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OTHERNESS REPRESENTATION: A POSTCOLONIAL ANALYSIS OF *TARZAN OF THE APES*

Simon Ntamwana[1*] and Divine Che Neba[2]
[1]Ecole Normale Superieure Du Burundi, Burundi
[2]University of Yaounde I, Cameroon
nituntasi@gmail.com[1] and nebankiwang@yahoo.com[2]
*correspondence nituntasi@gmail.com
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Abstract
This paper investigates the question of representation in Burrough's *Tarzan of the Apes*. It probes into the representation of otherness, with a focus on the signification of race, religion, and gender. Written against the backdrop of postcolonialism, the paper contends that the construction of the black other, religious discrimination, and female inferiority by Western imperialists and patriarchy prefigure persistent domination in the new world order. In this qualitative descriptive study that is based on textual analysis as a research method, the primary data were collected from the novel *Tarzan of the Apes.* Concerning secondary data, articles and books pertinent to postcolonial studies and popular literature were consulted. It was discovered that blacks are represented as the 'unorthodox' religious other embodying evil, darkness, ignorance, and primitive sensualism. Moreover, the black woman is pushed to the periphery and represented as a subject of barbarous polygamy, uncontrolled birth, and toys to satisfy men's desires. Furthermore, blacks are represented as hairless apes that are incapable of civilization. Finally, we discovered that the issue of the black other in particular was not a mistake by imperialists, but a well-planned scheme to concretize all the different forms of domination listed above, including the colonial agenda.

Keywords: otherness, postcolonialism, representation, *Tarzan*

Introduction
Tarzan of the Apes is a popular novel that was written by Edgar Rice Burroughs in the early 20th century. According to Lupoff (2005), the novel was first published in the pulp magazine, *All-Story Magazine*, in October 1912 and released as the film *Tarzan of Apes* in 1918. Following *Tarzan*, Burroughs wrote many popular fiction and fantasy stories under the collection of *Pellucidar.* He wrote westerns and historical romances which were published in *All-Story* and *The Argosy* magazines. The term Tarzan is inseparable from the life of the author. The earnings from the commercialization of the novel through its various popular cultural texts enabled Burroughs to purchase "Tarzana*",* a large ranch, north of Los Angeles, between 1915 and 1919. As a result, he was able to form the Tarzana

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Community in 1927. After his death, following a heart attack on the 19th of March 1950, he was buried in Tarzana California. *Tarzan of the Apes* is the first novel in the best-seller series, labeled "Tarzan". In addition, as Wannamaker and Abate (2012) assert, it has been adapted into films, comics, radio programs, and Television cartoons and movies (p. 2). The reception of this novel in varied genres resulted from the issue of representation which he explores from different dimensions. It is within this prism that this paper revisits otherness in *Tarzan of the Apes*, this time, with a focus on otherness. The otherness, here, is viewed in terms of race, religion, and sex. It is on this note that Edward Saïd's concept of orientalism and other critics' views on cultural representations become relevant in this discussion. In what follows, the theoretical framework, literature review, aims, and methods are stated before the discussion of findings and conclusion of results.

Orientalism and cultural representation

Saïd (2006) defines orientalism as a style of thought that is based on a dichotomy between the Orient and the Occident (p. 25). As a theory, orientalism is an ideology of the West on the Orient, whereby the Orient has helped to define Europe or the West as its contrasting image, idea, personality, and experience (Storey, 2010, p. 171). Put differently, orientalism is a system of ideological fiction, a matter of power, and one of the mechanisms by which the West maintained its hegemony over the Orient. It is centered on the idea of the absolute difference between the West and the Orient, whereby the West is rational, developed, humane, and superior whereas the Orient is aberrant, undeveloped, and inferior. Saïd's view becomes pertinent to the analysis of imperial fiction, which can be classified into two categories. First, stories in which the white colonizers succumb to the primeval power of the jungle. In *Heart of Darkness*, for example, Joseph Conrad (1990) portrays Kurtz as a pilgrim in the African wilderness who is innocent and a victim of a series of diseases including malaria, fever, and dysentery. The second category looks at stories of whites, who because of the supposed power of their racial heredity, impose themselves on the jungle and its inhabitants. However, this category of narratives should not be confused with stories by the colonized people wherein authors capture the dislocation of Africa's sociocultural universe by the intrusion of the white people. In his novel *Things Fall Apart*, Chinua Achebe shows that when the Europeans arrived in Africa, they established a new system of government with courts and Christian missions to control the black people and to serve their own interests (Nnoromele, 2010, p. 47).

The *Tarzan* stories fall within the second domain of imperial fiction. In both categories, imperial narratives are more concerned with the anxieties and desires of the culture of imperialism than the people and places in the conquered territories. Postcolonial critics in this vein look at the function of the imperial plot structures, producers, and consumers of such fictions with keen interest. In other words, this paper, re-reads, within the framework of postcolonialism the shift in focus, from what the stories ordinarily tell about Africa or Africans to Western connotative representations. It is also a shift from how the stories are told to why and from whom the stories are about to those who tell them and consume them.

This popular culture novel is a representation of colonialism in Africa, especially in Congo. According to the *Encyclopedia of Consumer Culture* (2011, p. 206), cultural representation of colonialism deals with narratives by Western

writers that dramatize the link between colonialism and commercial gain and offers insight into the colonial ideology. They represent the colonizer as a pattern of education, religion, and order seeking to suppress native religions, languages, and cultures and convert them to Christianity and Western sensibilities. The so-called conversion is an ultimate motive to enter the colony for capitalist reasons. In these narratives, the colonized is represented as the other: cruel lazy, sensual, animalistic, exotic, mystical, and seductive. The colonizer justifies his intervention by perceiving the colonized as naïve and childlike, whose economy and society need to be improved.

Representing and signifying the other

In his approach to cultural production, Hall introduces the theory of representation that lays the foundation for his later concept of the "other" signification. This approach is anchored on his theory of "the circuit of culture" (Hall, 2003). It is a new import in the study of culture in the modern or popular sense including "popular music, publishing, art, design, and literature or the activities of leisure time and entertainment" (p. 1). By representation, Hall means cultural representations and signifying practices. In his attempt to expand the representation process, he goes further to exploit the representation of power relations and ideologies in popular culture. This is captured in "The Spectacle of the Other", where Hall studies the different signification in "contemporary popular cultural forms", including "news photos, advertising film, and popular illustration" (p. 8). He is concerned with "how racial, ethnic, and sexual difference" has been signified in visual culture throughout history. Thus, he looks at how these sociocultural differentials are represented as "other". Put differently, his point is to examine how the sociocultural difference is signified through stereotyping practice, for example, advertising that uses black models. His focus is ethnic and racial otherness in such popular cultural items as newspaper reports, crime fiction, films, and magazines. He considers the representation of the other on the basis of ethnicity and racism in a variety of images in popular culture and the mass media. He finds that racial stereotypes have been signified in American popular culture since the early years of slavery.

There have been various strategies for the representation of the other in terms of ethnic and racial differences. Both "negative images" and positive representational racial images have been used (p. 225). From the perspective of the cultural industry, Hall pinpoints that representing the other through visual culture is the best-selling in the market, for its complex business "engages feelings, attitudes, and emotions" by deeply mobilizing fears and anxieties among the viewers or audience. Analyzing sports magazine pictures, he highlights the issue of binary representation. The other is represented through such binary opposition as "good/ bad, civilized/primitive, ugly/excessively attractive, repelling-because-different/ compelling-because-strange-and-exotic" (p. 226). Moreover, in the representation of the other, the variables of sexuality and gender are added to that of race. Thus, in the signification of black people as the other, positive images that combine race, gender, and sexuality are used. Black people are viewed as naturally endowed with "outstanding success" in sports. This is because their bodies are athletic with a physical perfection suitable for achievement in sport. These images are connected with gender and sexuality. A visual representation of African

Americans shows that images are signified to connote "superbly-honed athletic bodies, tensed in action, super-men and super-women" (p. 233). But here the meaning is differently inflected. This demonstrates to which extent otherness representation is made to reflect racial, sexual, gender, and class dimensions. It proves that the signification of the other in popular culture goes with other variables of sociocultural identity differentiation among others class, race, gender, and religion.

Despite the pertinence of the novel to popular signification of alterity, it has not attracted a lot of researchers. While many studies have been conducted on the representation of African otherness in popular fiction in general, few works have been done on the novel *Tarzan of the Apes*. Recent publications mostly include works in literary studies and cultural studies, inter alia, Ango's "Representing Otherness: Contemporary Nigerian Literature and Emerging Cultural Identities" (2019), Vitackova's "Representation of Racial and Sexual 'Others' in Afrikaans Popular Romantic Fiction by Sophia Kapp" (2018), Fafowora's "Politics and International Studies. Imagining the Dark Continent: Disney's Tarzan and Defining the African Postcolonial Subject" (2018), Roumar's "From High Literature toward Popular Literature: From Joseph Conrad's Heart of Darkness to Edgar Borrough's Tarzan of the Apes" (2018), Tapionkaski's "Tarzan of the Apes, the Bearman Tarsa: Discourses of National Identity and Colonialism in Finnish Adaptation of an American Classic (2014), El Diwany's "The journey from Slavery to Civilization: A Lacanian Reading of Burroughs' Tarzan of the Apes", and Parciack's "Contending Simulacra: Tarzan in Postcolonial India" (2012). In these studies, various approaches and theories are used to treat African otherness from the perspectives of gender, religion, race, class, or folk group ways. Despite the deep concern of these writers on the issue of otherness representation, their exploration of the related issues raised has given little or no attention to confirm Burroughs as a racist and forerunner of the colonial agenda and other forms of oppression as a whole. It is on this note that Saïd's notion of orientalism and Hall's view on "otherness" become necessary, as theoretical paradigms, in re-reading and rewriting Burroughs' *Tarzan of the Apes.*

Method

This is a qualitative study on postcolonial popular cultural representation of the other. The method is relevant to the study of popular literature, for as Stokes mentions, qualitative research is "the name given to a range of research paradigms that are primarily concerned with meaning and interpretation" (2003, p. 3). That is why qualitative "methods are more typical of the humanities". Studying the postcolonial representation of black otherness in popular fiction is an issue pertinent to the area of popular culture. Consequently, the analytical methods of popular cultural studies are relevant to this research.

Hall's theory of "circuit of culture" delineates the methodological analytical framework for the study of popular culture (Hall, 2003). In the theory of circuit of culture, Hall is concerned with how meaning is produced and circulated by means of language. According to him, the representation of culture from the perspective of a cultural circuit comprises three paradigms, namely the production approach, the textual approach, and the consumption or audience approach. This conception is further described in Pickering's *Research Methods for Cultural Studies* (2008)

where authors distinguish cultural products, producers, and consumption in the analysis of media and culture.

In "Investigating Cultural Producers", Davis distinguishes three methodological approaches in cultural studies: political economy, textual analysis, and sociological or ethnographic work (Davis, 2008, p. 53). This research used the textual approach in order to explore how black people are signified in the novel *Tarzan of the Apes*. The textual analysis as a research method is advocated by Catherine Belsey (2013, p. 160). She contends that textual analysis is suitable for cultural criticism and indispensable to dealing with the inscription of culture in texts and artifacts. With regard to cultural production, Davis reiterates that textual analysis as a research approach in cultural studies investigates "cultural production through an analysis of cultural outputs" (2008, p. 56). In other words, cultural textual analysis deals with the text be it "printed, visual or audio texts". He further explains that "in analyzing texts researchers seek to highlight the common codes, terms, ideologies, discourses and individuals that come to dominate cultural outputs". Davis's point is relevant to the exploration of the postcolonial popular representation of the other in the novel *Tarzan of the Apes*.

Findings and Discussion

Race and otherness

Tarzan of the Apes represents racial dichotomy where the white is signified as educated, ordered, and good in contrast to the uneducated, chaotic, irrational, and evil black. The narrative opens in an exotic setting to the white characters. An English, couple John Clayton and Alice Clayton, land on an African coast where Clayton is appointed to work in a new post in British West Africa. There is a negative image of Africa because these white main characters are represented as a noble family commissioned to serve the British colonial power in the dark continent. The blacks are represented as savages and fools who are easily manipulated by the white colonizer. It is mentioned that "The Englishmen in Africa went even saying that these poor blacks were held in virtual slavery, since after their terms of enlistment expired their ignorance was imposed upon by their white officers, and they were told that they had yet several years to serve" (Burroughs, 1999, p. 4). This quotation shows that races are defined by the binary opposition upon which the white is a master and blacks his slaves. Though the colonization is described as "friendly European power" and the colonized people as "black British subjects", the relationship between whites and blacks is capitalist (p. 4). Actually, the white is capital whereas the black is labor. This capitalism and racial power imbalance are also demonstrated by the task assigned to the native army by the colonial power. The soldiers are "solely used for the forcible collection of rubber and ivory" (p. 4). This capitalism heightens the exploitation of the blacks by the whites which widens the gap between the West and Africa. While Europe is power, Africa is a reservoir of mines and natural resources for the profit of whites.

White personality qualities are represented through the personality of John Clayton. The writer presents, "Clayton was the type of Englishman that one likes best to associate with the noblest monuments of historical achievements upon a thousand victorious battlefields-a strong, virile man-mentally, morally, and physically" (Burroughs, 1999, p. 4). In portraying the white as physically, morally, and mentally strong, the writer ensures in this adventure fantasy the operation of

formula and cultural representation. In fact, Cawelti (1976, p.9) defines the first characteristic of formulaic art as the power of popular literature by the combination of well-established conventional structures that reflect the interests of the audiences, creators, and distributors. Thus, *Tarzan of the Apes* written for the American audience has to reflect first of all the cultural values and the interests of the West. The narrative also develops the nineteenth and twentieth-century American cultural conventions and dreams. As mentioned in the pamphlet of Thomas Paine, *Common Sense*, America has always pointed to the ills of British imperialism that does not recognize natural human rights (Philp,1995, p.1). While America started as a mature continent in human rights by reinforcing liberalism, republicanism, democracy, and independence, Great Britain was characterized by greed for wealth and was conquering other countries in order to exploit them. Thus, in signifying these British political and economic maneuvers in Africa, the writer ensures American cultural exceptionalism by permitting Americans to laugh at the cruel and merciless capitalism of Great Britain. In addition, he suggests to American cultural imperialists to settle in Africa in order to extend their concept of democracy and utilitarian capitalism. That is why later in chapter thirteen of the novel, American characters are represented as researchers and redeemers. However, Burroughs's splendid depiction of physical traits reinforces the colonialist's ideology that identifies the colonized as the other:

> In stature he was above the average height; his eyes were grey, his features regular and strong; his carriage that of perfect, robust health influenced by his years of army training. […]. The preferment seemed to him in the nature of a well-merited reward for painstaking and intelligent service […]" (Burroughs, 1999, p. 4).

The emphasis of the white physiognomy is a display of the cultural stereotypes of the consumer society. On the contrary, it is America's shared belief with the Victorians that black inferiority is linked to facial characteristics. Actually, the Victorians' faith in physiognomy suggests that the nose, lips, forehead, and bone structure are all key to the character of an individual and by extension, a race. Based on the eugenic theories of Cesare Lombroso and Max Nordau, the English people and other Western nations believed that short noses, large mouths, and small foreheads were marks of an inferior character found in criminals and African people (Southerton, 2011, p. 206). In the same spirit, Burroughs mentions, "The bestial faces, daubed with color-the huge mouths and flabby hanging lips-the yellow teeth, sharp filed-the rolling demon eyes-the shining naked bodies-the cruel spares" (Burroughs, 1999, p. 222).

The construction of the colonized other is contrasted with a white character whose physical and moral fit into the beliefs of his white audience. It is a cultural representation of colonialism which is coupled with the advertisement of commodities. The publication of *Tarzan of the Apes* in the early 1920s operates as an advertisement to stimulate the United States as the first world economic power to go to the "dark continent" in order to grab local commodities (DeGraw, 2016, p.15). Thus, American economic investments and trade in colonized countries automatically become a merciful and civilizing mission. That is why images of ugliness, stupidity, and cannibalism are strongly emphasized. These images serve

as a vista of the evolution of culture and civilization for the audience. They revive the ancient and early medieval West before scientific discoveries and the propagation of Christianity in order to boost urgent civilization missions for the African continent.

Underlining cannibalism, the writer posits, "For many days they had gorged themselves on meat, but eventually, a stronger body of troops had come and fallen upon their village by night to revenge the death of their comrades" (p. 82). In this passage, Africans are cannibals because they can eat any human body, be it white or black. The captives of battlefields are pierced, cooked, and eaten. This comportment is vehemently rebuked by the whites who relate it to hell for even beasts do not manifest it. It is inscribed in the moral law to shun the flesh of human beings. The writer is insinuating that in the order of cultural evolution, blacks are at the bottom of the civilization ladder. He highlights that because of civilization, "white men do not kill wantonly" (Burroughs, 1999, p. 270) and "in cold blood" (p. 300). This imperial narrative enacts the myths of curse and blessing that have characterized American national mythology (Collins, 2007, p. 80). In fact, early Americans construed racial differences through master narratives where Blacks, Indians, and Whites were signified respectively as the cursed Ham, the cursed Canaan, and blessed Japhet.

The otherness representation is further captured in the description of the ignorance and lack of technology among Africans. Their ignorance is the cause of their cruel and brutal reactions. Depicting the eating habits of blacks, the narrator maintains that, "be that it may, Tarzan would not ruin good meat in any such foolish manner, so he gobbled down a great quantity of the raw flesh, burying the balance of the carcass beside the trail where he could find it upon his return" (Burroughs, 1999, p. 88). The "uncivilized manners" of blacks are contrasted to the judgment and experimentation of white people. Thus, of Tarzan, the writer says: "The key was in the lock, and a few moments of investigation and experimentation were rewarded with the successful opening of the receptacle" (Burroughs, 1999, p.100).

The novel as a cultural representation therefore portrays the white racial stereotypes that marginalize black Africans in the same way as the African-Americans. In addition to an ugly portrait, the African-American woman, "a huge Negress clothed like Solomon with great eyes [that] rolled in evident terror" (p. 129). The writer shows that the black woman acts hysterically "[…]to situations while the white girl, dry-eyed and outwardly calm, is torn by inward fears and forebodings" (p. 144). This corroborates Saïd's theory of postcolonial universalism (2003, p. 47). The colonized other is not individualized. It is rather generalized. In the eyes of the American society, which is the main audience of *Tarzan of the Apes*, blacks in Africa are identical to the ones in America and are all indistinctively uncivilized, dirty, and ugly. Burroughs' alarming voice to Americans to invest in Africa pinpoints also the black rudimental techniques among black Africans. Depicting a black warrior, he stresses, "At his back his bow, and in the quiver upon his shield many slim, straight arrows, well smeared with the thick, dark, tarry substance that rendered deadly their tiniest needle prick" (Burroughs, 1999, p. 83). These archaic implements are different from the guns and bullets used by Western people. Though they provide the Africans with security in the jungle of wild beasts, they cannot enable them to resist the gun shooting of the West. As a result, scientific and trade adventures in Africa are possible for Europeans and Americans.

While the African culture and society are characterized by ignorance, violence, and brutality, the Western culture is depicted on the basis of American cultural exceptionalism, characterized by hard work and opportunism. To be successful in their capitalist missions in Africa, they have to work hard. Clayton confirms, "There is one thing to do, Alice, and he spoke as quietly as though they were sitting in their snug living room at home, and that is work. Work must be our salvation. We must not give ourselves time to think, for in that direction lies madness" (Burroughs, 1999, p. 22). In addition, the conflicts between ship officers and White travelers are capitalist in nature. Consequently, for capitalist reasons, Lord and Lady Clayton are not taken to "civilized" places where they can enjoy the company of other whites living in Africa (Burroughs, 1999, p. 21). The fact is that there is an interest-based rivalry among the Western people who reside in Africa. The collection of rubber and ivory generates greed and mutual hatred. As a result, introducing the Claytons to other whites would be trying them because Lord Clayton was officially appointed to investigate the embezzlement and economic maneuvers perpetrated by the West in Africa. This would shed light on the *divide et impera* tactics used by whites to manipulate Africans and the genocides committed to innocent defensive Africans. Actually, Africans have been massacred by white and black mercenaries. For not facilitating the White man's accumulation of ivory and rubber, for instance, the tribe of Munango was exterminated to the extent that only children and some women survived (Burroughs, 1999, p. 126). The narrative does not only represent the stereotypes and beliefs of the American society, but it also, as Cawelti asserts in the second characteristic of a literary formula, provides the American and Western audience a moment of escapism and entertainment in the other (1976, p. 13). The African continent and its inhabitants including humans, the fauna, and the flora are exaggeratedly described as dark and primeval.

Religion and the question of otherness

The narrative represents a world that is dominated by Christian beliefs. The religious otherness is viewed through the discrimination of the African traditional religious beliefs and Islam religion. Tarzan, the superhero saves the white Christians but kills the superstitious Africans and considers Islam as an obstacle to science and development. The genius Tarzan finds out that blacks lack scientific curiosity and rational judgment because of their belief in traditional religion. They attribute causes to all phenomena of intrigues and puzzles to gods:

> The finding of the still warm body of Kulonga […] knifed and stripped at the door of his father's home, was in itself sufficiently mysterious, but these last awesome discoveries within the village, within the dead Kulonga's own hut, filled their hearts with dismay, and conjured in their poor brains only the most frightful of superstitious explanations. (Burroughs, 1999, p. 98)

The writer subjects African traditional religions to Christianity. In the novel, the first letter of the Christian God is written in uppercase, and he intervenes to save and help white people through Angels, and divine messengers (Burroughs, 1999, p. 165). The derogatory signification of the African religions is climaxed by the

silence of God. Tarzan takes pleasure in laughing at his black victims whose divine invocation and incantations do not produce any effect. The narrator recounts:

> Later, when they discovered the overturned cauldron and that once more their arrows had been pilfered, it commenced to dawn upon them that they had offended some great god by placing their village in this part of the jungle without propitiating him. From then on an offering of food was daily placed below the great tree from whence the arrows disappeared in an effort to conciliate the mighty one (Burroughs, 1999, p. 2007).

The blacks appease the wrath of God by giving food and other material offerings. This is the way to reconcile with him. Tarzan considers this stupidity and *ipso facto* enjoys the sacrifices by eating and stealing them. The tabernacle or altar of the traditional god constitutes a reservoir whereby Tarzan collects food and weapons to supply his animal and human subjects. The narrator intimates:

> As long as they supplied him with arrows and food he would not harm them unless they looked upon him, so it was ordered by Mboga that in addition to the food offering there should also be laid out an offering of arrows for this Munango-Keewati, and this was done from then on (Burroughs, 1999, p.126).

This narrative instance shows that Tarzan has become an invisible "god" for the black Africans. They venerate him by depositing his needs under a tree so that on his passage he takes all that pleases him. This abuse of blacks by Tarzan is not different from that of Indians by early English settlers in America. Like Captain Smith, Christopher Columbus, and his Spanish companions who profited from the innocence of Native Americans by robbing, enslaving, and raping them, Tarzan exploits African religious beliefs by plundering whatever he judges valuable for him. Contrary to the death of the traditional god of Africans who does not protect them, Burroughs constructs a Christian God that is the source of science and human civilization. He blesses, guides, and saves the white travelers. That is why voices of gratefulness are uttered. This can be illustrated by the following religious statement:

> For God's sake, what shall we do? (Burroughs, 1999, p. 145)
> Well, whatever he may be […] we owe him our lives, and may God bless him and keep him in safety in his wild and savage jungle (p. 154).
> Amen, Saïd Clayton, fervently. […] for the good Lord's sake, ain't I dead? (p. 154)

Like the construction of racial otherness, the writer represents a world that is not alien to Western consumers of his art. He combines conventions and inventions in order to provide the American target audience with a spectacle of American culture and dreams. The American Judeo-Christian community finds its place in the narrative while black Africans, Arabs, and all Muslims, in general, constitute the other dark and pagan sphere that was needed to be evangelized and civilized.

The scientific progress that started in Europe and spread under the auspice of religious institutions, is not possible unless the traditional African and Muslims embrace Christian values. The writer is categorical that "Moslemism was, is, and always will be, a blight on that scientific progress […]" (Burroughs, 1999, p.156).

Gender and otherness

Rynjah (2022) intimates that,

> Literary, the other is someone or something different from the self and the same yet it is very important for acknowledging the reality of oneself. Through different from the self, it may very well form part of it, that is, the otherness of the other which is a person`s non conformity to the norms or the given social identity may very well be the defining identity of that other and mainly constitutes the who and the what the other is. Thus, peculiarity and difference mark otherness and this places one not in the center but at the margins and boundaries (p. 172).

It is from this premise that Burroughs gives a new identity of a sub-human to the female gender. Through his representation of the female other, Burroughs stresses gender relations in a bid to highlight the barbarity of Africans in Congo. Both the communities of blacks and whites are characterized by gender binary work division. But there is an improvement for the West because a white woman has the freedom to make decisions. At the beginning of the novel, Clayton is influenced to go to Africa with his pregnant wife Alice: "For her sake, she would have refused the appointment, but she would not have it so. Instead, she insisted that he accept, and, indeed, take her with him" (Burroughs, 1999, p.5). But white masculine heteronormativity still defines the relationship between man and woman, for in Western society the woman is the heart whereas the man is the head (Gilbert, 2011, p. 227). Like the black characters, women are represented as inferior subjects. According to Wannamaker, *Tarzan of the Apes* reinforces the superiority of the white, upper-class, and Western male (2008, p. 44). In the struggle to survive in the jungle, Alice becomes a symbol of marriage and motherhood. She contends that if she were not pregnant, she would have helped her husband to set up their cabin and habitation. Nevertheless, she obeyed the nature that made her a woman to be the heart of the household. She confirmed, "Ah, John, I wish that I might be a man with a man's philosophy, but I am a woman, seeing with my heart rather than my head, and all that I can see is too horrible, too unthinkable to put into words" (Burroughs, 1999, p. 22).

The writer opposes this collaboration of marital partners with spousal relations among Africans. Due to their wildlife, black Africans are divided into men or warriors and women and children who are household property. While black men move with spears, arrows, bows, and shields, black women and children bear upon their heads "their heads great burdens of cooking pots, household utensils and ivory" (Burroughs, 1999, p. 82). In addition, in the evening before each hut, a woman presides over a boiling stew, while little cakes of plantains and cassava puddings are to be seen on every hand (p. 101). The marriage institution that was characterized by the oppression of women in nineteenth-century American society (Fuller, 1989, p. 1518) is not improved yet in the narrative because Jane must marry

Mr. Canler because her father owes him a lot of money and is unable to reimburse. His daughter unconditionally accepts the hand of the usurious master to satisfy the father. In spite of this violation of women's rights, the marriage is licensed by court officials, witnessed by a lot of people, and ministered by a Christian church official (Burroughs, 1999, p. 281). This incident emphasizes the new position in which the woman finds herself. Besides, no special care is given to the woman. Like any other jungle Ape, marital cheating and infidelity by women are punished by the jungle law, which is based on the survival of the fittest principle. Rape and bigamy maintain black women under the yoke of their warrior husbands. Jane criticizes the condition of the African women and children as follows: "If he belonged to some savage tribe he had a savage wife-a dozen of them perhaps- and wild, half-caste children" (Burroughs, 1999, p. 257).

Jane's criticism shows that black women have to contend with polygamy and uncontrolled births. This indicates that black women do not exist outside the household. She is not allowed to partake in public life. She is valued for childbearing and domestic chores. On the contrary, the Western counterpart goes on adventures and enjoys love in public places. In the wilderness, Christened Africa, the woman relies on his hunter mate who has to supply her with meat and products of his forest. This is the periphery where the black woman finds herself according to Burroughs.

Conclusion

Edgar Rice Burroughs's novel *Tarzan of the Apes* is a cultural representation of colonialism and other forms of domination, where peripheral cultures and idiosyncrasies are subverted in favor of Western norms. The novel embodies the construction of otherness in race, religion, and gender. In this representation, African religious beliefs are viewed as superstitious; consequently, that keeps them under ignorance and barbarity. Likewise, Islam, which is also practiced in the dark continent also maintains these black souls in darkness, void of any scientific progress. Otherness, as the analysis revealed is constructed through gender relations. The ugliness and dirtiness of Africa through Burroughs' lenses extend to the mistreatment of women, as they are subjected to barbarous polygamy and uncontrolled births. Consequently, they suffer, not only in the hands of the West but patriarchy as well. We also found out that, in the black otherness construction, blacks suffer the cruelty of the white superhero Tarzan who, systematically and miraculously protects his white counterparts.

Though the writer draws a scheme of civilization from the Apes-men through the black hairless Apes, he, on the contrary projects the impossibility for blacks to evolve, since according to him, civilization is hereditary. The analysis revealed that the author values Apes more than black Africans. We equally discovered that all these machinations of domination are geared towards the legitimation of the colonial and hegemonic powers, with the intention of establishing the nineteenth and twentieth century's colonial expansion and formation of Western nationalist identities based on racial and cultural differences. In sum, *Tarzan of the Apes* confirms Burroughs, not only as a racist, but an oppressor, with all its ramifications.

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