guns as a result able bodied men and women flock the city for survival. This gave rise to prostitution as a way of life. The study unveils satire with achievement of prostitution giving Namatta as a reference of the successful that women should learn from. According to Ngugi communal land is privatized by the regime, subjecting citizens to poverty and hunger. People are ruled with colonial ideologies of taking control over people and nature. It's not a surprise the police that comes to arrest culprits of immorality leaves without any arrests when government oppresses a man who is a bread winner, the man oppresses the wife. Citizens are marginalized, soldiers participate in atrocities of killing of innocent people and raping women as expressed in *The Floods*. That was the time when people were denied freedom of expressions. People fell sick, killed and received all kinds of oppression but lacked freedom of speech. However, mothers and girls were strong enough to persevere more than men.

Sickness is a natural phenomenon of humanity and in *Black Mamba* is depicted in character interaction as understood with Berewa referring to the father in-laws' sickness. Sickness is portrayed as one of the factors that provoked families into financial crisis. The factor of not getting enough for medication requiring sell of a kraal caused a financial crisis to the family. Sickness was a reminder to the family members that they need social services from the government. Further it was reminder to a responsibility of the family members to seek medication otherwise when the government was not able to provide free medical services. Medical services were very expensive to find that one had to sell off the kraal to pay for basic medication. *Echoes of Silence* express natural setting with characters Grace Muthoni and Okoth Okach interaction. The conversation of characters seemed natural though scaring. It was an aspect of intimidation that the woman's voice was scaring. Natural behaviour was so important that dealing with them was so difficult to interactions with impatient men as well as impatient people. It was easy to talk about Muthoni but

it was difficult to converse with her. This was a quality carried by nationalities who enjoyed independence but did not contribute to freedom. They had scaring voices for people interested in narrating their suffering. Men who were found of narrating what their contribution was to their wives received thunder claps. Thunderclaps were a tool of interaction with self-praising men who concentrated on the past forgetting that the present deserved due respect.

4.1.2.4: The Social Setting

The social settings demonstrate resilience and according to Barbara Christian (1980) community resilience can either bolster or hinder individual resilience. Zora Neale Hurston (1937) emphasizes that breaking free from oppressive social settings can lead to personal empowerment. The study looked at the achievement and efforts put in to overcome for a society hostile to people's life to enjoy and achieve the goals of life. The social upheaval was born by Characters ability to with stand and adopt to and recover from diverse situations such as natural disasters, economic downturns and political harassment. Kyeyune has left fishing because he fears again catching the big fish; to find a military man dead, three long nails in his head, his genitals sticking out in his mouth. A big stone around his neck *The Floods page 18*. Fishing was good he enjoyed the lake but he is available to tell those who did not know the lake history and he gives emotional support to Nankya when the headman is telling people to hurry to the saving boat. Community history informs young generation to pay attention to the society they live in and reduce feeling isolated. Nankya thought she was alone with problems of growing from hostile environment. With Okach's visit to Wairi it provides healing to him as Wairi receives copying mechanisms for the troubles of a lonely home. She received emotional support of getting someone to talk to. Down trodden members of the community receive Psychological and emotional support when they meet and share problems. However, too much dependence on others leads to over dependence on others rather than developing their own strategies. People think others are there for them. Independent thinking personalities like Grace Muthoni stand for themselves and are admired by the community. This is much demonstrated by Nankya's efforts to bring down the dictatorship of SRB as led by Bwogo and Grace Muthoni break away from Okoth Okatch and when she arrives in Hollywood and soon becoming a land lord *Echoes of Silence page 83*. Setting shaped female characters' capacity to persevere and overcome life challenges thereby acquiring skills to achieve success amidst adversity.

Setting of the selected texts influenced resilience of female characters as the place, time and historical setting provide the skills of perseverance amidst diversity. John Ruganda selected his setting expressing the nature of past independent nations of Uganda and Kenya. Attention was put on Natural, Historical and Social setting according to the selected texts. *The burdens* expressed political turmoil of Uganda after independence. Action happened at Wamala's rented home in a town slum depicting the economic constrained kind of life.

The physical setting of semi-permanent house made of mud and wattle the walls of sitting room (part of which room used as a kitchen) are smeared with cow dung, homemade furniture big stool covered with lion's skin, royal drum, a spear and other items of regalia. There is kitchen ware too. Everything has grown dark with continual smoke from the ceiling hang stands of soot...dangling precariously.....

(Ruganda, 1972:1)

Victor Frankl (1946) argues that man's search for meaning delves into psychological impact of extreme suffering and how individuals can find meaning even in the most harrowing circumstances, further he agrees that suffering is inevitable in life but serves as a catalyst for personal growth and resistance. Tinka can endure significant temptations and makes use of the trouble in the crisis. She is able to start weaving mats and brewing enguli. Amidst suffering, exists opportunities for recollection and understanding through experience. Suffering stands as tool of self-awareness, new found strength and appreciation of life. Transformative potential is inherent in sharing the trauma we go through. I have been through hell makes problems part of life. Happiness is a result of endurance skills equipped with optimism. The study provided knowledge that problems are part of life and life is a journey to attain happiness. The miserable state of characters expressed what Africans enjoyed after independence.

The Burdens (Ruganda, 1972: 61- 62) unveils the Tinka Wamala family life with constant scuffle. The fight for enguli as a result of not paying points out the life of the poor people whose disagreements and marriage problems stem from trivial issues related to poverty. Claims of a home and a house were exchanges of drunk spouse. The way of life of poor couples was about who owns the home and provides for the family. In a home, women who provide for the family

feel confident when they challenge a man. Lazy men that picked daily drinking habits always received insult from their wives. However out of shame Wamala staged resistance building argument expressing patriarchy that husbands are heads of the family. What a paradox a woman meeting the family basic needs and a man claiming to be head of the family. Women took up the mantle to have children receive food and medication. Quite often the home becomes multipurpose, as a family shelter and business shelter. It was no surprise weaving of mats and brewing enguli all happened in the family home. The home stands as a multipurpose shelter for various functions that benefit family members. The brewing of waragi a local spirit reflects on the broader social economic dynamics and practices the family members want to achieve. Brewing waragi particularly in rural areas serves as employment opportunities. Waragi brewing is common in local areas under informal employment practiced mostly by uneducated population. The Tinka practice is a representation to express that many local women in Uganda are involved in the transaction of brewing and selling in their homes. The home transforms into a site of cultural expression, where family members engage in the production of waragi while simultaneously fulfilling their roles as caregiver and providers. *The Burdens* expresses the task ahead of Tinka whose husband lost a job and desperately turned to daily drinking. She has children to look after, so important is to start income generating activities at home. Family members navigate financial hardships achieving free labour and resources contributed by family members. The activity at home sometimes increases domestic issues such as domestic violence. Wamala drinks on credit and one of the factors causing scuffle at home. Tinka does brewing illegally and often and sometimes the askaris come looking for her. Brewing waragi serves as traditional means of survival and common with women and expression that women carry the cross at home in case the men lack formal means of employment. Domestic quarrels and fights of a man and a woman happen before children. The study constructed a family as a social institution where everything happened with no room of hiding from any member of the family.

John Ruganda exhibits setting symbolically using waves in *The floods*. Waves are a raised line of water that moves across the surface of the ocean/sea. Incidentally waves could refer to scenes or acts in a play. We have the first wave, second wave and third wave. Events and action happened as waves indicating that water forces were affected by change of weather destructive to human

activates at sea, such as fishing, travels and sporting such as swimming. Natives of the sea shore earn a living from the lake by fishing and transport services on water provide communication with other islands. Lake water sometimes is affected by weather resulting into floods or waves that affect the lake shores. John W.M. Kihumba (2020) asserts that rising water levels and increased wave intensity have led to significant erosion of shorelines, resulting into destruction of homes, infrastructure and agriculture land. People living in the districts of bordering Lake Victoria, Wakiso and Jinja live under the scare of waves and floods. *The Floods* talks about the weather threats as announced on the radio. Forewarned is forearmed, incase people get information earlier volunteers and government intervene. The headman is a government representative available for rescue of the threatened islanders. People have different perceptions about natural calamities. Some people listen and follow while others like Kyeyune question authority of knowledge. Amidst calamity there is lack of community engagement due to traditional beliefs and lack of respect of the mouth piece of the young generation, questioned by the elders who have experience overtime. Loss of property and life scare by floods and waves is a point of concern basing on the fact that experience of lake happenings and knowledge of people`s politics contribute to positive response amidst the scare of anticipated calamity. The survey reveals characters enjoying social life with friends. Nankya had an outing with Rutaro shortly before his assassination. Social setting helped in characterization as they learned that Rutaro was a man of principles. Social interactions created opportunity of individual self-expression, physical, emotional, interaction and actions. The social interaction of Bwogo and Nankya brought Nankya reveal herself that, “I am not a well for every pot pan” (page 28).

Self-awareness and self-regulation skills are yet other indicators for the resilience for the kind of women character met in the text. *The floods* self-revelation enhances character development as well as plot development as the researcher eagerly longs to see similar or different characters not only keep in motion but also interact with different characters with expectation to see character dynamics or static character behaviour. Female characters kept their position of being part of the oppressive SRB leader eventually created an opportunity for final arrest of Bwogo. Socialization as an aspect of setting in literature kept characters close together. Character socialization and closeness breed knowledge of one`s scheme, as a result there is no place of hiding in case of criminal hunt. According to Ngugi wa Thiong`o 1986 characters in African

literature are not isolated entities but rather products of their environment, shaped by command interactions and social expectations. Character is shaped by the environment characters live in event cultural practices, traditional, and communal values define character. In *The Floods* Bwogo and Nankya are what they are because of their relationship. Bwogo does what he does because of his boss. Bwogo is appointed head of state research bureau. Character association unveils individual struggle, page 45 specifies that Bwogo praises his killing activities as a political ideology to bring down the resourceful citizens.

It doesn't to be pure, you see. To be pure is to be failure to ring success from the rocks of life, you have to be hard yourself. Hard and remorseless and unfeeling. That is the gospel according to saint success.

However, Nankya stands hard with bearing with the remorseless Bwogo. Socialization aspect of setting portrays character and character revealed equips companions with copying skills of community resilience. Need to say something about the second wave and third wave.

The *Black Mamba* setting unveils a distinguished place where:

The Action takes place in the professor's living room, Large cozy and stuffed with ethnological implements; the walls are hung with bows and arrows and pre-Raphaelite portraits of women etc. In one corner stands along Kalamajong spear. Down-stage is the dining table, four chairs round it; further back, a door to the black rooms. There are bookshelves, too, accommodating uneasily the large collection of books.

(Page 7)

The home setting expresses the members of the family and visitors that a home commands respect for its members. High profile figures like the professor's home had expectations of human personality with all knowledge as a result of learning a lot. To have a living in a home has value for the family members most especially high profile people. Professor John Coarx lives in the staff quarters that follow staff and university students' accord respect of highest level. According to Adebayo Olukoshi 2010 integrity is not merely personal virtual but a societal demand that shapes legitimacy and effectiveness of leadership. The cultural and historical values determine the nature of a professor's home with standing ethics of the

community and commanding moral authority. The highly educated like professor stand out as a reference to the entire society's integrity, honesty, accountability and transparency. Professor Coarx commits an offence and is charged with perpetrating a loose element in the society page 64. High profile people are not just judged by the government but by the society. The unfortunate part of it is that men not sparing husbands have gone astray. Berewa praises prostitution to the extent of trading his wife. Though prostitution is looked at as women loose behaviour, it is men who perpetrate prostitution and women are trapped in the men's disguised business. The study unveils that prostitution is a man's project, women are invited to challenge the man's immoral ventures and this is achieved with self-awareness and acquisition of education. The professor a man of highest integrity to whom society referred to. Traditional tools of authority bows and arrows, spear portray that he was equipped with materials to scare away any threats to his home as well as defeat his enemies. The book shelf was part of his armour expressing that he had enough reference for the knowledge needed to disapprove and approve challenging happenings in the society. The social aspect of the play as depicted on page 24 professor can easily interact with Namuddu. The matter of discussion lay on their intimacy and how extended they could enjoy as proposed by Namuddu need for making outings at staff club. The social aspect of a man and a woman included exchange of conversation depicting friendship and intimacy. Though of high learning, the professor easily fell for un educated women. Education and respect did not matter with men in extra marital relationships. A professor's sitting room became the scene of his personal messing up with local women. It was an insult that the perian spring was an address of sexual promiscuity in the society. The review depicted the manner of social interaction of the educated class which involved sexual promiscuity

Echoes of silence is a two scene play set in the same place:

Lights pick up various items on the stage- the most important being; posters of previous productions a portrait of Njoroge's wedding, a rocking chair, a baby-cot e.t.c. In the background we hear the clatter of crockery with an animated female voice rising high about it. Current pop song. Doorbell rings. Pause. More lights on stage, almost on cue, bell rings again. Full lights on stage. Pause continuous ringing of the bell. Music is toned down.

Echoes of silence demonstrates a home setting showing a sitting room quick to see are wedding photos and clatter of crockery with singing for any visitor to learn that it was a jolly home perhaps with jolly members of the family. The Christian aspect as seen with wedding photos was a symbol that the mother and father of the home were at peace. Like any other government official, the impression marked reality received from Uhuru. Happiness was enjoyed as a result of independence as there was no more scuffle with the oppressive colonial government. Njoroge Njuguna's home was a busy home with hope that any visitor could get what to eat or drink. This portrayed the fruits of independence and why it was all possible to enjoy. Resilience was marked with solutions arrived at after endurance that included fighting in the forest and opportunity received from volunteers who supplied food to Uhuru fighters. Independence in the country is celebrated with remembrance of the struggle where people picked the gun to fight for freedom and those who supplied food to the fighters in the bush. According to Muzrui (1990) endurance and determination exhibited by various nationalist movements were crucial in overcoming colonial oppression and achieving self-governance. The nationalism built up collective perspective of liberation struggle for freedom. The study names the fruits of independence as echoes of silence. Wairi lives in a furnished house she describes as a tomb stone. Men and women sacrificed a lot in the war against colonialists (British) in Kenya where armed men joined with civilians to with stand the brutal repression that resulted in economic instability, political strife and social fragmentation. Independence came with negative outcomes where family members who thought that after independence war veterans would be rewarded. Characters like Okoth Okatch finds it hard to sustain his family and lives a life of lamentation. His wife separated with him for fortune in Hollywood. He blames his wife for lack of appreciation for what he provided her. Incidentally he wants her to be a credo ideal African women. Men received independence but women were much more yearning for it. Wairi challenges Okoth Okach's view showing arrogance against his wife. There is always a silent admirer around the corner. Even the ugliest and the most decrepit. There is always an admirer, a sympathetic soul. Page 75. Those who could not enjoy independence left the country for greener pastures. Independence was celebrated differently as men and friends of the revolution often met at bars, clubs sucking their miseries and troubles at page 31. At home they missed a place where to narrate their stories but was enjoyable meeting at clubs to chat their history. Club stories were meant to give all men opportunity to praise themselves as the best

independence contributors. Talking criticizing the government contribution by citizens, bad workers, unskilled government workers and all sort of indiscipline works were addressed at the club. It was at the club that the best social services were provided and appreciated from. Page 101

WAIRI: you have been talking to yourself Double O, bud and clear. You have been EdzellDDSDDD broadcasting your private sorrows to the world. Now everyone in that bar knows that the Double O have seen strutting and romping around the television screen once in a while (1986:11).

The clubs included men who sip and praise themselves high. The clubs provided platform to disgruntled veterans as it gave them platform to strut and romp. In Echoes of silence the study unfolds information gap in the government that there was need to provide platform for war veterans to air out their grievances. It was also necessary to pay attention to the club gossip as it advised the government by pointing the loopholes in service delivery. There was need to institute probation offices to listen to men grievances since at the club they talked about their contribution to the family, women at home never received recognition. Echoes of silence broadcasted at the club. The club and bars were partners in tenacity building capacity.

4.2.1: Assessing the Relevance of Ruganda's Plays to the Contemporary Society.

Drama, according to Thompson (2022:1), is a narrative medium. What is entailed in this narrative medium is that the actions are performed by character in a believable life-like manner. The playwright narrates the story through constructed characters using their actions and words. To make the performance memorable and entertaining, these characters are constructed to impress the audience (Etherton, 2023). In the sections that follow, I assess the relevance of Ruganda's plays to the contemporary society. The assessment is informed by the existence of similar situations of resilience in contemporary society, comparable to those represented by the female characters in the plays as written, directed and performed at that time.

4.2.2: The Struggle for Identity

According to Erik, Emkson (1968) struggle for identity is very important for human development specifically during adolescence. This is approached with *The Burdens* where Kaija interacts with his mother about a sister wetting the bed:

KAIJA: Nyakake has done it again

TINKA: Done what?

KAIJA: One would think she drunk a potful of water

(Pause: he stretches himself) isn't father back yet?

TINKA: Give him three hours as usual. If he's to come back at all

KAIJA: A great pisser..... (pause...silence..stare)

TINKA: Who?

KAIJA: I think she does it on purpose to annoy me

TINKA: She is younger, Kaija five years younger (pause)

We don't need two lamps, do we know son?

(Ruganda, 1972: 1-2)

Children complain about trivial issues to express that they are grown up or are different from other children. Parents stand in for their children, who are innocently blamed. This all depended on the age of children and the parent's maturity to give valuable advice that kept children together and appreciated age differences. Grown-up men and women went through childhood experiences that tortured them and made them complain about their brothers and sisters' mistakes. A mother is always available to help children understand that age difference involves control over certain reflex conditions; wetting the bed is beyond control at a younger age, and at an older age, wetting

the bed is understood as carelessness and living inconsiderately to any person one shared accommodation with. Mothers are responsible for their children. Often, women stand at the forefront of their children's education and counselling because they calmly help them understand the nature of life changes. Carol Gillian (1982) argues that women's ways of knowing and relating are crucial for nurturing environments, particularly in settings involving vulnerable population like young children. This is as evidenced in homes where often mothers stay with children and are responsible for giving them food, general cleaning, and singing lullabies. In schools, often kindergarten, children and all nursery children are taken care of by women. Women often use collaborative and inclusive methods of enjoying time with young children. In relation to John Ruanda's *The Burdens*, Tinka provides advice to Kaija to forego complaining against his sister Nyakake. This is bringing up children in love with one another as brothers and sisters, as the saying, charity begins at home. Further identity equips individuals with skills to navigate various social roles. All these roles assigned to women by society calls for resilience in order to cope with the pressures caused by societal expectations. In contemporary Uganda, there has been a conscious effort to involve women in virtually every job. Recently, there is a practical change on the roadworks where the posters used to read "Men at work", they have all been replaced with ones reading "People at Work".

Sanyu A Mojola (2014) gives us a cultural perspective of Gillian's view, emphasising that among the Luo, women provide while men are just kept. Widows, according to Majola, remarry at their former husband's home. When they remarry the inheriting men do not pay the bride price instead, they are attached to the bride price paid by the deceased husband. Socially this is taken as a woman marrying since the inheritor did not pay the bride price. Relatedly the widow's aunt at times advises the widow to support her inheritor financially so as to keep him in the home. The act of supporting men with money and other material items is common widows. Whereas one may argue that an act supported by traditions of a particular cultural group should not be contestable, I wish to argue that demanding financial support from a widow by her inheritor husband is unfair, especially where she has been left with orphans to care for. It takes resilience for a widow to be able to cope with societal pressures of providing for her inheritor husband despite the burden left behind by her deceased husband. In *The Floods*, however, Nankya praises her mother for raising her single-handedly after the passing on of her father. In this, Ruganda speaks to the women who run away

from their late husband's homes after losing their husbands. Although religion and tradition supports a woman to remarry after losing a husband, I wish to argue that failure of some widows to endure single life and sacrifice their pleasures for the sake of their children is a sign of lack of resilience, which Nankya praises her mother for.

Living in denial is pointed out as a threat to resilience. When Wamala and his wife Tinka slide into poverty, Tinka accepts the slide and devises coping strategies like weaving mats and brewing *enguli*. Although she is not happy about this hustle as evidenced by her refusal of her son Kaija to hustle in a similar way by selling roasted groundnuts at school, she herself keeps hustling consistently hoping that her son would go through school and become an important person in future. Wamala, on the other hand, keeps resisting the slide to poverty by trying innovative ideas including a match stick with two heads. His ideas, despite being bright keep being frustrated by those in authority on grounds of his past political history and at times due to racial discrimination and prejudice. This living in denial speaks directly to politicians in contemporary Uganda, who keep offering themselves as candidates again and again, riding on hope that they might be lucky this time around. In the end, they waste a great deal of time and resources they would have otherwise used to undertake other ventures.

Lack of formal jobs generally brings trouble for a woman. In *The Burdens*, Tinka goes about making *enguli* and weaving mats, In *Echoes of Silence* Wairi keeps at home admiring the wealth of her husband. In *Black Mamba* miss Catherine is privileged to work with Professor Coarx in the department. John Ruganda juxtaposed Namuddu with Catherine Smith to show that there was need for education of a girl child to prepare her for formal employment.

Ruganda in *The Burdens* hints on the effect of social and class discrimination on social harmony. For instance, Wamala gets frustrated in his hunt for a livelihood whe gets thrown out of office by a non-national, even without being given an opportunity to state his reason for visiting the office. This incident speaks to the officers, especially secretaries who deny visiting job seekers and other clients the opportunity to seek help from the bosses with just a question "do you have an appointment with him/her?".

According to Sara Bushanan and Ambrose Olaa (2023), women mend fault lines of conflict. In Uganda Karamoja region women, keenly observe the actions of their husbands, sons and other

male members of their homesteads to recognize signs of impending conflicts with other clans. In May 2012 the females of the Matheriko peace committee took the unprecedented initiative to convene an advocacy dialogue in Moroto district. They were concerned that the conflict involving the Matheniko and Tepeth clans in Uganda and Turkana of Kenya would escalate. They quickly mobilized leaders, fellow women, men and youth to participate in vibrant discussion to prevent intensification. Some of the women characters of John Ruganda's texts are depicted to behave in the same way. For instance, in *Echoes of silence*, Wairi is equated with such women. Wairi humbles Okoth Okach who is unsettled because his wife had left. Women extend their helping hand from the family to society and the nation at large to promote peace by participating in dialogue as well as initiating dialogues as seen in the Kalamajong region. A tool that helped reduce cattle conflicts of Kalamajong and their neighbours the Turkana. It calls for resilience for women to be able to perform the role of piece building among individuals and groups.

Danson Sylvester Kahyana (2020) in his journal article titled "*From a Habit to a Husband*", presents to us an identity nemesis involving an ex-nun of catholic faith and her family. Focused on gender and religion. Textual analysis was guided by Masculinity of Helen Nabasula Mugambi (2010) *Masculinities in Africa and Cultural Texts*. The depiction of Religion and Masculinities that ex-catholic nun was the major character. Protagonists are helpless seeing their society regressing. Wamala once a Minister lost power after being imprisoned for attempting to overthrow a government. He was jobless and frustrated. The article exhibits a belief that Masculinity studies are still suffering from the tendency to etherize or sugar-coat the oppression of women by men. Masculinity as informed by Dorothea Schulz and Marloes Johnson's meant empirical data attention from Europe, North America and Australia. It paid little attention to the variety of men's practices and subjectivisms in African societies. The study paid attention to what it meant to be masculine to the behaviour/conduct and action of men. Masculinity is contextual, that is to be a man in one society differs from what it means in another. This did not cover female characters, instead it opened a gap to be filled by the study of female characters' resilience in selected texts

The resilience of characters in the selected texts empowers women in society to be resilient amidst the current social issues. African culture, historical experience of colonial and neo-colonialism has always shaped female characters' resilience in literary texts and continues to shape women in real life.

Compared to women who exhibit resilience through actively devising means to solve problems at hand, men are represented as attempting to avoid problems by keeping quiet, as in the illustration below:

TINKA: (sarcastic laugh) so he actually kept quiet when his son asked him. Our loving father kept quiet? (Ruganda, 1972: 5)

Tinka presents a lot of worry to the children about their father who does not pay attention to children's necessities such as bed. It might be a sign that he cannot afford but another thought may be that he had the capacity but he didn't want to spend money on such. Keeping quiet could alternatively be used during a conversation to refer to taking time to think and rethink. Silence constitutes a kind of wisdom to prepare oneself to give a comprehensive response in case of disagreement. In a family setting of Tinka and Wamala family, the idea is about the availability of resources to solve problems of Kaija school fees, provide a bed and medication to Nyakake. In fact, on many occasions, Tinka keeps blaming Wamala, her husband, for the financial challenges they are facing as a family. This act of blame and counter blame among spouses when things do not work out successfully at family level is common in our society. In Wamala and Tinka's case, the blames counter blames and defence are intended to win the support of the children. Tinka continually undermines Wamala's effort in solving family problems. For instance, When Wamala buys a bed for Kaija, Tinka does not even allow Kaija, her son to receive the bed from his father, but instead orders him to go to bed. This incident speaks directly to the many African men who hide in silence to shy away from problems and challenges that require urgent solutions. At the same time, Ruganda speaks to the women who play politics to mudsling their husbands in order to win the love of their children. In the end, I wish to point out that it leaves the children in confusion, yet they are supposed to be equally as affectionate to their father as they are to their mother.

Often times a woman and mother carries a man's burden at home. Men hide from responsibility in bars only to return home late at night as the case with Wamala. Wamala lost a government Job, He was no longer working and could not take up anything of economic value except drinking. However, Mata et al (2022) blame some men for dodging family responsibility and remind them that under patriarchy it is the man's responsibility to provide for the family and women who provide for the family are looked at as assuming a man's role.

Tinka turns Wamala's quietness into improvisation to run the family. She brews *enguli* and weaves mats. Men behave differently when faced with trouble and leave the family responsibility to women. John Ruganda named his text the burdens expressing women resilience to bear a man's burden in a home. Tinka always believed that money for drinking could supplement sales from *enguli* and mats, so the silence was refusal to help. When men keep silent, women painfully shoulder the children's demands by providing children with hope that they will succeed and live to remember and appreciate that their mother was available to them. Mothers bear the cries of the children relieving children from solitude. Some men use silence as a tool to distance themselves from family responsibility, hiding in bars, only to come late at night and find most of the family members already asleep. Currently the issue of watching football has given men hiding place to avoid listening to women and attending to family needs. Tinka had to hit back to Wamala when she said "ask him next time, innocently ask, father do all mothers buy beds for their sons? Pay fees for their children and poll tax for their husbands?" In a situation of the text where Wamala claimed highest positions in the family, a man had a responsibility to buy a bed and pay tax. It was the role of a husband to furnish a house for women and children according to African culture. The husband's responsibility of caring for children and wife is shifted to the women. Was doing everything for Wamala. Today some women look after the family and pay tax for their husbands. This is because we have women who are employed in more paying jobs than men. Due to chance sometimes a woman gets a job before a man gets it and she takes up the burden of a family. Loss of a job as expressed by the playwright would render a man jobless and dependent on the wife in case the wife had a job. However, irresponsible men drunk their salaries and went womanizing at the expense of their families. This is commonly done by irresponsible husbands who spend their earning in bars and other kinds of wastage.

Wamala blames Tinka before children and when Tinka arrives, they tell her what their father has said about their mother. Ruganda uses this to imply that to some extent the suffering in the homes is caused by a woman's irresponsibility. The playwright expresses the couple's wrong way of addressing family matters, which has a negative effect on their children. Wamala blames Tinka as a burden and for bringing him down in his family according to what he said to children in the absence of their mother. This explains cases of parents seeking sympathy from their children for what has not been provided in a family. The shift of blame by man could be related to what happened in Genesis 3:1-12 where God asks Adam, "who told you that you were naked" he asked.

“Have you been eating from the tree I forbade you to eat?” The man replied, “It was the woman you put with me, she gave me some fruit from the tree, and I ate it.” The study demonstrates that man disobeyed God. It’s a sign for his nakedness as he went hiding from God. Similarly, Wamala goes hiding from responsibility by spending much of his time in the bar. When God was meeting Adam, Eve was absent. As the gospel teaches, each human being will see his God alone as an individual. Wamala always came home to meet children in the absence of Tinka and would blame Tinka for any failures. The same happened in Genesis as Adam shifted responsibility and blame to Eve. The tenancy of women was not just starting; it has been on since creation. John Ruganda constructs women personality with ability to harden and grit what men had consciously failed to do. Since creation women stood strong against blames from men, Wamala lost due to over ambitiousness, a factor that led to suffering of his family.

A comparable judgement was delivered on May 8 2023 by Judge Jeanne Rwakakooko of the High Court of Uganda between Rossette Tabita Nyakiryowa the petitioner and Micheal Mabikke the respondent. Rossette Tabita Nyakiryowa accused the husband of belittling her before the children, house maids and other workers. This practice by men in homes has been adopted by women and constitutes an error in parenting. Wamala says that Tinka was a burden and had brought him down. Such was uncalled for as it indicated fear of truth from the spouse. Such cases are readily resolved legally showing demarcation for interaction with children. Women in homes endure being belittled before non-members of the family. John Ruganda points out the importance of adaptation amidst family disagreements. Tinka too blames Wamala. She prefers all to be said when she is present asserting that “A boy with a father should have a bed of his own” (1972:7). This is one way of saying that fathers should carry the responsibility of providing for their children especially basic needs. Men who are able to produce children with women should remember that they have more responsibility when children are born.

Another parenting error raised by Ruganda is the privacy of sons and daughters, especially during adolescence. Boys and girls are by social obligation required to have separate beds and bed rooms. Boys need privacy from girls even when they shared the same biological parents. The UNICEF conducted a study about shelter provision in Karamoja Uganda and reported that the vulnerable children lacked shelter to return to in the evening, with family or homeless or living in temporary settings that were uncertain. Those who had access to shelter, UNICEF expressed concern about

overcrowding of the home, with some children worried about their homes especially where they were threatened with cattle raiding. School safety was worrying in some schools. One school girl reported not having their own living quarters while the boys had their own the girls slept in the headteacher's office on the mats. That Kaija didn't have bed also could mean that some fathers are too poor to meet family basic needs as expressed on page 7. The dramatist presents a challenging situation where Wamala is not employed yet should meet the family demands. When it comes to winning the approval of her son, however, Tinka contradicts herself. For instance, Tinka asks Kaija "How can a son of mine sell groundnuts at school?" From this statement, one can argue that Tinka herself is still banking on her previous glory and fame. If she herself can brew *enguli* for a living, what issue then would her son selling groundnuts bring up? Secondly, if she cannot provide a bed to her son and is aware that his father Wamala is jobless and broke, why does she discourage him from hustling to provide the bed for himself by doing groundnut roasting business? This highlights another threat to resilience, which is the fear of what people will say.

Tinka believes in herself that she can stand to provide for the children against shame of outsiders. She cannot have a son of a chief sell ground nuts. John Ruganda presents resourceful women as they take up responsibilities abandoned by men. They do it not only to provide for the children but also to defend the public image of the family. Women are often ashamed should they hear any form of child labour as a means of supplementing the parents. Women still have public fear to do odd jobs, yet it is what would save them from their few problems. Parents have a responsibility of working for their children, but orphans could bear the burden of working because they do not have parents. This reality makes one imagine what happens after the fateful murder of Wamala and the possible imprisonment of Tinka for murder. The incident speaks to couples that fail to manage their emotions and end up committing suicide after murder, leaving their children at the mercy of the world.

Mothers sacrifice a lot to protect the dignity of their children and family. For instance, Tinka discourages Kaija from selling groundnuts at school asking him, "How can it be said...oh no. Not as long as I have two hands" to indicate that she was strong enough to look after her family though the husband was a drunkard. Tinka in the play challenges those energetic women who do not work for their children because the husbands do not work. Such kind of alertness against shame signifies the sacrifice women make to cover the failures of their husbands in the family:

Tinka: oh... not a bad father really... but men are mean, son the only times they seem really happy is when they are outside their households

(Ruganda, 1972: 10)

Husbands carefully spend money at home; some women would want lavish. This paradox was clearly presented by John Ruganda wondering why men spent a lot of money with women outside their home. Families had suffered lack of providence for basic needs and pleasure when friends outside enjoyed the money. This pointed examples of some men who had provided a lot to side chicks. According to judgment of the republic of Uganda in the high court of Uganda Kampala of divorce cause n0.037 Of 2019 before Hon Justice Suzan Okalany Judgment Susan Tusiime accused Ronald Twesigye of having extra marital sex leading to neglect of his family. It was not just being outside the family but causing suffering to the members of the family. The meanness kind expressed by John Ruganda was further understood by the reader as inability to provide because of limited income Wamala was not mean as he was referred to but he had no job and thus it was difficult to give what he did not have. The meanness of men referred to in the text was women pride. Tinka was inwardly praising herself for standing for the family. She was able to provide for children. Page 8 Tinka gave assurance his son that she should not be selling groundnuts.

TINKA: Yes, your mother is still alive that's all listen child, this mat am weaving will be ready in a week or so. I will sell it and buy you a new pair of shorts before Kateba send you out of school. The next mat I make I will buy you a nice little bed. All right?

The Burden addresses another important social concern, which is jealousy. Much as jealousy and suspicion among people is seen as a negative attribute, I wish to point out that it is nature. Often times, people will pretend not to be jealous towards their loves, but that pretence only becomes sustainable where there is nothing to cause suspicion. In the case of Tinka, she is always accusing Wamala of having other women, yet there is no evidence revealed to the audience by Wamala's words or actions. This depiction of jealous speaks to the many spouses whose marriage and relationships have collapsed due to jealousy and suspicion, especially of their movements and phone usage.

Kaija has realized that he too can contribute for the family development

KAIJA: I'll tell you. I want to start selling roasted groundnuts at school. It pays a lot mother. No no, no. please listen to me. In a month or two ill have accumulated enough money to buy myself a bed.

(Ruganda, 1972:7)

Here male characters seek recognition from parents, identity is an experience women suffer in the effort nurturing a boy child. At an early age boys start taking up responsibility of the family. Female characters attended to needs of children to resolve conflict. The internal conflict of a boy child is need for parental guidance. This involves providing solutions for the problem at stake.

TINKA: Impossible. Absolutely impossible....

KAIJA: You promised, mother.

TINKA: How can son of mine sell groundnuts at school? (Ruganda, 1972: 7)

Women stand for and withstand a lot in aspects of protecting the family status as well as shielding the dignity of the parents as a cover of what a husband failed to provide. Identity makes women characters available to solve children needs and men absent but arguing that mothers are responsible and always honoured by children. John Ruganda further exhibits identity with Tinka once a nun getting married to a political figure Wamala (Pg 37-40) that Tinka who turns a nun at sixteen was no Virgin Mary, after all. After mother's funeral she had sex with Sam in the banana plantation. This was intended to make her forget death of grandmother in mother's hands (pg 39). This clearly gives a testimony of a woman struggling to make both ends meet in a family. Post-independence experiences are easily used to examine what characters are at present. It is not a matter of judging the present, but using history to judge the present. This means that meeting a woman for the first time cannot tell what she really is. A lot went wrong with individuals suffering with family problems, stemming from abomination of a cultural norm and insult to the religion subscribed to. What Ruganda suggests here is that in the struggle for identity, one tries out a lot of things before discovering where they actually fall. If Tinka represents an average nun, it is impossible to imagine that one who has already lost virginity can be accepted as a nun. One may

as well argue that Tinka's loss of innocence before joining the convent could have caused her to defect from the religious ordination.

Tinka takes care of the sick Nyakake, prepares the bed for her husband and feeds children. The March 2019 international and civil society organizations meeting in New York proposed to government to put in place policies and programme to address unpaid domestic care work such as cooking, cleaning, taking care of children and orderly, fetching firewood and water.

Rita Aciro in Boyd (2020) asserts that "We cannot attain gender parity when the majority of the women are engaged in the domestic sphere providing services that do not have economic benefit, we cannot talk about Agenda 2030 or even SDGS when we are not addressing the issues of unpaid care and domestics work". Rita Aciro was The Executive director Uganda Women Network (UWONET), a very influential position in Africa.

Domestic work is central to the attainment of development goals, there is a call to redistribute the work such that men also undertake certain roles in families. Mostly it is a woman who wakes up first, leaving children and husband in bed and goes preparing breakfast. Unfortunately, when one man is asked in civil service or private sector, he says his wife doesn't have any work.

Identity applies to new people getting acquainted with the new systems of work. It involves and guides on the way of doing things in the new place. Such was done by senior members in the field or department. A successful institution requires systematic way of doing things. Female characters follow procedure in the new work place and this equipped them with knowledge of what and how it is done in the department. Personal initiative with self-introduction to find the starting point contributes to self-awareness that strengthens connections for giving and receiving social support. Catching up with new places was attached to many challenges for newly employed staff and transfer cases. Judith Butter (1990) emphasizes that performativity aspect of gender identity, suggesting how women present themselves is not merely an expression of their inner self but also negotiation with social expectations. The introduction could serve as balancing with new environment but also help in behaving morally upright with hierarchy. This so much supports gaining confidence with gender stereotypes. Introductions often played a big role in providing social security and self-assertion, this acts as an inspiration to other women in the same organization.

Women are often consulted and available for duty compared to men who take it that they know yet unreliable. Catherine Smith in *Black Mamba* is available to guide Odiambo to improve his research. She further has background knowledge of the environment she is starting to work in, since Odiambo helped her tour the slum areas. This is all Catherine Smith's personal initiative. In this way, Ruganda portrays Catherine as struggling for identity, in this case to stand out from the rest of the women, who according to Odiambo are mostly prostitutes. She has to stand out in order to show that she is different considering that she is educated and the majority of those who engage in prostitution are not.

Echoes of silence demonstrates struggle for identity navigating social roles intended to resolve a conflict. Page 9, 10

OO: *(Tauntingly) yes, but you must clean up and fix his dinner.*

However, endearing! And yet for all I know, you might be secretly wondering, this very moment: what was this man, this Double O or whatever his name is, what was he doing when at sixteen, I was smuggling food for our liberations in the forest, behind the back of the whites and callous homewards? Isn't that what you are doing this very moment? incredible how human minds work.

WAIRI *(plainly)* I think you are wasting my time.

OO: *Am I now?*

WAIRI: *Wasting yours too, may be*

OO: *well I don't. I have no time for your hung-ups, at any rate.*

OO: *Yes you do, Mrs. Njuguna. You have time for my hung-ups. But let me tell you this: I, too, did fight for this goddamn Uhuru of yours, you know.*

(Ruganda, 1973: 9-10)

The struggle in the above excerpt is *Uhuru* or independence in Kenya. Kenyans took up arms for liberations. This independence involved individual sacrifice for those who went to the bush and those who fought by giving supplies to the freedom fighters. The dialogue reveals personalities not recognized after independence. They contributed to the liberation struggle but were still in the struggle to introduce themselves to the leaders of the government after independence. In Africa many nations received independence with sacrifice by staging resistance against the European

occupation. Unfortunately, women contribution to independence was marginalized. The Kikuyu could hardly forget the role played by Wangari Maathai where by her identity always referred to women resilience in the struggle for Kenyan independence. Margaret Strobel (2011) recognizes Muthoni Likiman for the active participation in Mau Mau appraising against the British. She mobilized women to have a joint effort to fight oppression. The participation of women in the struggle stands as legacy for the new generation to take up activism for women rights and social justice. Nankya in *The Foods* exhibits tenacity with callus men such as Bwogo the head of State Research Bureau during Amin's regime. Her perseverance leads to the final arrest of the dictator Bwogo leading a new chapter of freedom to Uganda's unshed in by a woman.

Unfortunately, the leaders after independence were not available to recognize the heroes. The struggle stayed on with self-introduction in the homes of government leaders for Uhuru for non-combatants who were left unrewarded for the role played. This is an indicator that at work or offices the heroes lacked attention. The thought was that may be visiting the government officers at their home. The colonial government did not recognize African contribution to nation development and so unfortunate that fellow Africans hardly recognized their role. The young people who took up government were enjoying food they never cooked. The worry;

At sixteen what was he doing?

Forgetting of old men and women who sacrificed for the nation was the practice after independence, ridiculously waited by the wives of men who did not sweat for Uhuru. Identify inclined in a family with Grandfather killing Bishop Hannington. Heroism stood much more in the elderly and ancestors who were a gone story. After independence one boost of killing the whites and supply of food to liberators was not an issue. The study presents that attention was on another things of national importance. Keeping with the past could not have listening by new generation. Keeping the struggle meant that it was for individuals who were concerned with it. In any case citizens' needs were public service and not rewards to war veterans.

Women characters in the text *Echoes of Silence* struggle for identity as expressed in the main character Wairi, struggles to relieve echoes of silence in her home. She identifies her home as

Living in the company of tombstones" page 31

Where she identified herself as unfortunate

Eight years and I haven't found its vibrations, its hidden echoes of joy and laughter. Except the smells of silence and solitude

(Ruganda, 1986: 21)

Whereas some men and other characters miss the attention for the contribution to liberation of the country, Wairi married to a government official and enjoying the fruits of Uhuru lives in solitude. She too is in the struggle for identity. Living in the struggle to attain companion. Those who did not fight for independence share the secrets with house furniture and kitchen ware. They are identified with property in homes. Home resembles a graveyard, they enjoy Uhuru differently. After independence citizens enjoy Uhuru differently that is the freedom fighters and the government leaders. As husbands went working in offices women often stayed at home doing domestic cores. Amina Mama (1997) argues that though independence was achieved politically it did not translate into social economic emancipation of women's voice in shaping history. With attention to *Echoes of silence* Wairi is left home doing house chores and only shares her joy with kitchenware and house furniture. The exploration reveals the women advocacy with lamentation of what women go through as men enjoy their freedom away from home scenery. That even at home men often come visiting the home demanding answers from women. Women stand responsibility of duties avoided by men.

In *Black Mamba* the struggle for identity is stressed by Namuddu who assumes the Professor level. She is a mistress but forcing herself to be available when Prof is hosting co-workers in the department. Page 27 and 28

PROF: My dear girl, you 'I beg your pardon' - "sorry" - and I don't understand in the middle of an exciting intellectual discussion will be highly in appropriate. It's the interruptions I want to avoid. Can't you understand?

Identity here signifies ability to separate personal social life from institutional duty. Some people mix up things where institutions are run as a family. Family member and friends should never influence business at work. Men's relationship with women often leads to women influencing decisions at work and sometimes trespass unnecessarily.

CATHERINE: Yes, indeed. It seems there's a lot one can do here. I would like to be involved in the departments' work as soon as possible. That's really why I've called. You told me to find my feet first, but I would like to get started as soon as it is convenient. I am sure I could be of use, I've lectures prepared and...

(Ruganda, 1973: 30)

According to Nalla Kabeer (2005) the fractional roles assigned to women often conflict with their aspirations from empowerment and leadership, creating a dynamic tension that shapes their identities. From the text *Black Mamba*, Namuddu insists that she needs to be available when the professor has visitors. This she asserts when she is a mere mistress and not official wife. However, educated women easily dismantle gender stereotypes associated with gender roles. Amina J Muhammed while serving as the secretary general of UN advocated for the need to achieve the number five Sustainable Development Goal (SDG) that all women and girls receive gender equality and should be empowered. This dismisses Namuddu inferiority due to the fact that she is not educated and economically unable. However, in contrast Catherine Smith can so well make a woman representative with substance to influence academic decisions.

Women acquire promotion out of education and skilled acquired. Nankya's promotion as a university professor is a result of her scholarly input unlike Bwogo who believes in nepotism, Bwogo acquires the job as Head of state research Bureau because of being Boss's first cousin.

According to Sarah Muwanga NK (2020): women who attain advanced degree often experience a shift not only in their career trajectories but also in their self-perception and social roles. Grace A. Kanyesigye rises to prominent positions as a result of her PhD in public health, Ms. Jennifer Nansubuga MBA graduate gets a job in Telecommunication Company. This fact has led women to demonstrate prowess with broader moment towards gender inequality in Uganda workforce. Muwanga constructs a woman achieving gender equality with knowledge and skills inspiring women to take right steps of employment and promotion. However, despite the claim from people of Bwogo's mind-set who believe that promotions of women are usually tagged to sexual favours to the benefactors, the journey to achievement is long and winding. It takes resilience for women to work against the tides and achieve great heights.

John Ruganda alerts social service givers to beware of external influence while administering social services. External forces are always forcing their entry into the gate. Knowledge of regulatory skills would build strength to overcome. Attention here is paid to *The Floods* Page 126 Bwogo says....

Thirty seven unmarried and tipped for the chair. It's not news for the mass media. 'YOUNGEST PROFESSOR IN THE UNIVERSITY' FIST AFRICAN FEMALE PROFESSOR SOUTH OF THE SAHARA' front page. Bold type-face and a seductive paragraph.

Some female characters are honoured with promotion of the highest positions in the society. Characters like Bwogo who received promotion out nepotism always believed every promotion is based on nepotism.

NANKYA: The peasants are feeling the pinch, the army especially, restive. That's what you said and besides you're Boss's first cousin, Chairman of the Building Board most of all, head of The State Research Bureau. That's pretty close, brother. Enough to unsettle a saint. Given a chance, some people could hit back at the head of the research Bureau. And you know it. (Page 42)

Struggle for identity also looks at nepotism juxtaposed with acquisition of relevant qualification. It is something to brag about when promoted through nepotism and it is the quality of consideration. However, women have better qualities of identity and other qualities such as care and patience, regarded important. The study posits that women formally employed get jobs based on education qualification. Women acquire education that equipped them with formal critical thinking, communication, and leadership skills. Nankya in *The Floods* is educated to the level of a university lecturer. The same case is Catherine Smith in *Black Mamba* qualified lecturer to work with Professor John Coarx. Problem solving is achieved by Catherine smith with the advice given to Odiambo for the research under professor's supervision. Nankya is able to analyse the advice received from Kyeyune regarding his time at the island and suggestion not to enter the saving boat. The education environment enhances networking and mentorship opportunities. It's not a surprise that Nankya is getting promoted to a university professor. The politicking of men overlooks the

promotion of women on merit. Educated women are formed with leadership skills that equip them with decision making skills. Catherine Smith is skillfully learning the new job procedure that will enable her have good working relationship with Professor Coarx. Educated women exhibit confidence with deeper duty assigned due to the fact that they have deeper understanding of global issues and cultural sensitiveness. The study compares educated women with uneducated women revealing that the uneducated characters such as Namuddu and Tinka are a burden to their husbands as well as society. Namuddu does not have any skills to enable her contribute to family income leading to her joining prostitution. Although we know that Namuddu's venture into prostitution is masterminded by Berewa, her husband, I wish to argue that Namuddu would not have been forced to oblige if she had practical means of effecting her idea of "we can try other ways" which she suggested (Ruganda, 1973: 5).

For a woman to be promoted, according to Bwogo, there are a number of qualities to be considered including pretty face and sexual feelings. However, Nankya does not participate in such but carried an outstanding identity advocating for education as the best way to get promoted. However, some women found identity in getting pregnant and marriage. Page 38 presents Nankya pregnant of Bwogo who did not recognize marriage. This kind invites women to acknowledge that there is need to come closer to a man who makes a woman pregnant. Bwogo acts too busy to give attention to Nankya. Getting pregnant outside marriage lock gives a woman responsibility to look for a man and ensure that she has security. Men struggle to avoid taking responsibility for pregnancy. To a man, avoiding marriage responsibility is referred to as hiding from identity, which unfortunately breeds a new identity of committing atrocities such as innocent killings.

James Maracia (1966) brings about the notion of identity statuses of Identity diffusion, foreclosure, and moratorium. Diffusion led to women suffer confusion about personal life regarding career where women look here and therefore, from this job to another job caused by characters such as men who pregnant young girls as seen with Nankya in *The Floods* who is educated but frequently having men like Bwogo. *The Black Mamba* presents Berewa forcing Namuddu into prostitution as the best alternative to acquiring the lost wealth. Foreclosure is achieved with Nankya working as a university lecturer earning a living by permanent job. The same case is good example of Miss Catherine Smith who is getting on with the job to work with Professor John Coarx. Grace Muthoni leaves for Hollywood and soon to be pronounced a landlord.

Muthoni separates with Okoth Okach who only stood to complain about the first time meeting with her, Nankya, Grace Muthoni and Catherine Smith express a different way of exploration to shape their understanding of self to unfold that change of environment and education increased the strength of resilience.

The Floods exhibits female characters experiencing the identity statuses that make them achieve copy and control. The cultural perspectives on identity influence identity. According to Homi K Bhabha (1994) the concept of hybridity in postcolonial context, individuals from colonized backgrounds often grapple with multiple identities. Women characters opposed colonial administration with audacity. Bell Hooks (1990) addresses inter sectionalism of race, gender and class with African American women. Hooks belief is focused on joint effort of the oppressed people, women characters struggle to overcome oppression of inter sectionalism. The psychological insights as informed by Masten (2001) define resilience as ordinary magic. That people engage in struggle for identity to acquire prowess traits. The struggle to overcome oppression of intersectionalism received advocacy from Dr. Stellah Nyanzi in Uganda for fighting for women rights. She stood for her job while at Makerere University despite being marginalized. Nabudere Aisha a community leader worked so hard to expose women marginalized with racial backgrounds in Uganda, among others she advocated for policies that promote inclusivity. Which Bwogo in, *The Floods* does not believe, Bwogo believes a woman promotion is due to pretty face and zealous knack to rip off pants (page 126) and nepotism. In Uganda after independence, racism was a factor to work against and the sexual relation seen as a tool for promotion. However female characters stood to bear with men's insults and out this they liberated the nation and much more the rise of women emancipation

The UNDP 2005 report indicate men dominating better paying jobs. The Uganda national Bureau of statistics 2006 express Bwaise five-kilometer north of the city centre had involved men in semi-regular work of auto-repair shops, men dominate commercial streets. Women did not leave business in Bwaise they worked alongside men in pharmacies, office supply stores, several food restaurants, washing clothes, selling charcoal. This working of women alongside men was a straggle to break the dominance of men claim to be the highest family providers. When men claimed responsible fatherhood, women claimed responsible motherhood. Gripp 2000 with focus

of customary law attention was paid on women status and property ownership and the rights of widows.

With 1986 Museveni coming to power 28% of seats were reserved for women in Uganda parliament and many women held elected positions at district and local levels. The 1995 Uganda constitution explicitly includes women rights and gender equality. Museveni's government has supported women in rising to power by increasing their political participation. The women's movement in Uganda is challenging male superiority and men authority regarding land ownership and changes in marriage laws (Ahikire 2003, Tamale 1999). The Buganda culture says it is natural that women are not equal to men unless one wanted to change "obutonde" (nature). They are influenced by nature, a woman could not roof a house, and she would require help from a man. The culture naturally did not allow such a thing to happen, especially in Buganda and other kingdoms holding the same belief. Some men had accepted that women complement men; they are not equal. A man is higher, because he is the one who gets out to bring the woman in his home. The man also is the major provider in the home. The relatives and the in-laws did look to the man for any requirement. That did not mean that the man was superior, Men and women complement one another for family progress.

Nabaye (2022) in a paper entitled "Fostering women empowerment in Uganda" asserts that during Covid 19 pandemic it was reported that women bore the push from labour market to care for the families. Women took up the mantle after schools and day care Centres were closed. Economic policy research centre noted this. In Uganda women and girls spent around twenty hours per week on unpaid care work, twice as much as men and boys this absorbed women's time and energy. This unpaid work includes cooking, cleaning, and taking care of the elderly and sick. Women did a lot of domestic work such as care for the children and the husband.

4.2.3: The Impact of Social Political Dynamics

The impact of social political dynamics as explained by Bourdieu, Pierre (1990) is referred to deeply ingrained habits, skills and dispositions that individuals acquire through their life experiences. Bourdieu argues that these tendencies are controlled by social-political contexts. Habits and skills are acquired through experiences, and women often navigate social political landscapes shaped by cultural traditions. Women so much participate in agriculture for food production for families and they are often common in local markets as traders. In rural areas

women enjoy communal harvest. Incidentally *Black Mamba* presents a situation that there is no agriculture land as government big wigs fenced the land. This was preventive to women activities thus an obstacle to female characters' resilience.

Fukuyama Francis (1995) asserts that social political dynamics significantly influence levels of trust within societies, which in turn affects economic performance with resilience of firmly enclosed within social systems. The impact of social political dynamics was expressed by characters with hope of receiving rewards for fighting for independence unfortunately shortly they were disappointed that after independence they were not recognized. African's independence was not received on a silver plate, with *Echoes of Silence* attention is on Okoth Okach's grandfather killing Bishop Hannington, Okoth's father run away to fight for the Germans in Buma and Okoth Okach supply of food for freedom fighters in the bush unfortunately they lacked the ones asking the new government. Instead they were the ones asking the government to recognize them. The same happened in Tanzania where Julius Nyerere of Tanzania did not recognize fellow patriots and supporters such as Edward Sokoine. In Ghana Kwame Nkrumah did not recognize Osagyefo, Kofi Abiefa Busia and in Kenya Jomo Kenyatta did not recognize Dedan Kimathi's role in the Mau Mau. The study focuses on Okoth Okach to advocate for recognition of individuals and groups whose contribution led to independence. Celebration of independence was to recognize heroes dead and alive for the new generation to take responsibility of solving their problems. This brought despair to their spouse leading to separation. According to Okoth Okach with his relationship with Grace Muthoni in *Echoes of Silence*, loss of a marriage is due to failing to provide pleasantries to a wife

Daddy, daddy, daddy.....SHUT UP!" thundered Muthoni's voice. Silence (He freezes and picks up an action as Muthoni). What kind of father is he? Forty years old. What has he got to show for it? This damp, dirty hovel, or our tatters? Can't even afford a bicycle; leave a lone bus-fare security-guard-cum watchman.....pg46.

No good news after independence. It is regrettable that heroes of the revolution currently do not have enough income to look after their families. Spouses hardly gave respect to their husbands. Basing on *Echoes of Silence* page 83, happiness was received from different ways. Home guards remained home guards despite their contribution to Uhuru. Women who sought personal freedom were happier than men who worked for national freedom. The search for freedom advocated by

John Ruganda with Grace Muthoni testifies that women are responsible for changing their lives; keeping in the slavery as Okoth Okach claims is irresponsibility of individual. During African's fight for independence notable women scarified to redeem their nation from slavery. Wangari Mathai fought for women rights and care for environment by emphasizing the planting of trees. This won her recognition of the 2004 Peace Nobel prize. Winnie Mandela stood for fighting against apartheid in South Africa. She started various organizations to address poverty and unemployment among black women. Aminatta Forna advocates for freedom with her novels on themes of displacement, war and identity. Her stories are inspirational to women to take up arms and fight for freedom. Muthoni is savouring the taste of high life in Hollywood. Swell parties, wardrobes of clothes, perfumes of every kind. She has become somebody (Ruganda, 1986: 83)

Women find their own happiness by search and find. The women who clung to their husbands were confined in solitude. Men who are confined in marriage received disappointment of thinking they were married. Going to the bush and serving food to fighters in the forest was not enough to attain liberation. Separation from spouse too brought liberation and freedom. It might not be admired by those who advocate for living together, but with women emancipation one of the fruits of independence women contribute to finding their own freedom. From *Black Mamba* the impact of social political dynamics is prostitution, where women leave the village going to towns to look for money for prosperity and good life. Page 18 shows that no land in the village for agriculture as the big guns fenced the available land. The study criticizes the big guns' oppression of the poor by fencing the available land making women roam in towns as sex workers. Countries in Africa have suffered land grabbing. In 1990 Robert Mugabe of Zimbabwe made attempt of redistributing land from whites to Africans. Land grabbing increases redundancy in towns. Due to apartheid in South Africa's land was grabbed by the whites creating idleness among the natives. Nationalities suffer due to land grabbing yet agriculture in Africa takes a lead in reducing unemployment especially women.

In most cases when there is a sick person in a home, it is a woman and girls who take up the role of staying with the sick and providing basic needs such as feeding the sick, preparing the bed and beddings. Cleaning the home including family members is done by women and girls. Washing and bathing of babies and young children is a woman's job. Children's beddings are often made tidy by mothers and girls in a home. Women extend to wash for their husbands. The reward for this

from the text was Wamala calling Tinka a burden who had brought him down. Tinka could stay with children all day and wait for husband to arrive late in the night from drinking. John Ruganda expresses the drinking habit of Wamala to show that men are required to take up roles of helping women with domestic duties, surprisingly men are ready to blame their wives in case they return and find something out of order in the home. It requires resilience to be able to take on the role of a nurse, counsellor and all that for the family without any training. This is what is required of a typical mother in contemporary society.

Women are a driving force behind small changes of critical importance to their societies and communities. They are advancing the quality of education and access to health care; they are fighting for their rights and active participation (political life) and they are promoting peace, reconciliation and development. However, they face discrimination and violence because of their gender. UNICEF report said two of three married girls were married to a partner at least ten years older in Gambia, Guinea and Senegal in Agriculture although they represented 70%, they remained at a bottom ladder in areas of work in difficult conditions with low incomes. (UNDP report 2016)

Cecilia Poggi, a French economist and Juliette Waltemann, a researcher for women assert that as fully-fledged political actors, women must be able to have the same representation and participation as men and hence become female role models to inspire other young girls. In *The Floods* Nankya does not have audience with Bwogo, yet she is a university lecturer equipped with scholarly knowledge. Failure to involve her in his programme for national development makes him a dictator of SBR (state research Bureau), a group that causes numerous deaths of innocent civilians. Amidst such atrocities, empowered women rise and triumph over men. This is an indicator of resilience.

One of the threats to resilience, especially of women as represented by female characters is bad government. The government big wigs had fenced off big chunks of land, leaving no land for practicing agriculture, yet Agriculture is a leading employer for men and women. In Ruganda's era of acting, it was common practice for men to look for salaried jobs in the city and leave their wives behind to look after their homes and children, while practising Agriculture which was chiefly subsistence. Men like Berewa attempt to challenge the status quo by inviting their wives to join them in the city and make money. In contemporary Uganda, we currently witness working families, with some people working from different cities or even different countries from where

their spouses are working. Where there is bad government, the state of infrastructure such as roads make it extra hard for the spouses to travel and meet each other on short notice, causing barriers that have caused some of the marriages to break due to infidelity.

The government in the era of Ruganda's plays does not take care of the plight of the citizens. Army officers fence or take up available agricultural land. People flood the city causing social crisis with atrocities such as theft, murder, gambling and prostitution. Resulting from political dynamics. Due to ignorance people lose land to political big wigs and army. This puts the citizens on the mercy of few land owners and the rest are left to be exploited in town working as houseboys and women as sex workers. Prostitution is viewed as a source of income. This is worsened by law enforcement institutions that compromise the law hence promoting and propagating a loose element in the society. Corruption is the impact of the social political dynamics. In *Black Mamba* Page 21, Odiambo gives Berewa a letter from the government only to find it is money intended to influence him spy on the professor. Corruption is a tool used by the government to set citizens against one another in the town. If the government practiced corruption to achieve their ends, it means the government used insanity to advocate for sanity. People have learnt it as a means of survival, they received the bribe and withhold information, as in the case of Odiambo, where no evidence was received from Berewa, or any other person that has access to the house.. Professor Coarx too bribes Namuddu against giving information to police Page 63 a cheque of four hundred shillings signed for Namuddu. The state that was supposed to protect people's land from being grabbed by the big guns messed up the citizen's morality. This is emphasized by Bronfenbrenner (1979) who stresses that individuals are influenced by multiple layers of their environment, including family, community and boarder societal structures.

Networking helps to construct new character, the study on *Black Mamba* unfolds networking within working area. Berewa networks for his wife Namuddu in the professor's house where he frequently saw other women picking deep in professor's pockets. The Berewa's perspective does not appease the wife only to do it as a last resort. This was due to patriarchy where women only believed what the husband could advise. Flexible characters like Grace Muthoni in *Echoes of Silence* leave Okoth Okach's home and her decision is admired by Wairi and fellow women. Wairi easily narrates that Grace Muthoni's change of environment from family to independent life or self-controlled earns her opportunity where she acquires niceties of swell parts, wardrobes of

clothes, perfumes of every kind and to be pronounced a land lord in Hollywood (pg. 83). Networking of women increased with their thought to do what as women thought is right regardless of their husbands. From this unfortunate incident of Berewa connecting his wife to his boss with intention of using her to extract money from the professor we learn the hegemonic patriarchy exercised by husbands and the need for an intervention to empower women and make them more resistant and resilient against such pressures.

Further education is the master of all things in matters of connection. Catherine Smith in *Black Mamba* has increased connection. She is now in a new place and introducing herself to professor so as to start on the new kind of work station. (Page 32). The impact of social political dynamics is better opportunities for a woman who takes her personal decision however, where alternatives are provided by a man it is so harsh to bear as they are so exploitative and immoral. This caused a new phenomenon that good things come with self-initiatives

Social political dynamics created a social distance between the master and servants

Keep your distance, my child, we shouldn't annoy master. Never get between the hammer and the anvil" She always respected your father, (page 108)

Servants and their children lived enough hell before their master. Servants always cautions. "Master hates this, master hates that".

Due to oppression same citizens but, servants and masters, hammers and anvils. After independence a state of fear was lived by servants' preventative to make mistakes that would lead them to death. Even when experiencing death there is no crying, because there seems to be nobody to cry to. The bosses hate noise. The oppressed live in confinement of total silence. Oppressed women live in confinement and fear of losing the little they have. In *The Floods* Nankya's mother lives in fear of Bwogo's father she tells her daughter to avoid expressing her emotions of suffering. According to Aili Mari Tripp (2010) political structures, cultural norms and social economic factors contribute to the marginalization of women. These factors take advantage of the unskilled women as well as uneducated women to live in silence and confined at home. In *Echoes of Silence* page 34 Wairi, describes the state of life for eight years living in silence. "How can one grow strong and healthy surrounded by hostility and mistrust?" Women live under hostility administered by men and husbands. Having a family is good for a woman to have a husband and children but it

confines a woman in solicitude under the rule of a man. Tripp stresses the need to address the echoes of silence suffered in homes and proposes that if government paid attention to oppression of women in homes then they would grow economically and cause positive change to the society. The study exposes the inhuman practices against fellow human being. There was no life of the oppressed since life and death meant the same. In Uganda living at scare was created by previous governments of Id Amin. Women could hardly scream when faced with death.

Wyrod (2008) examines the aspects of masculinity alongside the changing surrounding gender differences in urban centres narratives. The focus was Kampala an investigation how modern men and women understand woman rights and how their attitudes are tied to local perceptions of masculinity. The socio-political dynamics here reflects woman emancipation and affirmative action where the Government of Uganda had helped women to outstand men. The promotion of women rights in Uganda challenged men control over women's sexuality. Women had freedom to participate in politics and can compete with men. The speaker of parliament Hon. Rebeca Kadaga stood her position as a speaker of Ugandan's parliament. Though there was a struggle it was meant to out sit her with Jacob Olanyah. Jacob Olanyah was deputized by Hon. Anita Among. Hon Jacob Olanyah who shortly died of cancer and his deputy Anita Among took the mantle of speakership in Uganda. This persistence of speakership for women in Uganda should not be taken for granted; it expressed how women in Uganda had strategized for high-ranking positions in politics of Uganda. This brought more women rise in politics where the prime minister and the vice president too could be women. For a parliament where over 60% of members of parliament are men, The Vice President, The Speaker and The Prime Minister are women

Women have stood for themselves to overcome social political and economic challenges as a result they challenge patriarchy. Women qualify for jobs in public service because they acquired education qualifications for the jobs, they were capable of participating in business as small scale and large scale with support from Women Entrepreneurs Association Limited (UWEAL) that was established in Uganda in 1987. The core aims of Women Entrepreneurs included building strong women owned enterprises, networking and marketing linkages for business women and advocating for policies that create an enabling environment for women to compete favorably in business. This was based both government and private sector.

Members' benefits include access to business skill training, Access to business mentoring and coaching opportunities, Linkage for international markets and exposure travels, Business counselling and holding, Access to business incubation and advisory services, Networking opportunities, Access to finance

Membership sector include; Professional services, Agribusiness, Textile and gametes, Tourism, infrastructure, Renewable energy, Health and Herbal, Construction and real estate, Retired women and Youth. Like Nankya's mother people who have hope for better life have their children grow up following curfew instructions. Social political dynamics affect people with floods. Social capital plays an important role in this theme as Putnam (2000) argues that communities with social networks are better equipped to respond to crises.

Tinka as a character is an embodiment of resilience. Brewing *enguli* and weaving mats, she would soon become a great power as men of Wamala type are occupied with daily drinking. Desai (1996, 2007; Yuval-Davis, 2006 assert that the global women's movement has transformed human rights making it a struggle for equality and justice around the globe. Women rights were institutionalized. The African union of 2003 passed a far-reaching protocol on the rights of women in Africa. Connell and Messerschmidt 2005 destabilized the prevailing male authority and men's proper roles. With urban Uganda, hegemonic masculinity has been brought down as women came in control of vital business projects of import and export as well as owning industries. The 2003 women activities in Africa influenced the African Union to ratify the protocol on the rights of women in Africa. This established a regional forum for women to challenge human rights violation. Women like Tinka respond to their bad luck with insults extended to their husbands for not providing for the family. One can as well argue that the bone of contention is not mere lack of provision but showing no resilience considering that even what he attempts to provide, as in the case of Kaija's bed, is down played by Tinka as not good enough.

John Ruganda presents an existent patriarchal society where women still believe they should be provided for by men. As Mortensen et. al (2024) put it, men who have capacity to provide fully for their families usually command respect and those who cannot provide earn disrespect. Women are invited to prepare for change to be able to stand the hard times. The societal expectation of men as providers is still held in contemporary Uganda. Some women and feminist assert that women have an additional role of bringing up life through child birth, which no man can ever take

up. For that reason, they maintain that it is unfair of men to expect them to be contributing equally to family welfare in terms of financial obligations. Besides, some husbands expect their wives to be personally responsible for the husband's food and clothes, even where there are maids to do the job. It calls for resilience on the side of the contemporary Ugandan woman or wife to balance between societal expectations and modernity.

When Tinka in *The Burdens* remarks that they were a burden, "we have to carry", this allusion is an expression comparable to the Jews from Egypt returning to Canaan who lacked food while in the desert and relied on God's mercy as they carried their burdens. It takes courage and resilience to bear the weight of one's burden and persist up to one's final destination.

Tinka is worried that at the bar Wamala is always waiting for God's mercy and intervention instead of doing something to improve their condition as a family. Even when his wife brews *enguli* which obviously must have been sold at bars that Wamala frequently visits, we do not see Wamala making any effort to support his wife's endeavours by looking for market for his wife's distilled product. Idle men like Wamala make their wives live in uncertainty regarding how to get their daily bread. Flexible women took up the mantle and led the family. Women had risen up with rare opportunities hidden from men. Employed men who spoon feed their wives are obstacles to their women's intellect to improvise for alternative survival. Such is the resilience that *Ruganda* brings out in female characters like Tinka.

Wamala lives in assumption of equality at the time when Government controlled the economy where the rich exploit the poor because the rich control the resources, Wamala blames his poverty on unequal distribution of resources that had rendered him unemployed. Many people of Wamala type suffer unemployment. The government is not caring about them, instead the government sees poverty as a punishment to arrogant citizens like Wamala that always stood to criticize the government instead of supporting it. *Ruganda* suggests that men, unlike women, men are impatient and calls for patience. Women like Tinka have accepted to bear with life conditions of the time, resorting to doing odd jobs like brewing beer and making of mats (*Ruganda*, 1972: 56).

TINKA: English and civics and you are bored with thumbing pieces of chalk. I was a teacher once and I know how tedious it is.

WAMALA: Refresher Courses at reasonable intervals. Then Principal of a TTC for three years, and minister for works in the local government for two years. But now I am a thinker, a thinker, Mr Kanagonago.

The above excerpt of a dialogue, a bargain between Wamala and Kanagonago (Acted by Tinka) exposes the lack of resilience by Wamala, who resorts to living in the past, banking on past achievement instead of facing the current reality. Wamala claims he is a thinker, yet he cannot think of practical ways to get himself out of poverty without singing praises to politicians hoping to be lifted up by some external support. Juxtaposed with Tinka's strategy of weaving mats and brewing local alcohol, we realise that resilience calls for practical coping strategies other than theoretical thinking.

Berewa admires Namatta who gets rich from prostitution and looks at prostitution as a venture to recover the lost glory. Unfortunately, the impact of social political dynamics is exploitation of women. The only saviour of a woman lay in education where women like Catherine Smith model the strategy. City networking played a big role in resolving issues of political dynamics. Due to lack of education there was limited opportunities for networking for African women and men. The networking available is being party of the game prostitution. Berewa who could not afford the costs of living is exploiting another opportunity of lending his wife Namuddu to his master Professor Coarx who enjoys sleeping with local women. Professor Coarx from UK worked in Uganda but his wife lived distant in UK. Berewa takes up the advantage of persuading Namuddu to be part of the deal. As a houseboy he often ushered many women in the professor's house. The Representations of resilience of female characters disagrees with social networking where the models are women who achieve through immorality *Black Mamba* page 12. That Namatta is admired for her riches received from prostitution and that she has changed her family to a better economic position. This is a call for action for women to reflect on immorality as men think the source of income for women is from immorality. The perspective of men clinging on sexual immorality as means of survival for women. Sexual gifts enslave women to position them into prostitution. However, in the same text *Black Mamba* the study compares Namuddu with Catherine Smith Professor John Coarx is working alone in the department and recently received a co-worker, Miss Catherine Smith. To get involved in the department work, she went to visit Prof. (page 32). Catherine Smith is a university lecturer, she comes to professor to introduce herself and be guided

on starting to work. Back doors is Namuddu waiting for professor to finish with the visitor and have sex for money. Opportunities are available for women but it is for the wise to take up correct or morally upright opportunities. Women who realized that men were enslaving women in immorality chose to have education and favorably took up decent jobs as Catherine Smi of *Black Mamba* and Nankya of *The Floods* both university lecturers. This is strengthened by self-awareness and equipping oneself with problem solving skills. Political dynamics created an insecure society of land grabbing, corruption and sexual immorality that it was beyond control by government institutions. Page 69 the police left without any arrest

Social networks influence efforts to achieve perseverance in the society. Aldrich (2012) emphasizes that neighborhoods with high levels of trust and cooperation among residents exploited greater resilience during natural disasters. Referring to text *The Floods* the theme of floods is developed with character relationship as Kyeyune and Nankya interact. High levels of trust and cooperation strengthened character's resilience amidst adversity. From *The Floods* Kyeyune can only trust himself rather than the radio and the headman. Kyeyune's advice to Nankya helps her to go slow before taking up the headman's advice. The idea of who to trust is very vital in times of calamity. Elders in a society stand better positions of trust to women living under social threats. Elders analyze calamity and out of experience they give correct direction. Any decision in life requires one to have reflection and strong neighborhood or people who are self-driven to stand their position instead of people misleading them claiming that they cling to leadership authority. This further criticizes people in authority that to be in authority would command respect with having the history of people and experience of life. The Headman was carrying the mouth piece about the threatening floods because he had heard it from the radio. Kyeyune does not take heed of the mouth piece because the announcers are all younger without knowledge of the lake. People who take heed of Kyeyune's resistance survived the flood and those who took heed of the headman perished in the floods. Social support helped people threatened by the floods to cope with political dynamics that finally led to the final blow on SRB

Social political dynamics affect people with floods. The anticipated floods caused evacuation of people from the island to purported safe areas. Islanders quest the media announcing the floods

HEADMAN: Yes, you were the best, but now we must leave (calling out) Five minutes to go

KYEYUNE: They will tell you; “When it comes to fish, Kyeyune has the last word. Big and small, he knows them all” And now the floods: do you think I have lived this long not to know the wind that carries the floods, sixty years on this island and you think the radio that was only brought yesterday knows any better? The radio-what mockery!

HEADMAN: Do you want us to leave you here?

KYEYUNE: Leave me here? You’re not leaving me so,

Since I wasn’t coming with you in the first place

The radio said this and the radio said that!

What don’t we know” That he was run over by a tractor.

And didn’t all of us see them dragging him from his hut or have you forgotten? The radio said this, the radio said that.....you go on, you’re eager to face your destiny. As for me, I’m here to stay floods or no floods I’m not ready to cross paths with my destiny yet (p 12).

Whereas the headman carried news to save islanders from the floods, islanders were more informed than the mouth piece. On the surface it was the floods caused by change in physical weather but deeply islanders understood it as political propaganda intended to have them run from safe to unsafe places. Citizens of the new generation were misled by media that they were recently excited with as the source of good news. Wise citizens and those of older age easily scanned the news and media. A lot of manipulation had emerged blind folding citizens. The radio said, this the radio sad that! Media is used by self-seekers to mislead citizens putting them in traps of life and death. During Amin’s time the radio stood as an instrument of propagation for information and influencing public opinion. Being the only source of information quickly reaching a larger audience it was strategically used to transmit stories of political manipulations about social political environment. The state controlled the radio station and all media to speak for the government with favorable broadcast hiding critical and misinforming people about the state of

affairs. Information of government strategies is only what was received by citizens depending on government radio. Citizens felt misrepresented since the political environment was full of threats, fear and despair. Critical issues were hardly voiced over the radio; issues of human rights, corruption, curfew and innocent killings were never broadcasted. Sugar coating death such as Rutaro's death when it was said he died of accidents due to drunkenness. Kyeyune is a representative of the citizens advocating for justice and just information from the radio. That in case the government was taking people for granted, the masses had lost trust in what was said by the government radio. Unreliable changes, manipulation is the order of the day which is oppressive as it is life threatening. To survive meant self-awareness with inbuilt self-regulation skills. As this was happening a lot was witnessed that brought numerous killings in cold blood as shown on pages 45 where a first class Honours Animal husbandry graduate Rutaro was assassinated. Bwogo claims that he died of drunkenness. The dynamics in politics blindfolded the citizens into mass killing, John Ruganda constructed waves of which cause floods at the island. *The Floods* present political dynamics causing oppression of citizens where personalities skilled to administer public service were assassinated due to suspicion of the state research bureau. Political manipulation existed in the fore governments as a result of struggle to control power that led to horrific violence against citizens. The ethnic tension in Rwanda between the Hutu and Tutsi in 1994 claimed 800,000 deaths in 100 days. Racism was what the colonialists left for Rwanda and political opportunists manipulated racism to dehumanize the Tutsi. 2007-2008, after elections violence in Kenya was geared by tribalism that brought citizens into confrontation. This led to the massacres in Kenya. Death and racism were suffered by innocent civilians. Society lives at conflict which is a call for leaders to bring peace and unity to the populace. The study on the female characters' resilience advocates for change of thinking and style of doing things so as to promote life and freedom to live in unity. However as expressed by the study that political leaders believed that where people are living in the politics of racism they always remain dependent, always looking at their leaders for solution to their problems. It's on this regard that the study aims are pointing social evils so as to alert citizens to be aware of obstacles of peace and fight for peace of the society.

The Burdens unveils political vulnerabilities due to behaving over ambitious. Political dynamics result in political riving due to expression of personal ideology to claim having better leadership qualities. Ethnicity and social economic disparities could be among the factors that cause vulnerabilities. This stems from colonial and post-colonial struggles. Africans were left with hatred

since the colonialists used divide and rule method of administration unfortunately leaders that came after independence inherited the style of management. Uganda at independence was divided along religious lines catholic and protestant. To date electing of leaders is according to religion social, competition for social services is understood with which religion has many representatives, many schools, health centres. Losers in political schemes were lefty vulnerable and disparate as a result they spend much of their time drinking to pass time.

The impact of social political dynamics leads to loss of religious faith of women. Some women get taken up politics to the extent of going against their faith. Tinka in *The Burdens* leaves the Covent to get married with Wamala a government minister an outstanding UPC protestant getting married to a catholic causing the unity of the parties DP and DPC. The Tanzanian former Deputy Minister for community development gender and children Asha Roze Migiro advocates for women rights and emphasized reproductive health that contravened the Christian values of family planning. Political Ambitions of Ellen Johnson Sirleaf influences her to achieve her presidential venture through alliances with various political factions of diverse religions or faiths. This she made to achieve economic development with moral leadership. The Muslim women's Association of Kenya, for instance, seeks to balance Islamic teaching with women emancipation which somewhere did not agree with the Islamic teachings. Breaking the religious dogma to reconcile religion with leadership roles led to compromising religious teachings focused on women emancipation.

Political stability and the social politics influence grit. According to Narris et al, (2008) societies experiencing political turmoil often face heightened vulnerabilities due to weakened institutions and eroded trust among citizens. Political turmoil often breeds vulnerabilities to citizens including civil unrest, governmental instability and social strife. *The Burdens* presents Wamala unemployed and drinking desperately. Due to disillusionment he finds counsel at the republic bar. His wife Tinka finds it difficult to support the family she, indulges in illegal business of brewing enguli and weaving mats to buy, paraffin, pay tax and pay for the son's school fees. Civil service institutions are destroyed by political turmoil institutions such as law enforcement, judicially systems and regulatory bodies are compromised. In the *Black Mamba* the police that comes to arrest Professor Coarx pays attention to trivial excuses forgetting their duty that they have come for arrest. They turn to judging leading to compromising the case and finally leave without any arrest. Namuddu

and Professor are left on the stage and deeply Berewa and Namuddu celebrating the success of the deal. Often Berewa and Namuddu enjoy the state bribes through Odiambo and police. This satire is understood as illegitimacy of government authority that weakens the social fabric. Relating to *The Floods* the government soldiers commit atrocities against women. The killing of innocent civilians including throwing them in the lake. Citizens lost trust in the government during Amin's regime. This is evidenced with citizens refusing to take heed of the news brought by the headman intended to save people from the threatening floods. The study unfolds mistrust of citizens for government guidance. It places elders above the young and informs leaders to involve elders and consultation of stakeholders and opinion leaders in case there is need to administer social and political healing.

With the impact of social political dynamics, suffering was experienced as Tinka Wamala family became vulnerable when Wamala lost the job of government minister. Page 42.

WAMALA: Damn the Yankees. They said I have a presidential giant and I rather fancied I had a voice of authority. They fully of it (pause) I think I will go back to the old veteran and ask for clemency.

TINKA: You're lucky he clapped in for only two years in some countries I know, it would have been the firing squared. Your back to the wall.

Politics influences people's way of life. This involves rising people to prestigious positions to the extent of enjoying beyond pleasure. Women get attracted to men of pleasure, religious women lose faith before politicians and they sometimes fall victims. The unreliable stability is suffered by family members especially the political losers. Sustainability is about meeting the family needs at stake. It is very taxing to afford daily bread, children medication and school fees. The worst comes that even a bed is difficult to purchase. Though it is looked at as having over ambitious view in politics. From the *Black Mamba* Berewa looks at Namuddu's sexual organs as a resource to earn a living for the family. He is ready to bank the first money Namuddu earns from sleeping with Professor. The probe disapproves immorality as a way of life by advocating for acquisition of education and skills to earn a living. Further the probe reminds all people in government authority to revise the working means not only condemning corruption but also sparing people's land for

self-employment in agriculture. Political dynamics create unreliable sustainability. This brought suffering to losers in political dynamics. John Ruganda in *The Burdens* made politics unreliable due its dynamics. Women are called upon to reflect on their inner self so as to develop a skilled personality in order to solve family problems in case of politics turning against them. The participation of women in politics has come a long way to boost their resilience in life, and this makes Ruganda's drama very relevant to the contemporary African society.

The texts under study display political turmoil at different levels. The study inspires women characters to directly participate in politics or indirectly influence the country's politics. With the impact of social; political dynamics based on social capital, political stability, governance and structures and cultural contexts the study unveiled informal employment services as alternative means of survival and drinking at bars providing temporary counsel to the uncelebrated heroes.

4.3: Conclusion

In this chapter I have established that Ruganda uses flashback, allusion; dramatic irony; play-within-a play; symbolism and foreshadowing to portray female characters as subordinate to men. Ruganda's portrayal of female characters' resilience in the play, perhaps influenced by his patriarchal tendencies, suggests that women are subservient to men. While male characters seem to lose the battle as female characters skilfully destroy the men's schemes, we still do not see women emerge conspicuously triumphant, and where they do, they are leaning on the same "rival" man or some other male character. Ruganda's plays are still relevant in contemporary homes and work places when it comes to parenting, jealousy and domestic violence, politics and propaganda, social discrimination and exploitation and other socio-political challenges. In the next chapter, I present the summary of findings the conclusion and recommendations.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS.

5.1: Introduction

The study focused on the investigation of Representations of female characters' resilience in the selected plays of John Ruganda. The study objectives were; to analyse the use of style in the representations of female characters in the selected texts; and to assess the relevance of John Ruganda's plays in contemporary Ugandan society. The research was guided by two research questions: How does Ruganda use style to build the theme of resilience of female characters? How relevant are Ruganda's plays to contemporary Ugandan citizens? The dissertation used qualitative data collection methods and textual analysis to arrive at the findings. Post-colonial and feminist theory were used to analyze the texts. It was established that Ruganda uses several styles including Symbolism; flashback; paradox; dramatic irony; and allusion to build the theme of resilience of female characters. In exercising resilience, women, as represented by female characters face a number of challenges, which stand in their way of coping with difficult situations. The challenges include poverty, gender stereotypes; domestic violence and lack of education. The Ken Ginsburg, MD 7Cs model tools were employed by female characters for women in the world going through audacity achieved, competence, confidence, connection, character, contribution, copying and control.

5.1: Summary of Findings

In view of the research questions this study set out to answer, the findings are as follows.

Regarding the language used by Ruganda to build the theme of resilience, it was established that Ruganda used a number of literary devices, prominent among which are symbolism, flashback, irony, paradox and allusion.

As to the relevance of Ruganda's plays, it is established that the resilience exhibited by the characters in Ruganda's plays is still required of women in contemporary Africa in order to cope with oppressional forces of patriarchy where women are still vulnerable in times of social calamities; where highly educated women are feared to be likely to fail to submit to their husbands; where promotions of female workers are regarded by some individuals to have had some sexual

strings attached; where wives are expected to shoulder the burden of household chores as a way of proving loyalty and submissiveness to their husbands, even when they have other household workers that should be helping out on such chores; and many other concerns.

This research demonstrates that female characters often utilize emotional intelligence as a means to accommodate the overwhelming pressures and demands. Namuddu learns to live with Berewa who regards prostitution as a solution to regaining the lost glory. Domestic violence between intimate partners is carefully dealt with-with attention to Wairi and her husband Njoroge Njuguna. Wairi is able to cope and control amidst adversity and John Ruganda does not bring in any voice of Njoroge Njuguna a factor that leaves Wairi hopeful for his return as a husband. John Ruganda avoids the meeting of antagonistic characters as frequent meeting in *The Burdens* led to death of Wamala out of fight with Tinka.

Resilient female characters express themselves freely rising above others. Educated men, in the view of some female characters, lacked problem solving skills. For instance, Namuddu with confidence challenges Professor John Coarx. “If to be learned is to be so cruel then I did not miss anything.” (Page 57) Nankya ensured Bwogo stayed close discussing about her promotion as a Professor.

Female characters in the selected texts were able to adapt to social political and economic troubles differently. Namuddu and Namatta gave in to prostitution as Namatta became a good example of some women that gained and regained. Catherine Smith was formally employed to work with Professor Coarx and Grace Muthoni was admired for her decision to leave where she was soon becoming wealthy and her name Grace Muthoni was soon becoming a name of a household in Hollywood.

Resilience of women characters promoted social respect for men. Women with limited opportunities bend to men’s economic proposals, however this leads to increase in immorality in form of prostitution perpetrated by men. The vagrancy act was aimed at getting rid of prostitutes polluting the city. Namuddu and Professor Coarx are charged with immoral behaviour in the city. This leads people start learning from their mistakes.

Resilience becomes a liberation tool as witnessed with Nankya who delays Bwogo in intimate conversation. This leads to Bwogo arrest and the last blow of the dictatorship of SRB. Female

characters became more active in reproducing gender order of society that makes women reliable for repairing of broken hearts. This is done by Wairi healing Okoth Okach and helping him cope and control at the time when the wife had separated with him and when after independence Okoth Okach could not be considered to have been a freedom fighter.

The study revealed that powerful women were seen as a burden to men. Kaija testified this by informing her mother that his father told him that she was a burden and kept pulling him down. Tenacity yielded innovativeness to women as they engaged in informal economic sectors. The weaving and brewing enguli by Tinka provided subsistence to the family and was a source of hope to children.

Corruption and nepotism practiced by high ranking officers in government compromised the immorality by glorifying immorality as alternative means of survival. In *Black Mamba* Berewa stated that he believed in prosperity and a good life. Compassion, acceptance, meaning and forgiveness empowered female characters. Corruption and nepotism became women tools for use for women put them to use in trauma recovery. And together with 7cs of resilience according to Ken Ginsburg there would be no worries for women would wide. Amidst adversity women's resilience emerges as a beacon of hope and empowerment.

Education stands as a female characters' tool to redeem the women glory and pride against patriarchy that lacked innovation amidst innovative women. Educated women morally challenged educated men as seen with Professor John Coarx's immorality with local women when Catherine Smith used educated men such as Odiambo to inform her about the social ills, this equipped her with problem solving skills where in *Black Mamba* she remained a consultant to all including her immediate supervisor Professor John Coarx. As Bwogo schemed to destroy all intelligent citizens it did not spare skilled men like Rutaro, Nankya wisely clung on Bwogo and silently made use of Kyeyune's experience with secrecy that she kept buying time around Bwogo which finally brought his arrest putting the last nail on the coffin. Bwogo is arrested. Peace and freedom in Uganda was ushered in by a woman having stood resiliently alongside the dictator making it easier for her to learn the inconsistencies of the dictatorial governments after independence

5.2: Conclusion

In view of the objectives of this study, the arguments raised and the insights shared, I draw the following conclusion.

Ruganda effectively uses style and literary devices including foreshadowing; flashback; play-within-play; biblical allusions; symbolism, dramatic irony; contrast and juxtapositions: mini narratives and paradox to perform female characters' resilience and resistance.

The female characters under study are subject to both situational and domestic violence. It is noted, however, that the female characters despite their resilience, are still subservient to men, considering that they often lean to the same oppressive men for support, especially in times of adversity.

Ruganda's plays are as relevant to the contemporary African citizen as they were at the time he authored them. Despite women's efforts to uplift fellow women and enhance their resilience as individuals and as groups, the challenges of domestic and gender based violence; political oppression and persecution; identity crisis; poverty; parenting challenges moral dilemma have persisted and require more concerted and consistent efforts to see them eradicated in Africa.

5.3: Recommendations

In view of the above findings regarding resilience of female characters as portrayed by Ruganda in the four plays under study, I wish to make the following recommendations for action, policy and further research.

First, Ruganda's plays should be popularised in schools by creating opportunities and avenues for students to act them out publicly. This can be at school level in form of inter-class competition; as a form of entertainment to parents on school gatherings and meetings; or as inter-school performances by school drama clubs. Ruganda's plays should be acted out as video clips to reach even those who have a poor reading culture or those who are out of school or cannot access the texts to read soft or hard copies. This can benefit even those who cannot read proficiently. As a policy intervention, National curriculum Development Centre should consider ways of to ensure

that at least a few of Ruganda's plays continue featuring as set books for the Literature examination at Secondary, and university level to encourage as many students as possible to read and analyse them.

To enhance women resilience in society, I recommend that female playwrights be encouraged to write parody plays exploring themes tackled by John Ruganda in his various plays so as to give the feminists' perspective of female characters' resilience as a way of responding to the gender concerns raised by Ruganda in his plays.

For further research, I propose a study on the depiction of human rights violation in selected plays by John Ruganda. There should also be a study on the fate of the Ugandan theatre in the digital world centred on Artificial Intelligence.

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APPENDICES

APPENDIX A: INTRODUCTORY LETTER

APPENDIX B: LITERATURE REVIEW GAP IDENTIFICATION TEMPLATE

Objective	Scholar	Study title	Year	Possible gap to fill.

Page.....of.....

Researcher's signature:.....

APPENDIX C: TEXTUAL CHECKLIST FOR LANGUAGE AND STYLE

Text and page	Literary device depicted	Illustrating extract	Significance of the device.

Page.....of.....

Researcher's Signature.....

**APPENDIX D: TEXTUAL CHECKLIST FOR RELEVANCE OF RUGANDA'S
PLAYS TO CONTEMPORARY UGANDANS**

Text and page	Issue Depicted	Illustrating extract	Relevance and Support evidence.

Page of.....

Researcher's Signature: