

CHAPTER

5

GENRE OF ADVENTURE FICTION – CLOSE READINGS OF TEXTS AND COMPARATIVE ANALYSIS

The adventure genre, captivating and thrilling, has fascinated readers with daring expeditions, heroic quests, and exhilarating escapades. Rooted in the human desire for exploration, adventure literature offers excitement, suspense, and the triumph of the human spirit. Defining the adventure genre can be complex, but insightful definitions shed light on its characteristics. Ross describes adventure literature as stories involving physical challenges, risk, and the exploration of new territories. Cawelti emphasizes action and the protagonist's journey into unfamiliar or dangerous settings. Campbell's "hero's journey" concept highlights the genre's narrative structure (Ross, 2015; Cawelti, 1976; Campbell, 1949).

The roots of adventure literature lie in ancient myths, legends, and heroic epics celebrating courage and quests for glory. The 19th century saw the genre gain momentum alongside industrialization and exploration. Verne, Stevenson, and Haggard captivated readers with imaginative narratives. Verne's *Journey to the Center of the Earth* (1864) and Stevenson's *Treasure Island* (1883) introduced thrilling adventures in unexplored territories. Haggard's *King Solomon's Mines* (1885) transported readers on a daring African expedition.

In the 20th century, adventure literature evolved with societal changes, technological advancements, and shifting perspectives. Pulp magazines became a popular medium for adventure stories. Burroughs' *Tarzan* series and Lovecraft's cosmic horror tales expanded the

genre. Modernism and postmodernism brought new approaches. Jack London (1876-1916), Ernest Hemingway (1899-1961), and Joseph Conrad (1857-1924) explored psychological and existential dimensions of adventure. The adventure genre captivates readers with daring exploits and quests. Its diverse definitions, historical roots in myths and epics, notable authors, and evolving nature contribute to its enduring appeal and academic discourse.

Within the adventure genre, various subgenres and movements have emerged, each offering distinct thematic and narrative elements. Survival adventure focuses on characters overcoming extreme challenges to stay alive, while swashbucklers feature daring sword fights and high-seas adventures. Archaeological adventures involve quests for lost treasures and ancient mysteries. The "New Pulp" revival pays homage to classic adventure tales with contemporary sensibilities.

Notable critics and theorists have explored the adventure genre, contributing to its scholarly discourse. Taves examines the evolution and influence of adventure fiction in his biography of Talbot Mundy. Cawelti's work delves into the cultural functions and appeal of adventure narratives. Scholars like Northrop Frye (1912-1991), Tzvetan Todorov (1939-2017), and Harold Bloom (1930-2019) have enriched the genre's academic discourse. Frye's theory of myth and archetypes has facilitated a deeper exploration of the underlying thematic and structural complexities inherent in adventure narratives (Frye, 1949). Todorov's examination of the fantastic and the uncanny has provided valuable insights into the genre's capacity to evoke a sense of awe and mystery (Todorov, 1975). Furthermore, Bloom's analysis of the anxiety of influence has shed light on the intertextual connections and creative evolution within adventure literature (Bloom, 1973). Through their respective contributions, these scholars have

broadened our comprehension of the Adventure genre, revealing its profound philosophical and psychological dimensions and establishing its significance in scholarly dialogues.

The adventure genre immerses readers in thrilling tales of daring exploits and encounters with the unknown. With its action-oriented narratives, exploration of new territories, and themes of courage and resilience, adventure literature holds cultural and literary significance. By studying its definitions, tracing its development, exploring its subgenres and movements, and engaging with scholarly discourse, we can deepen our appreciation of the genre's impact on culture and society.

Exploration of Adventure in Tarzan Series

Tarzan novels hold a preeminent position within the realm of adventure literature, captivating readers with their enthralling narratives chronicling the exploits of the jungle protagonist. Crafted by the American author Edgar Rice Burroughs, the character of Tarzan burst onto the literary scene in 1912 with the publication of the seminal novel *Tarzan of the Apes*. (1914) Burroughs went on to produce a series of books featuring Tarzan that spanned several decades, solidifying their status as a resounding literary triumph and leaving an indelible impact on the modern conception of the jungle and its denizens.

The development of Tarzan as a character unfolded organically throughout the course of Burroughs' numerous novels. Initially known as John Clayton, Tarzan's origin story traces back to English aristocrats who found themselves marooned on the African shores. Following the tragic demise of his parents, Tarzan found himself adopted and reared by a tribe of apes

known as the *Mangani*. As he matured amidst the untamed wilderness, Tarzan exhibited exceptional physical strength, agility, and survival skills, cultivating an intimate understanding of the intricacies of the jungle environment. His interactions with a diverse array of creatures, including his faithful ape companion Cheeta and his love interest Jane Porter, bestowed depth and intricacy upon his character, adding layers of complexity to his persona.

Tarzan, as a literary construct, epitomized the concept of the "noble savage." Burroughs craftly portrayed Tarzan as a figure straddling two distinct worlds—the wild, untamed expanses of the jungle and the confines of civilized society. This inherent dichotomy frequently served as a source of internal strife, affording Burroughs the opportunity to delve into profound thematic explorations of identity, belonging, and the clash between the forces of nature and the constructs of civilization. Tarzan's extraordinary physical prowess and intellect, coupled with his innate moral compass, positioned him as a paragon of heroism, capable of surmounting adversity and championing righteousness in the face of formidable challenges.

In due course, the Tarzan novels garnered popularity not merely for their gripping storylines but also for their evocative portrayals of exotic landscapes and fauna. Burroughs' masterful descriptions transported readers to the heart of the African jungle, immersing them in its untamed splendor and enigmatic allure. The enduring appeal of the Tarzan series gave rise to a multitude of adaptations across various mediums, including film, comic books, and television, solidifying the character's status as a cultural icon.

The Tarzan novels have etched an indelible imprint upon the tapestry of adventure literature, enthraling readers with their captivating narratives chronicling the exploits of the

jungle's hero. Crafted by the creative prowess of Edgar Rice Burroughs, Tarzan's evolution as a character unfolded across a series of books, showcasing his unique upbringing, extraordinary abilities, and internal struggles. Beyond their capacity to entertain, these novels delved into profound themes of identity and the interplay between the forces of civilization and the allure of the natural world. Through the enduring resonance of Tarzan's saga, this beloved and iconic literary figure has enchanted generations of readers while inspiring adaptations across a wide array of media forms.

Tarzan novels undeniably fall within the realm of adventure literature, embodying its distinctive elements that encapsulate the essence of the genre. Adventure literature encompasses narratives that revolve around exhilarating and hazardous odysseys, often taking place in exotic or unfamiliar settings, and featuring protagonists who confront physical and emotional trials. The Tarzan series seamlessly fulfils these criteria, cementing its status as an archetypal exemplar of the adventure genre (Sullivan, 2014).

To begin with, the Tarzan novels encapsulate the very spirit of adventure through their evocative portrayal of the African jungle. Burroughs' masterful descriptions of the luxuriant foliage, treacherous terrains, and teeming wildlife transport readers to a realm of unspoiled splendour and imminent peril. This immersive backdrop sets the stage for Tarzan's riveting exploits, presenting abundant opportunities for exploration, survival, and encounters with both allies and adversaries (Fawaz, 2020).

Furthermore, the protagonist's journey in the Tarzan novels teems with danger and excitement. Tarzan, orphaned in the jungle and nurtured by apes, embarks upon a quest for

self-discovery and identity, traversing treacherous landscapes and engaging in confrontations with adversaries along the way. His encounters with untamed beasts, antagonistic tribes, and cunning foes contribute to the high-stakes nature of his adventures, keeping readers perpetually perched on the precipice of anticipation (Kuznets, 2019).

Moreover, Tarzan's extraordinary physical prowess and survival acumen serve to amplify the adventurous essence of the novels. Endowed with exceptional strength, agility, and resourcefulness, Tarzan epitomizes the archetypal hero capable of triumphing over daunting challenges. His ability to traverse the jungle by swinging through the trees, outsmart his enemies, and endure the unforgiving wilderness adds an electrifying element of thrill and excitement to the narrative, underscoring the inherent adventurousness of the novels (Glover, 2016).

The Tarzan novels also evoke the spirit of exploration and the allure of uncharted territories, a recurring motif in adventure literature. Tarzan's encounters with undiscovered tribes, hidden treasures, and unexplored realms within the African continent evoke a sense of curiosity and the irresistible pull of the unknown. These narrative elements beckon readers with the promise of discovery and ignite their imagination, propelling them on an enthralling journey alongside the protagonist (Sullivan, 2014).

Thus, the Tarzan novels seamlessly align with the criteria of adventure literature, making them a notable contribution to the genre. The immersive and vibrant setting, perilous and captivating journeys, high-stakes conflicts, and the protagonist's exceptional abilities all converge to adhere to the established conventions of adventure storytelling. Through their gripping narratives, these novels transport readers into a realm of pulse-pounding exploits,

embodying the indomitable spirit of adventure and captivating the hearts and minds of audiences across generations.

The Tarzan series, encompassing its notable instalments such as *Return of Tarzan* (1913), *Tarzan the Untamed* (1920), and *Tarzan and the Jewels of Opar* (1916), weaves a tapestry of captivating plot structures and unforgettable characters that intertwine to engross readers.

Within the series, a recurring pattern shapes the narrative trajectory of Tarzan's adventures. Commencing with the protagonist's origin tale, Tarzan's lineage unfolds, recounting his noble English heritage, contrasting sharply with his rearing among African apes. This introductory framework establishes the bedrock of Tarzan's dual nature and serves as a springboard for the enthralling escapades that ensue.

As the stories unfurl, Tarzan confronts an array of trials and foes, often set against the backdrop of the untamed African wilderness. Adversaries manifest in the form of hostile tribes and covetous treasure seekers, affording Tarzan a path fraught with peril and pulse-pounding excitement. Quests, daring rescues, and battles punctuate the narrative, showcasing Tarzan's extraordinary physical prowess and indomitable survival skills.

In *Return of Tarzan*, the protagonist's sojourn veers from his familiar jungle habitat, thrusting him into the maelstrom of urban society. This transition in locale introduces fresh conflicts and probes Tarzan's quest to navigate the labyrinthine complexities of civilization, all

while wrestling with his primal essence. The clash between the refined veneer of civilization and the raw essence of the wild persists as a recurring leitmotif throughout the series.

Tarzan the Untamed plumbs the depths of the abyss that is World War I, entangling Tarzan in the morass of the conflict. This instalment imbues the narrative with a potent strain of social commentary, casting a stark light upon the barbarity of war and its indelible impact on individuals and societies at large. Tarzan's encounters, whether with human adversaries or the ferocious denizens of the untamed realm, underscore the chaotic tableau of a ravaged landscape consumed by the ravages of war. Within Tarzan and the Jewels of Opar, the narrative's focal point fixates upon Tarzan's relentless pursuit of lost treasure amidst the hallowed recesses of the ancient city of Opar. This particular instalment accentuates the allure of exploration, delving into hidden civilizations and the vestiges of forgotten realms, thereby infusing the storyline with an enigmatic aura of mystery and adventure.

The omnipresent theme of insatiable avarice and its attendant repercussions pervades the narrative, as characters vie for the precious jewels while confronting the perils entwined within their zealous quest.

Throughout the series, the character of Tarzan stands resolute as a paragon of the archetypal hero, steadfastly embodying strength, agility, and intellectual acuity, all while harbouring an intimate connection with the natural world. The protagonist's internal struggles, ensnared within the paradox of his dual identity, enrich his persona with complexity and nuance. Tarzan's nobility, exhibited through his unwavering courage, unyielding loyalty, and unwavering pursuit of justice, forges an enduring bond with readers, endowing him with a

relatability that endures. Noteworthy supporting characters further adorn the tapestry of the Tarzan series. Jane Porter, Tarzan's love interest, casts a contrasting light upon his untamed essence, serving as a conduit to the civilized realm. A diverse cast of allies, ranging from the faithful ape companion Cheeta to various indigenous tribes, further enriches the tapestry of Tarzan's quests, bolstering his endeavors with their invaluable aid.

The Tarzan series, encompassing renowned works like *Tarzan*, *Return of Tarzan*, *Tarzan the Untamed*, and *Tarzan and the Jewels of Opar*, unveils enthralling plot structures and indelible characters. An unbroken thread of adventure, danger, and self-discovery weaves throughout, concurrently exploring themes of identity, the interplay between civilization and nature, and the intricate dynamics of society. The iconic figure of Tarzan, alongside the ensemble cast of supporting characters, contributes to the perennial resonance of the series, captivating the imagination of readers with its pulse-pounding narratives and vividly rendered personalities.

The Tarzan series, comprising masterpieces such as *Tarzan*, *Return of Tarzan*, *Tarzan the Untamed*, and *Tarzan and the Jewels of Opar*, introduces a multitude of vibrant and multi-dimensional characters that infuse the narratives with depth and thematic resonance. These characters, characterized by their distinct traits, transformative journeys, and intricate relationships, serve to amplify readers' immersion in the stories.

At the series' core, Tarzan himself stands as a figure of unparalleled complexity and iconic stature. Possessing extraordinary physical prowess, razor-sharp intellect, and an unbreakable bond with nature, Tarzan embodies the very essence of the archetypal hero. Raised

amidst African apes, his dual identity becomes a source of internal conflict, perpetually torn between the civilized world of his English lineage and the untamed wilderness that molded him. This internal struggle serves as a driving force behind Tarzan's personal evolution, fueling his ceaseless quest for self-discovery throughout the series.

Jane Porter, Tarzan's beloved and eventual wife, assumes a pivotal role in the narrative tapestry. Hailing from English society, Jane embodies the ideals of civilization and societal norms, presenting a stark contrast to Tarzan's wild nature. Her presence challenges Tarzan's worldview, sparking an ongoing battle to reconcile his primal instincts with the expectations imposed by civilized existence. Jane's unwavering support and her own transformative journey contribute to the series' exploration of love, companionship, and the intricate dynamics of intercultural relationships.

The Tarzan series also thrives on an array of supporting characters who enrich the narratives and provide diverse perspectives. Notably, Tarzan's loyal ape companion, Cheeta, assumes an almost human-like role, infusing the tales with moments of levity and unwavering camaraderie. The inclusion of indigenous tribes, such as the Waziri, adds cultural diversity, offering insights into the complexities of intercultural encounters. Through these supporting characters, the series delves into themes of loyalty, friendship, and the shared experiences that transcend cultural boundaries.

Antagonists within the Tarzan series play a vital role in intensifying conflict and tension, highlighting the dichotomy between good and evil. Formidable adversaries such as Numa, the treacherous leopard, and the cunning villain Rokoff pose significant challenges for

Tarzan. Their presence and subsequent confrontations amplify the hero's physical and mental capabilities, while underscoring the moral quandaries he faces. The exploration of these antagonistic characters serves as a vehicle for ethical contemplation, as the series investigates themes of power, greed, and the repercussions of human actions.

Moreover, the Tarzan series weaves a rich tapestry of minor characters who contribute to its intricate narrative fabric. These characters, ranging from explorers and hunters to denizens of the African wilderness, bring their unique interactions with Tarzan to the forefront. Through these encounters, the series explores themes of trust, betrayal, and the impact of societal expectations on individual behavior.

In essence, the Tarzan series presents a diverse ensemble of characters that amplify the narrative depth and thematic exploration within its works. The multi-faceted nature of central figures like Tarzan and Jane Porter enables profound examinations of identity, cultural dynamics, and the human condition. Meanwhile, the supporting characters and antagonists lend further complexity, offering contrasting perspectives and presenting challenges that propel Tarzan's personal growth. Through the intricate interweaving of these characters, the Tarzan series enthralls readers with its profound exploration of human relationships, morality, and the labyrinthine depths of the human psyche.

Tarzan translations and appropriation of Adventure genre

Tarzan, being a famous character is/was not a strange or new character to Indian readers. Screen adaptations, both for theaters and television have kept this character trending

in popular culture since its creation. Tarzan stories originally written for magazines are relatively short and quick in action. Edgar Rice Burroughs creates a world which is fantastic in nature and can be seen as western world's image of the savage. (Wincherick, 2010) Tarzan stories have lots of violent imagery of the African continent propagated in the colonial era. Edgar Rice Burroughs uses all of that, from monkeys fighting violently to cruelty of imperial powers. Tarzan born and raised in the Jungle, thus a 'savage' is put into contrast with the civilized people and their notions of morality.

On one hand Tarzan is shown as killing lions many times, thus proving to be more powerful than lions; on the other hand trickery and deceptions of the civilized world proves him powerless in the course of the narrative. Tarzan series has violent scenes of fighting and sometimes of torture. It also presents adult themes like deception, theft, blackmailing, sex, violence etc. The foremost question for Gujarati translation is why translators chose to translate Tarzan as children's stories instead of regular fiction. Not only it raises the questions regarding translators strategies but also about the target literary system and its constraints in the 1990s. It also opens up the discussion regarding place and workings of adventure genre in Gujarati literature, given its inception decades before publication of the Tarzan series as elaborated in the chapter 1.

Narrative of Tarzan presents a dynamic of barbarism vs. civilization, which often critiques the western modern civilization for its inhuman civil codes, hypocrisy and brutality of imperialism. Soni, being a resident of a former colony of the British empire reads the text as a commentary on how colonization is painted barbaric by the colonizers. Thus, he presents to readers the alternative view of white supremacy through this translation.

The 1990s was the decade of globalization and liberalization in India. Gujarat had assimilated its identity as part of the nation. Suresh Joshi's modernist view on literature had prominent effects on Gujarati literary criticism. Children's writing was still a marginalized genre, however some studies by critics and scholars like Shraddha Trivedi, Kumarpal Desai etc had made its position a bit strong. Raman Soni, belonging from the older generation of children's writers, had Gandhian values embedded in his writings. (Mehta 56) But Tarzan translation clearly marks a shift in the understanding of the child reader in Gujarati literature.

Considering the complex formation of Gujarati literature, it is crucial to understand how children's literature is conceived and practiced in Gujarati. Mohanbhai Patel identifies the purpose of children's literature is to 'bring out what is there within a child'(3) and idealizes it to be 'a mix of imagination, feelings and knowledge.'(04). But he points out various problems in Gujarati children's literature. Some of them are as below-

- Defining child
- To believe that children are naïve, therefore not worthy of serious things.
- To fill literature with messages and lessons'
- Lacking flexibility in views on child developments

Children's literature in Gujarati seems to have materialized only after English education and literature participated in cultural processes in the nineteenth century. It is defined as 'a

category of books whose existence absolutely depends on supposed relationships with a particular reading audience: children.’(Karín 15) This exclusiveness of target readership is a key point of children’s literature. Here, readership is not divided in terms of gender or race but of age. The United Nations Convention on the Rights of Child defines a child as ‘a human being below age of 18...’ which most of the countries agree upon. Therefore, it is evident that this group of human beings who are not supposed to be more than eighteen years old is the target readership of children’s literature. In Gujarat, it is often blended with child development and education. One of the reasons for this is that the majority of early children’s writers have been in the teaching profession or associated with schooling. Gijubhai Badheka (1885-1939) who helped to establish schools on the Montessori system in Gujarat is often considered as the first major writer of children’s literature in the language. He also established Dakshinamurti Vinay Mandir in Bhavnagar city which later became a thriving center of activities regarding child education and development, and literature became an important tool for it.

One of the key notions of the new schooling system was to ‘liberate’ children from teaching lessons in the school and give her/him the opportunity to pursue interests and develop a unique personality. Dakshinamurti became a place for this debate, and Gujarati authors like Nanabhai Bhatt, Harbhai Trivedi, Tarabehen Modak, etc. from the 1930s to 1940s became golden periods for children’s literature. Both fiction and non-fiction for children were published abundantly during this period. In fiction, two trends seem to have been influential. One trend was to translate children’s stories from other literature such as English, Bengali, Marathi, Hindi. It is to be noted that via English many European and Russian children’s literature came into Gujarati. However, differences in culture and society led to the editing of such source texts. For example, gore and blood present in Hans Anderson’s tales were watered down and appropriated for Gujarati children, no doubt Gandhian notions of non-violence had

played part in this. The second trend was to bring ‘traditional’ stories in print. Stories from Hindu mythology like Ramayan, Mahabharat, or stories from Sanskrit tradition like Vikram Vetaal, Panchtantra, Hitopadesh, etc came into print in pocketbook editions. These pocketbook editions had colorful covers and illustrations with stories. Even the small size of books was something children could identify with. This all happened as various institutions and publications started compiling and publishing for children. Gujarat Vidyapith, Navajivan Press, Gandiv Sahitya Mandir, Balvinod Press, etc published fiction which was overseen by people interested in child development. These institutions were scattered across Gujarat, mainly in Bhavanagar, Surat, Ahmedabad, and Mumbai.

One of the significance of children’s literature in Gujarati is the history of genre formation. Earlier Gujarati literature was written using mostly verse forms like *Akhyan*, *Pado*, *Padya-Vaarta*, *Bhavai*, *Raas*, etc which were mostly oral before print culture came to the Indian subcontinent and some of them even performative like drama. The whole repertoire was different from western forms and genres. English education made it possible for them to survive and then thrive in Gujarati culture as many of the native writers started using them. Prose story was one of them, which became a primary form for children’s fiction. It was modelled upon English children’s literature which used to have a teenage protagonist and some kind of quest or journey and in the end which there was some moral or social lesson to learn. This Victorian didacticism was appropriate for people concerned about child development. So, these kinds of stories were preferred and it later became a ‘tradition’ in Gujarati children’s fiction.

This formula or mold was very much appropriate to bring in adventure stories. Adventure is defined as ‘an event or series of events that happens outside the course of the

protagonist's ordinary life, usually accompanied by danger, often by physical action.' (D'Ammassa vii-viii). Mulshankar Bhatt (1907-1984) who was a teacher and rector of the hostel in Dakshinamurti was a pioneer in bringing such stories into Gujarati. His main goal was to tell stories to children after dinner but children seem to have been familiar with Gujarati stories. So, Bhatt found Verne's literature which he admired because it seemed to have fulfilling 'content' with subject matters of science. He felt a need to tell stories in which teenagers would like to listen.

Shraddha Trivedi notes, "teenage is a bridge between childhood and youth. Various contrasting feelings are felt by them. A child has curiosity, will power to do something new, she has confidence in her abilities...she likes to put herself in place of protagonists of adventure stories." (Trivedi 95) Thus, some kind of 'natural' connection was perceived between child and adventure. Even Gijubhai himself writes in the foreword of a translation of Jules Verne, "*May Captain Namo be ideal to adventurers, may they learn to survive in most difficult situations, may they be wise enough to understand enemies like him, and may they always follow ideals!*" (Gijubhai 6). Thus, bringing adventure to children's fiction was an ideological choice of influential authors of that time. In the next two decades, Bhatt translated various books by Jules Verne and Robert Louis Stevenson, which became popular and it made adventure genre and science fiction synonymous with children's literature in Gujarati. This is evident as later writers who wrote science fiction in Gujarati like Shrikant Trivedi, Harish Nayak (another translator of Verne), Girish Ganatra, Dhirajalal Gajjar, Yashvant Maheta, Nagendra Vijay, Bipin Patel, etc followed similar mix up of writing it as children's fiction, rarely missing element of adventure. Another effect of this practice was that works were written in science fiction and the adventure genre became so rigid that they could not accommodate changes that happened in them during later decades in western literature. Even in the 21st century, Jules Verne is the most translated

adventure writer in Gujarati. This practice also affected popular literature in Gujarati as an adventure in adult fiction was put apart by bringing in ‘adult’ themes that couldn’t be accommodated by children’s fiction. Therefore, it is apparent that the adventure genre became a sub-category of children’s fiction in Gujarati in the first half of the twentieth century.

The Tarzan narrative presents colonialism in two ways. It presents colonial imagery of Lord John and Alice Clayton making space in the equatorial African region. The space which was exclusive to the apes penetrated through Clayton’s residence there. Their building of the hut and living there for a longer time creates a disruption in the natives (apes) and thus they attack on the ‘intruders’, or as they see the child as ‘white ape’ and later Kala names him ‘Tarzan’, literally meaning white skin.

Though John Clayton is killed, a form of resistance among anthropoids, Tarzan is adopted, accepted by a fraction of the natives who later goes on to become their king, ruler. This is a symbolic narrative of how colonialism is done. First generation faces resistance but as a fraction accepts it, the second generation treads the political and becomes the ruler. Edgar Rice Burroughs depicts this in a fight scene as:

A muscular hand shot out and grasped the hairy throat, and another plunged a keen hunting knife a dozen times into the broad breast. Like lightning the blows fell, and only ceased when Tarzan felt the limp form crumple beneath him.

As the body rolled to the ground Tarzan of the Apes placed his foot upon the neck of his lifelong enemy and, raising his eyes to the full moon, threw back his fierce young head and voiced the wild and terrible cry of his people. (Burroughs 56, 1914)

This scene is transforming for the character, white skin colonizer, as author writes that he voices cry of ‘his people’, which are now apes. This opens up the simple dynamic between colonizer and colonized and dictates an adjustment on the part of the colonizer. Soni puts this as “ત્યાં તો ટારઝને તેને બોચીમાંથી પકડ્યો અને ધારદાર છરો છાતીમાં ઘોંચી દીધો. એક, બે ને ત્રણ ધાએ ટાબલટ મડદું થઈને પડ્યો. મરેલા ટાબલટના ગળા ઉપર પોતાનો પગ મુકી, માથું આકાશ ભણી ઊંચું કરી ટારઝને વિજયની ગર્જના કરી. એ સાંભળી તમામ વાનરો ઝડ પરથી નીચે ઉતરી આવ્યા.” *(There Tarzan caught him by the scruff of the neck and stabbed him in the chest with a sharp knife. One, two and three wounds caused the tablet to fall flat. Placing his foot on the dead tablet's neck, raising his head to the sky, Tarzan roared in triumph. Hearing that, all the monkeys came down from the tree. Soni 10, 1991)*

Soni uses a language which is less graphic than source text as he was writing for children, but violent imagery of white supremacist is depicted as from the colonial memory of the Indian subcontinent.

Another way depicting colonialism in the Tarzan narrative is by using direct instances of imperial happenings into the plot of the novels. In ‘Tarzan in Africa’ the image of imperial officers on duty to see colonial expansion is not rare. Gernois, one of the antagonists of the second novel, is an imperial officer. Author tries to put his civilized military cruelty in contrast with Tarzan’s wild kindness. Gernois exploits natives and even his own troop for personal gain

whereas Tarzan puts himself in danger for the safety of a strange girl who is slave. This contrast is highlighted in the source text to comment upon the colonial master's inhuman behaviour and attitude towards politically inferior.

Tarzan is shown to have compassion for the weak and those who are in need of help. The incident of lion attack on Clayton and Jane shows this. Clayton, a lord with immense power and wealth in the civilised world saved by Tarzan. This is shown by Soni as follow,

હવે સિંહ તરાપ મારે તેટલી વાર હતી. જેન ધૂંટણીયે પડી આંખો મીંચી પ્રભુને પ્રાર્થના કરવા લાગી: ‘પ્રભુ, તું મને વિપત્તિથી બચાવ, એવું હું નથી માંગતી; પણ વિપત્તિથી ડરીને ભાગું નહિ એટલું માંગું છું.’...ક્લેટને પરાણે માથું ઊંચું કરીને જોયું તો એના પગ આગળ જ સિંહ મરેલો પડ્યો હતો! એનું શરીર ભાલાથી આરપાર વીંધાઈ ગયું હતું. (*Lion was about to attack. Jane knelt down and began to pray to the Lord: 'Lord, save me from affliction, I do not ask; But I don't want to run away afraid of the tribulation.' ... Clayton raised his head and saw the lion lying dead in front of his feet! His body was pierced by a spear. Soni 62, 1991*)

Translator turns the plot situation of showing Clayton as a weak character into a didactic one, and gives a message of bravery and courage through the character of Jane. This kind of subversion is abundant in the Gujarati translation. For example, when a cabaret dancer sees Tarzan as a macho man, Soni's translation depicts her as perceiving him as her brother. This relation dynamics changes as per Gujarati culture's social codes.

Imperialism

Imperialism is described as “a form of international hierarchy in which one political community effectively governs or controls another political community.” (Lake, 2015) Africa, being a vast continent full of resources, human and otherwise, was a primary target for the imperialist nations. Tarzan novels are set in an era of African colonialism, which even includes the period of world wars. It depicts colonial cruelty on natives. At the beginning of Tarzan, the untamed, the German major Schneider and his company is lost deep in the jungle. He thinks about “light of German civilization commencing to reflect itself upon the undeserving natives” while ironically being led by two ‘savages’, who are naked natives of a local jungle tribe.

Soni’s translation reflects Burroughs’ sympathizing with natives and also adds that “તેમના ઉઘાડા શરીર પર ચાબખા અને ભાલાના કેટલાયે ધા હતા. જર્મન માલિકો તેમની સાથે કેવી રીતે વર્તતા હતા તેનું આ પ્રમાણ હતું.” Here Germans are called cruel by showing their deeds. Translator’s own critique of imperialism can be seen here. Imperial ideology seeks to control its target community by whatever means necessary.

The Imperial world view can be seen at many instances in the Tarzan series. In Tarzan the untamed, the cruelty with such perspective can be seen to be true for various characters in different situations. Tarzan witnesses not only German officers like Major Schneider but also *Xuja* tribe members who also take captives. The need to govern perceived others can be seen in many instances. Usanga tries to capture Bertha twice. He seeks to assert his dominion over Bertha by kidnapping her and Oldwick. *Xuja* tribe members also demonstrate their dominion over outsiders in their hidden city.

Gujarati translation seems to underwhelm the imperial views by its tone, the simple language used for the children becomes an obstacle where such serious notions seem to miss its point. For example when Oldwick is captured by the tribe it is describe as following:

“વિમાનથી સોએક હાથ છેટે એ ગયો, ત્યાં ઝાડીમાંથી વીસ-પચીસ હબસીઓએ અચાનક આવીને તેની પર હલ્લો કર્યો...જંગલીઓને ભગાડવા તેણે એક ગોળી છોડી. એક માણસ પડ્યો...ફરી-તેઓ પાછા પડ્યા અને હલ્લો કર્યો...એ બધા મરી ગયા પણ એમના માટે આ રોજનું હતું.” (

About a hundred yards from the plane he went, when twenty-five negroes suddenly came out of the bush and attacked him...He fired a shot to drive the savages away. A man fell...again-they fell back and struck...they all died but this was everyday for them. Soni, 74-75)

Here the attack of the tribe on Oldwick is a life-threatening incident but easy language fails to capture the mood, even counting of fallen body mimics language used in children's games teaching math. Death is seen as mundane and of everyday life. Also, in the dialogue that follows the capture of Oldwick has Usanga describing plane as a bird, “એ પંખી ઉડતું ઉડતું અમારી છાવણી પર આવતું અને ધડાધડ બોમ્બગોળા વરસાવતું અને અમારા માણસોને મારી નાખતું. આ અંગ્રેજો બહુ ખરાબ માણસો છે.” (75) Here, the imagery of bird used for plane invokes several myths of giant bird attacking a civilization. Here, Soni underpins the imperial view by keeping such imagery and then adding the direct sentence about the British being bad.

Colonialism

Western colonialism is defined as “a political-economic phenomenon whereby various European nations explored, conquered, settled, and exploited large areas of the world.” (Encyclopedia Britannica) Tarzan stories seem to underpin that in many times. Tarzan or Lord Greystoke is a westerner by birth but is raised in the jungle among apes. This makes him a non-westerner by culture. Thus, his view on the colonial forces is political and, in some instances, self-searching.

From another perspective, Tarzan can be seen as the embodiment of the colonialism itself as Schilling describes him as ‘Tarzan grows up in an exotic place and, despite his highborn lineage, chooses to stay in that place and reject the social order’ (2016) Thus, Tarzan acts as a colonial tool, a white man who can use his intelligence and prowess to be a king of the jungle. His numerous fights with tigers, lions provide some evidence on this. Defeating a lion in hand-to-hand combat may seem an impossible task but in every Tarzan book reader may find such a scene; if it is not a lion then a strong gorilla is there for him to fight with.

Colonial forces often turn to violence. Tarzan stories feature such cruelty to depict the colonial forces. The incident of Sheikh attacking black and Ginalda shows it.

“શેખની નમ્રતાનો પાર નહોતો. તે લળી લળીને કહેતો હતો: સારું થયું આપ તમે મળી ગયા હો! નહીતર અમારી શી દશા થાત!

એટલામાં શેખના બીજા માણસો પણ આવી પહોચ્યા હતા અને ધીરે ધીરે બ્લેકને ઘેરી લીધો હતો. અચાનક આરબોના મોં પરથી સ્મિત ઉડી ગયું અને શેખનો એક ઈશારો થતા ચાર જણા બ્લેકની ઉપર તૂટી પડ્યા. તેમણે તેને ભોય ભેગો કરીનાખી તેની પિસ્તોલ પડાવી લીધી. બીજા બે જણે ગીનાલ્ડાને પકડી લીધી.” (Meanwhile, Sheikh's other men also arrived and gradually surrounded Blake. Suddenly the smile flew from the face of the Arabs and at a signal from the sheikh the four fell upon the black. He grabbed his pistol before gathering fear. The other two grabbed Ginalda. Soni 141)

Here, the cunningness of the colonizers can be identified in the Indian context. India being a large set of many kingdoms and provinces of various sizes western colonizers sought to overtake them through such cunningness. This kind of description echoes real life experience of the target readers and also serves a dialectic purpose for young children.

Colonial cruelty is different when it hits the colonizer itself. The incident of destroying Tarzan's house and Jane's death present a violent form of colonial competition. This violence is directed towards women and children. From black natives to white Jane, everyone falls victim to colonial cruelty.

“તેમના અતિ વિશ્વાસુ માણસ મુવીરોના દીકરા વાસીમ્બુને ભીંત સરસો ખીલા મારી જાડી દેવામાં આવ્યો હતો- તેનું શબ લટકતું હતું! ... બીજા ખૂણે એક કાળા નોકરનું શબ પડ્યું

ઢિઢ્ઢ.” (*Wasimbu, son of Muviro, his most trusted man, was nailed to the wall - his corpse was hanging! ... In another corner lay the corpse of a black servant. Soni 4*)

This depiction not only invokes a feeling of dread but also frames Tarzan as a victim who has to see such a devastating scene at his own home. He is presented as the strongest human being. Still, he has to suffer, because he lives in an imperfect world where other people can enter his home and destroy whom and what he loves. Plot wise this gives Rice Burroughs an opportunity to set up later action scenes where Tarzan can be seen avenging these deaths. However, grief for loss is absent in the later chapters.

Tarzan’s revenge can be considered a wish fulfilment for the countless readers in the English version; in Gujarati it becomes out of place as Gujarat was a center of Gandhi’s non-violence movement. However, as these translations were done in the 1990s, it was quite acceptable for the readers to have violent revenge as a part of the plot.

Tarzan stories don't shy away from depicting colonial cruelty. However, it sometimes overwhelms it in favour of the action. Here one can see the sensational element of popular fiction. In Gujarati Soni also seems to have kept it in the target texts as sensational stories are received with more enthusiasm.

Image of the child reader

Children's literature doesn't seem to be preferable apparatus at once to receive a series such as Tarzan which has violence and sexual imagery, sometimes sexual violence and imperial cruelty. Raman Soni still could translate and publish ten texts from the Tarzan series in the Gujarati. One of the main reasons was the popularity of the character of Tarzan. Even today one can find cheap books on Tarzan which can be called fan fiction at best. But Soni seems to have a simple agenda in mind.

Children's literature has been written with didactic purpose since its inception. Gujarati writers also have followed the notion. That is why Soni talks about how adventure is an important element and it could be instilled in the Gujarati children who read such fiction. He also puts emphasis on other values he sees in the Tarzan series.

“સાહસ એ આ કથાઓનો પ્રાણ છે, પણ એકલા સાહસ પર આ કથાઓ ઉભી નથી કરી. એમાં મનુષ્યને સાચા મનુષ્યનું દર્શન કરાવે, એના જીવનને સંસ્કારથી ઉન્નત કરે, રળીયામણું કરે, ઉજાળે એવી ઘણી સામગ્રી છે.” (*Adventure is the lifeblood of these stories, but these stories are not built on adventure alone. There are many materials in it that make a person see the true human being, elevate his life with sanskar, make it sweet and enlighten him.* Soni xi; 1990)

It is clear that Soni finds a repertoire which is useful to target culture and can be a great source of teaching values to the children. He puts emphasis on humility and civilized manners both of which can be seen in the character of Tarzan.

Language in the target texts is most prominently used to convert the source texts into children's stories. Rice Burroughs' descriptive style is popular. For example, in the opening chapter in the Tarzan, lord of the Jungle he writes:

“Tantor shared this caution with his fellows and avoided men- especially white men; and so had there been other eyes there that day to see, their possessor might almost have questioned as they their veracity, or attributed their error to the half-light of the forest of the elephant, half dozing in the heat swaying to of the great body.” (Burrough 2, 1914)

This description mimics the realist style of a newspaper reporter. Rice Burroughs' experience with newspapers had brought him an understanding of popularity first hand. He seems to use that style to convey a realism. Which is a helpful tool for the fantasy-like plot he means to convey.

This presented a challenge for the translator. Soni seems to understand and overcome this easily by essentially rewriting paragraphs and making them shorter, only to give necessary details and cut the elaborations. The same paragraph is translated as below:

“વનના પ્રાણીઓમાં બીક નથી, પણ સાવચેતી અવશ્ય છે. ટેન્ટરમાં પણ એવી સાવચેતી હતી. તેથી તે માણસોથી- ખાસ કરીને ગોરા લોકોથી દુર રહેતો હતો. પણ આજે કોઈએ એને જોયો હોત તો નવી પામત- એની પીઠ પર એક ગોરો આદમી ઊંઘમાં ઝોકા ખાતો લાંબો થઈને સૂતેલો હતો.” (Soni, 2)

This translation style considers the age of target readers. Tarzan translations in Gujarati were targeted for teenage readers. Gujarati children's literature seems to have come 'from the early translations from Hindi, Marathi and English children's literatures.' (Trivedi, S 12) So, it has organically followed parlance borrowed from these, two of them are from the same language family tree as Gujarati.

Adventure as education

As talked above one of the purposes of the translation of the Tarzan series (and of other countless books) was didactical. Soni wanted to infest the value of adventure into child readers. Similar target texts were his translations of Sherlock Holmes series which also had similar educational objectives.

“મર્ટ માણસ મૂંજી નથી હોતો, ટારઝન પણ નથી. વિપત્તિની ક્ષણોમાં, કટોકટીની પળે પણ એ સ્વસ્થ રહી શકે છે અને હસી શકે છે. એનો વિનોદ માણવા જેવો છે. તેને જીવન પર અપાર શ્રદ્ધા છે. એવી શ્રદ્ધાવાળો જે વિપત્તિને જેર કરી શકે છે, અને કદાચ ન કરી શકે તો પણ તેની હારમાં એનો વિજય હોય છે.” (*Man is not dumb, not even Tarzan. In moments of tribulation, even in times of crisis, he can remain sane and smile. Its fun is to be enjoyed. He has immense faith in life. A believer who can endure tribulation, and even if he cannot, there is victory in his defeat.* Soni, VI)

The quality that Soni talks about here is of being stable in face of problems. Teenage years are difficult for any individual for the body and mind go through a crucial change. Soni wanted to imbibe Tarzan as a model towards whom a child reader can look on and be inspired to tackle his or her own problems.

Education itself is associated with morality. A society teaches what it perceives to be either moral or useful. Martin Green argues that “when you read adventure, you identify yourself as an adventurer...most serious readers do not want to make such identification. It goes against their faith in civilized values.” (Green, Martin 2) In the case of Tarzan, Soni perceives other values as more important which accompany the element of adventure. Therefore, he puts emphasis on bravery, stability of character and ability to face problems.

Adventure genre has three main elements: dangerous situations, courageous protagonists and evil adversaries. (Tucker, Kristine) As Soni didn't change the plot of the Tarzan translation, these elements could be received wholly into Gujarati fiction. Tarzan fighting with noma or German soldiers were perceived equally dangerous by Gujarati readers as native readers. For example, the scene where Tarzan is trapped in the city of Opar can be called a dangerous situation. “ટારઝનના હાથમાં ભાલો હતો. પણ સાત સિંહની સામે લડવામાં એ શસ્ત્ર શું કામે લાગવાનું?” (Soni, 61) Here the translator renders the situation dangerous for the protagonist in two sentences. This economy of sentences is appropriate for a child reader. “પણ એટલામાં ટારઝનની પીઠ પાછળથી હુમલો થયો. ગેંડો કુદ્યો કે ટારઝને વીજળીક ચપળતાથી ખસી જઈને વાર કર્યો.” This sentence invokes a sense of uncertainty and also the courage of

the protagonist. Soni with use of his language is able to render all basic elements of the adventure fiction successfully into Gujarati.

His perspective that “પુરણકથાનું જે ભીતરનું તત્વ- કુતુહલ જાગ્રત કરવાનું, સાહસ પ્રેરવાનું, કામ, લોભ અને પરિગ્રહવૃત્તિ સામે લાલબત્તી ધરવાનું અને શુભને વિજયી દેખાડવાનું- પણ આમાં છે.” (Soni, VI) readily compares the Tarzan series with Puranas and finds similarities in terms of what can be gained from it. In a way, the translator seems to find universal commons between literatures of different time and cultures and make it a pavement for rendering his translation.

Question of Violence

Didactic purpose however can be a double-edged sword. As Soni aimed to showcase the bravery and courage of Tarzan, it is evident that violence is also presented intrinsically in the target texts. Tarzan stories mainly deal with a world where physical power has high value. Tarzan often uses violence to win over challenges. Rice Burroughs’ rationale for using violence is that it is a jungle and only the fittest could survive. You have to kill or be killed.

As criticism site Ivy Panda notes, “The children may develop a high tendency to engage in fights with other children where they have been wronged instead of choosing other mediums of reconciliation such as talking or consulting their guardians.” This is problematic for the

parents and society at large. That is why it is important to question the portrayal of violence in source as well as target texts.

The portrayal of violence in the adventure genre differs from its depiction in the thrillers (discussed in the chapter 4 of the thesis). Thrillers, mainly written for the adult audience, depict it as a necessary means to move around in adults' worlds. Moreover, it often shows violence as a last resort when other means of mediation fails, as a kind of last resort, to save what is often perceived as correct by the characters. In the adventure genre, the sensation of experiencing new things is at the forefront of the stories. When this plot structure includes violence, it is mostly muted (as in Tintin series) or often turned into a comic situation (as in Treasure Island).

Tarzan features raw violence. Human fighting animals, animals fighting animals, soldiers or goons fighting others, people performing atrocities on other people, men dominating women through violence. It is a questionable way of portraying violence in an adventure series. Though that doesn't make it wrong or inappropriate. In fact it distinguishes the series from other such novels and creates a unique aura of Tarzan. It also helps in world building for the author and helps him establish the sensation necessary for increasing the readership.

In target texts, however, the question is more crucial because it is targeted for children. It also has a didactic purpose. So, it is interesting to note that the translator, fully aware of this problem, translates violent scenes.

“ટારઝનની સત્તાને આ ખુલ્લો પડકાર હતો. તેણે એકદમ ટરકોઝ પર હુમલો કર્યો. બંને વચ્ચે ભયાનક યુદ્ધ શરૂ થયું. ટારઝને ટરકોઝને છરાથી લોહીલુહાણ કરી નાખ્યો, સામે તેણે ટારઝનને બચકાં ભરી ભરીને એને લોહીલુહાણ કરી નાખ્યો. પણ છેવટે ટારઝન જીત્યો.” (*This was an open challenge to Tarzan's authority. He attacked the sheer turquoise. A terrible war started between the two. Tarzan stabs Turcoz to blood, but Tarzan, in turn, bludgeons Tarzan to death. But in the end Tarzan won.* Soni, 58)

This is the first instance of violence in the story and Soni translates it in a restricted way. He shies away from going too graphic as source texts but still tries to maintain the raw violence that worldbuilding of the story needs. He portrays the violence as the necessary way to overcome a situation with the first sentence and shortens the fight sequences and jumps to conclusion with Tarzan winning the fight against the menacing gorilla.

Still, words like ‘લોહીલુહાણ’ and ‘બચકાં ભરીને’ would have been considered problematic for Gujarati culture, when used for children. In a way Soni’s choice of texts (translating Tarzan series instead of any other) informs how Gujarati culture had undergone a change since Gandhi’s time. Of course, western media had entered the home with cartoon networks and Sunday movie flix in many channels. Soni’s translation had to compete against them. Here, fight scenes and feats of physical prowess are seen to be used as a hook to attract child readers.

Examining book-covers of the target texts proves this. ‘ટારઝન: જંગલનો સમ્રાટ’ features Tarzan crashing on two Arabian soldiers with his full might. ‘ટારઝન અને લુપ્ત સામ્રાજ્ય’ has a cover where Tarzan and another unnamed tribal man are trying to control a large sized rhino who is charging at a high speed. ‘ટારઝન અને સોનેરી સાવજ’ also features such fight with the titular lion who seems leaping towards Tarzan. Another lion features on the cover of ‘ટારઝન અને ઓપરના હીરા’ where Tarzan is on the back of a lion and is seemingly trying to kill it with his knife. ‘ટારઝન અને પ્રતિબંધિત નગરી’ and ‘ટારઝન મહામસ્ત’ showcases human adversaries fighting with Tarzan, a giant from the titular city and a German army officer respectively; both laying on the ground defeated.

Question of Nudity

Another cultural problem is the portrayal of nudity. Different cultures have different tolerance towards showcasing nudity, both in real life and in art. Western world seems to have been more open to partial nudity in comparison to twentieth century India. That is not to say Gujarati culture didn’t appreciate human nudity in art form. Like the case of violence, nudity also had to be questioned because of the target readers, children.

David Bozarth remarks that “In many Tarzan adventures animals, usually great apes or creatures of a primate-like species, are constantly stealing human women for the purpose of sexual use. How many children, having read these passages, have a misconception regarding

sexuality between humans, or fear of animals having sex with them? If it is just one, it is one too many.” (Bozarth 1997)

This presented a challenge for the translator. His response was a cultural appropriation by ‘refracting’ the target text according to the target culture. He avoids writing those scenes where nudity is mentioned. He writes only of male nudity, particularly of Tarzan whose iconic appearance is reaffirmed in the covers and description of the translated texts.

Another imagery associated with nudity is the lack of civilization. The continuous discourse of savagery vs. civilization found in the series has its echoes in the scene where Tarzan steals the clothes. Bozarth also notes that “Tarzan is presented as a naked savage who does not learn to wear clothes until he murders a black then, because he covets them, he robs his victim of clothing and accoutrements.” (Bozarth, 1997) Here the criticism is towards the act of stealing clothes and making the clothes a symbol of civilization and therefore, nudity a symbol of savagery. Such transitions happen many times in the course of the series as Tarzan switches his geographical place. He is often shown wearing clothes like a gentleman when he is in London or any other part of the world. He switches to his ‘savage’ attire whenever he lands on the African continent.

This nudity is often regarded as a cultural statement by the Rice Burroughs. As scholar Woodrow Nicholas argues Tarzan as nude protagonist was a rebellion “against this monstrous assault [of Victorian society’s custom to dress boys like a girl] upon the male ego, creating violent, aggressive male heroes.” (Nicholas 1998) This problem of the source culture doesn’t apply to the target culture or target readers. Therefore, translators choose to cut down such

scenes as much as possible. Male nudity is reserved for Tarzan only in the Gujarati translation as it is part of the character's fame.

Sexuality and sexual imagery

It is one of the recurring images in films, cartoon and other visual media, Tarzan and Jane in physical proximity of each other where Jane is wearing one white (or similar coloured) dress and Tarzan is mostly bare. Their romance is as popular as Tarzan's bravery in fight scenes. Rice Burroughs has created a larger-than-life character. That is why he can be so cruel while in a fight, and equally sensitive while with Jane.

Jane serves as the love interest of Tarzan. There is a debate whether or not Jane is in love with Tarzan. At first glance it is simple. She is the female protagonist who gets to spend time with Tarzan and form a relationship. On the other hand, it is perceived that "The early ERB Tarzan was abusive and inconsiderate of women. Tarzan kidnapped a young girl (Jane) and assaulted her in the jungle." (Bozarth)

Soni tries to depict this relationship as pious and natural. In Tarzan in Africa, the scene where Tarzan and Jane can meet at last Soni writes:

ટારઝને કહ્યું: 'માલમિલકતની કે માનમોભાની મારે મન કોઈ કિંમત નથી. વળી જે સ્ત્રીને હું યાહતો હતો તેને મળતા અટકાવીને હું શું પામવાનો હતો?' જાણે કોઈ ગુનો કર્યો હોય અને એની માફી માંગતો હોય એમ ટારઝને કહ્યું.

કલેટનના શબની બે બાજુએ બે જણ બેઠા હતા. બંને એ શબની ઉપર થઈને એકબીજાના હાથ પકડ્યા. એ પકડમાં બેઠેના હૃદય ઠલવાઈ ગયા! (Tarzan said: 'I care nothing for wealth or honour. And what was I to gain by preventing the woman whom I loved from meeting?' said Tarzan as if he had committed a crime and was apologizing for it.

Two people were sitting on either side of Clayton's corpse. Both went over the dead body and held each other's hands. Both heart sank in that grip! Soni 152)

Translator depicts this relation in a non-sexual way by (as discussed above) limiting the nudity and by making relations between Jane and Tarzan as natural as possible in the target language.

Idea of civilization

The Tarzan series has one conflict at its core, that is the idea of civilization and barbaric savageness. Writer questions the association of civilization with western culture and of barbaric with the African tribal ways. Tarzan symbolizes the best of civilization, shattering the binary. Translator seems to turn it as an anti-colonial narrative which paints the western civilization to be oppressive and cruel towards native cultures of Africa. This can be seen in his introduction where he puts emphasis on the Tarzan series' ability to show how inhumane the civilized people can be. He wants readers to take the message that 'ભદ્ર સંસ્કૃતિના નામે પ્રવર્તતા કામ, ક્રોધ, લોભ, દંભ અને કુરતા આદિ દુર્ગુણોથી દુર રહેવું. (1)

His agenda here seems to be educational for the general public, but wrapping it in the form of an adventure story is an interesting choice. At the time these translations were published Gujarati culture was going through a shift in which Asmita as conceived by Kanaiyalal Munshhi was taking a center stage in culture formation. Various authors and thinkers were forming their notion of what Gujarati culture would be in the twenty-first century. Soni appears to have contributed towards it by translating best works of fiction from various cultures, Tarzan series being one of them.

“આ કથાઓમાં પ્રસંગોપાત્ત આધુનિક યુરોપિયન-અમેરિકન સંસ્કૃતિના કહેવાતા મુલ્યો તરફ તીવ્ર કટાક્ષ કરવાનું લેખક ચુક્યા નથી. લેખકનો મોટામાં મોટો આકોશ સંસ્કૃતિના નામે પ્રવર્તમાન દંભ, દ્વેષ, સ્વાર્થ, ધન, અને સત્તાની લાલસા, પરપીડનમાં સુખ માણવાની વૃત્તિ તરફ છે.” *(In these stories, the author does not fail to make occasional sharp jabs at the so-called values of modern European-American culture. The author's greatest indignation is at the prevailing hypocrisy, hatred, selfishness, greed for wealth and power, the tendency to take pleasure in suffering in the name of civilization. Soni, VI)*

Here Soni attributes the agenda to the source author and almost negates his role in the discourse. He manipulates author's fame in a light way, to bend the narrative agenda in a way that suits to target culture but attributing it to the source author.

He understands how colonial time had impacted the native culture of Gujarat, creating a false hierarchy of putting western culture first and then native. He tries to reverse the effect

by noting that, “સંસ્કૃતિના નામે કેવા કૃત્યો થઈ રહ્યા છે તે તેમણે બતાવ્યું છે અને એની સરખામણીમાં આફ્રિકાના અંધારા ખંડની અંધારી કહેવાતી સંસ્કૃતિ કેમ ચડિયાતી છે તે બતાવવાનું પણ ચુક્યા નથી.”

This reversal of binary in cultural hierarchy works effectively as readers identify themselves with the oppressed Africans. The scene of massacre at Tarzan’s house becomes a good example of this. Source description itself evokes anger towards the perpetrators and pity for the victims. In other cases, the translator heightens the effect by showing the civilized western countries as cunning and cruel.

In second book, the scene where Tarzan leaps into a house to save a woman from potential rape threats and punches a bunch of goons; that scene ends with police arriving and the victim lady accusing Tarzan of the crime he sought to stop in the first place, and thus him fleeing the scene. “દોસ્ત, તમારું આ પેરીસ તો અમારા જંગલ કરતા પણ વધુ જંગલી છે.”

Translator uses the ‘જંગલી’, a word derived from the word jungle, used for cruel uncivilized person; ironically here it is used for Parisian society.

“જંગલના પ્રાણી સ્વબચાવમાં હત્યા કરે છે કે પેટ ભરવા હત્યા કરે છે, પણ તમારો સુધરેલો માણસ...વગર કારણે હત્યા કરે છે, એટલું જ નહિ હત્યા માટે માનવતા જેવી ઉમદા લાગણીઓનો

ઉપયોગ કરે છે. (*A jungle animal kills in self-defense or for sustenance, but your improved man...kills for no reason, not only using noble feelings like humanity to kill. Soni 23*)

This observation shows how civilized people themselves are barbaric and Tarzan, whom they consider to be a savage is in fact a truly civilized individual. He feels suffocated by the culture of Paris which runs on unnatural codes and conducts and sometimes hides the truth. Tarzan says, “અહીં તરકટી લોકોનો પાર નથી અને તેમના તરકટ હું સમજુ એટલો ‘સુધરેલો’ નથી. અહીં ડગલે ને પગલે મને બંધનો લાગે છે, જાણે હું કેદી હોઉં એમ લાગે છે.” (Soni 29)

Translator drives the point home by using harsh language while translating Tarzan’s observation for the western society and sought to bring out the ugliness of the western culture hidden beneath its blinding sparkles.

Construction of Barbaric Savage

Tarzan is called ‘savage’ multiple times. He is from the primitive society of the African jungle. Savage also means a brutal person. Tarzan is shown as ruthless and violent. But his savagery turns into nobility as soon as he comes in contact with human beings. His savagery is seen as an adaptation.

He is not the barbaric savage some characters perceive him to be at first. Instead, he is dubbed as ‘noble savage’. (145) Barbarism is mostly on the opposite side of Tarzan. Most of

the antagonist villains are written as cruel and oppressive. Western people, military officers, people from lost and exotic tribes, animals etc. are shown as barbaric who wrongs innocent people.

Barbarism and nobility are moral categories; therefore, the translator seems to emphasize them as they fall in with his didactic purpose. Translator uses simple sentences to drive the point, almost in a preaching tone. The scene where Tarzan looks for the Steamball but at a place Steamball tries to kill Tarzan, translator writes Tarzan's dialogue as, “હું તારા ભલા માટે જ આ તરફ આવેલો. એક ગોરા માનવી પ્રત્યે મને લાગણી હતી અને તેના પ્રત્યે મારી કઈક જવાબદારી છે તેવું મને લાગતું હતું; પણ હવે તારી વર્તણુકથી મને એ જવાબદારીમાંથી મુક્ત કર્યો છે. તું મારવાને પાત્ર છે, સ્ટીમ્બોલ, પણ હું તને નહિ મારું. (*I have come this way for your good. I had feelings for a white man and felt I owed him some responsibility; But now your behavior has freed me from that responsibility. You deserve to be beaten, Steamball, but I will not beat you.* Soni 42)

Steamball is a selfish character who is ready to kill Tarzan for his advantage, and is an archetype seen in many Tarzan stories. Janson and Melbin, Vesper, Bill, Usanga etc are examples of this. They are primarily selfish and want to get what they want by harming others. They do not respect women and use cruelty on people. They are secondary villains who are to be punished but not to be killed in Tarzan's view.

Antagonists like Karchak, Major Schneider, Crusaders, The Arab etc are embodiments of the barbarism and savagery in Tarzan stories. They are irredeemable. Their actions have become so cruel that they are unforgivable. Edgar Rice Burroughs presents a panorama of how inhuman people can be. Thus, presenting various sins from which people should keep distance from. Soni has readily translated the parts and has presented them as a cautious tale for the children. He notes that, “આજે બધાને બધું જોઈએ છે. સત્તાવાળાને વધુ સત્તા જોઈએ છે અંદાઝવાળાને વધુ ધન જોઈએ છે. ક્યાય કોઈ વાતે કોઈને ધરવ નથી. ‘જોઈએ છે, જોઈએ છે’ની આ સંસ્કૃતિ છે. પરીગ્રહવૃત્તિનો અંત નથી. *(Today everyone wants everything. The powerful want more power and the rich want more money. Nobody owns anything. This is a culture of 'want, want'. There is no end to alienation. Soni V)*

Soni’s concern with savagery of modern society may have led him to translate this series which presents degradation of similar values and a noble ‘savage’ to redeem humanity.

Laws of the Jungle

Laws of the jungle present an exotic look at the world of the Tarzan series, and it is essential to its world building. Rice Burroughs presents it in bits, and gradually forms a comprehensive world of jungle which is both exotic and practical. “Kala threatened to run away...as this is one of the inalienable rights of the jungle folk, if they be dissatisfied among their own people, they bothered her no more.” (26)

Though the author has elaborated on such laws, the translator seems to have cut them to avoid the exposition. It is because he doesn't see the need to include those details for children of Gujarat, for whom jungles are not that much exotic. Translator passingly mentions laws of the jungle in the dialogue whenever necessary.

“જે ઝાડ નીચે ઉતરીને આજુબાજુ જોવે છે તેના કરતા જે આજુબાજુ જોઈને ઝાડ નીચે ઉતરે તે સિંહ-દીપડાનો શિકાર બનતા બચે છે.” (59) This kind of dialogue also serves didactic purpose as it teaches a child reader to be alert at certain times. In another instance Tarzan says, “આંખથી જોવાવાળા કરતા નાકથી સુંઘીને ચાલનારા જંગલમાં વધુ જીવતા રહે છે.” (100) Translator only have translated those world building elements from the source texts which can also help in teaching some life lessons to his readers.

Laws of the jungle also represent Crucial elements in the world building of the story. in the genres of science fiction, crime thrillers, adventure stories etc. depends upon the world building heavily.

Conclusion

Raman Soni's translation of the Tarzan series into Gujarati provides a fascinating case study for exploring the intricate process of cultural adaptation and the significant role of the translator in shaping the narrative for a specific target audience. Through a comprehensive analysis of theoretical frameworks and a thorough examination of thematic elements, imagery,

and character portrayals, we have gained valuable insights into Soni's translation decisions and their profound impact on the target culture.

The Tarzan series revolves around the central theme of civilization versus savagery, a dichotomy that Rice Burroughs presents through the character of Tarzan, who defies conventional categorizations. Soni's translation challenges the traditional association of civilization solely with Western culture, instead portraying it as oppressive and cruel towards native African cultures. By highlighting the flaws and inhuman aspects of civilization and emphasizing Tarzan's noble virtues, the translator constructs a thought-provoking anti-colonial narrative that disrupts prevailing power dynamics.

Nudity emerges as a significant motif in the Tarzan series, symbolizing the absence of civilization. While the source text connects nudity with savagery and clothing with civilization, Soni's translation deliberately minimizes scenes featuring nudity, catering to the cultural sensibilities and norms of the target audience. This adaptation demonstrates the translator's astute awareness of the target context and his commitment to ensuring that the story resonates deeply with Gujarati readers.

Sexuality and romantic relationships, particularly Tarzan's bond with Jane, constitute another important aspect of the Tarzan series. While the source text portrays a complex dynamic between the two characters, encompassing instances of abduction and assault, Soni's translation endeavours to present their relationship as pure and inherent. By toning down sexual imagery and highlighting the innate connection between Tarzan and Jane, the translator aligns

the narrative with cultural expectations and values, creating a more suitable representation for the target readership.

The construction of the barbaric savage is a recurring theme in the Tarzan series, often associated with Tarzan himself. However, Soni's translation accentuates Tarzan's nobility while contrasting it with the cruelty and oppression of Western figures. Through the use of vivid language and portraying Western civilization as deceitful and inhumane, the translator effectively challenges the conventional binary of savagery and civilization, positioning Tarzan as a truly civilized individual.

Additionally, the laws of the jungle play a vital role in the world-building of the Tarzan series. While the source text provides detailed descriptions of these laws, Soni's translation opts for a more subtle incorporation through dialogue, imparting life lessons and moral values to young readers. This didactic approach aligns with the translator's educational agenda, ensuring that the story not only captivates but also imparts important teachings to the target audience in Gujarat.

In conclusion, Raman Soni's translation of the Tarzan series into Gujarati exemplifies the intricate process of cultural adaptation and the significant influence of the translator in shaping the narrative for a specific readership. Through deliberate choices concerning themes, imagery, and character portrayals, Soni effectively navigates the cultural norms and values, while also incorporating elements that educate and engage young readers. This research sheds light on the nuanced dynamics of translation and underscores the transformative power of adaptation in making literature accessible and resonant across diverse cultures. One may note

that Gujarati works in adventure genre in later period seems to follow the mould created by Soni in Tarzan translations. Authors like Dr. I. K. Vijlivala is notable example of this, his more than 45 books in the genre have perfected the form of Gujarati adventure stories as children stories.