

= Prisoners of the Sun =

Prisoners of the Sun (French : Le Temple du Soleil) is the fourteenth volume of The Adventures of Tintin , the comics series by Belgian cartoonist Hergé . The story was serialised weekly in the newly established Tintin magazine from September 1946 to April 1948 . Completing an arc begun in The Seven Crystal Balls , the story tells of young reporter Tintin , his dog Snowy , and friend Captain Haddock as they continue their efforts to rescue the kidnapped Professor Calculus by travelling through Andean villages , mountains , and rain forests , before finding a hidden Inca civilisation .

Prisoners of the Sun was a commercial success and was published in book form by Casterman the year following its conclusion . Hergé continued The Adventures of Tintin with Land of Black Gold , while the series itself became a defining part of the Franco @-@ Belgian comics tradition . The two @-@ part adventure was adapted into the 1969 film , Tintin and the Temple of the Sun by Belvision Studios , the first feature @-@ length animated Tintin film . Prisoners of the Sun has also been adapted into two episodes of the 1990s television series The Adventures of Tintin , a video game , and a 2001 musical stage production .

= = Synopsis = =

The synopsis continues a plot begun in The Seven Crystal Balls .

Young reporter Tintin , his dog Snowy , and friend Captain Haddock arrive in Callao , Peru . There , they plan to intercept the arrival of the Pachacamac , a ship carrying their friend Professor Calculus , who is being held by kidnappers . Tintin boards the ship and learns from Chiquito , the former assistant of General Alcazar and one of the abductors , that Calculus is to be executed for wearing a bracelet belonging to the mummified Incan king Rascar Capac .

Tintin barely escapes the ship with his life , and he and Haddock alert the authorities ; but the abductors evade the police and take Calculus to the Andes mountains . Tintin and Haddock pursue them to the mountain town of Jauga , where they board a train that is sabotaged in an attempt to kill them . When they attempt to investigate the whereabouts of Calculus , the local Indios prove to be peculiarly tight @-@ lipped . But then Tintin befriends a young Quechua boy named Zorrino after saving him from Spaniard bullies . A mysterious man observes this act of kindness and gives Tintin a medallion , telling him that it will save him from danger . Zorrino informs Tintin that Calculus is taken to the Temple of the Sun , which lies deep within the Andes , and offers to take them there .

After many hardships - including being pursued by four Indios who try their best to leave them stranded or dead - Tintin , Haddock , and Zorrino reach the Temple of the Sun , finding it to be a surviving outpost of the Inca civilisation . They are brought before the Prince of the Sun , flanked by Chiquito and Huascar , the mysterious man Tintin encountered in Jauga . Zorrino is saved from harm when Tintin gives him Huascar 's medallion , but Tintin and Haddock are sentenced to death by the Inca prince for their sacrilegious intrusion . The prince tells them they may choose the hour that Pachacamac , the Sun god , will set alight the pyre on which they will be executed .

Tintin and Haddock end up on the same pyre as Calculus . Tintin has , however , chosen the hour of their death to coincide with a solar eclipse , and with a little play @-@ acting , the terrified Inca believe that Tintin can command the Sun . The Inca prince implores Tintin to make the Sun show its light again . At Tintin 's command , the Sun returns , and the three are quickly set free . Afterwards , the Prince of the Sun tells them that the seven crystal balls used on the Sanders @-@ Hardiman expedition members , who had excavated Rascar Capac 's tomb , contained a " mystic liquid " obtained from coca that plunged them into a deep sleep . Each time the Inca high priest cast his spell over seven wax figures of the explorers , he could use them as he willed as punishment for their sacrilege . Tintin convinces the Inca prince that the explorers wished only to make known to the world the splendours of their civilisation . The Inca prince orders Chiquito to destroy the wax figures and at that moment in Europe the seven explorers awaken . After swearing an oath to keep the temple 's existence a secret , Tintin , Haddock and Calculus head home , while Zorrino remains with the Inca , having accepted an offer to live among them .

= = History = =

= = = Background = = =

Amidst the German occupation of Belgium during World War II , Hergé had accepted a position working for Le Soir , the largest circulation French language daily newspaper in the country . Confiscated from its original owners , the German authorities permitted Le Soir to reopen under the directorship of Belgian editor Raymond de Becker , although it remained firmly under Nazi control , supporting the German war effort and espousing anti @-@ Semitism . Joining Le Soir on 15 October 1940 , Hergé was aided by old friend Paul Jamin and the cartoonist Jacques Van Melkebeke . Some Belgians were upset that Hergé was willing to work for a newspaper controlled by the then occupying Nazi administration , although he was heavily impressed by the size of Le Soir 's readership , which reached 600 @,@ 000 . Faced with the reality of Nazi oversight , Hergé abandoned the overt political themes that had pervaded much of his earlier work , instead adopting a policy of neutrality . Without the need to satirise political types , entertainment producer and author Harry Thompson observed that " Hergé was now concentrating more on plot and on developing a new style of character comedy . The public reacted positively . "

As with two previous stories , The Secret of the Unicorn and Red Rackham 's Treasure , Hergé developed the idea of a twofold story arc , resulting in the two @-@ part The Seven Crystal Balls and Prisoners of the Sun . Hergé planned for the former story to outline a mystery , while the latter would see his characters undertake an expedition to solve it . His use of an ancient mummy 's curse around which the narrative revolved was inspired by tales of a curse of the pharaohs which had been unearthed during the archaeologist Howard Carter 's 1922 discovery of Pharaoh Tutankhamun 's tomb . This was not the first time that Hergé had been inspired by this tabloid story , having previously done so when authoring Cigars of the Pharaoh .

The story began serialisation in Le Soir under the title of Les Sept Boules de Cristal on 16 December 1943 . It was , however , interrupted on 2 September 1944 , as Brussels was liberated from German occupation by the Allied forces on 3 September , upon which Le Soir immediately ceased publication . Hergé had been forced to abandon the story after 152 strips , equivalent to fifty pages of the later published book volume . The story had been left hanging after the scene in which Tintin leaves the hospital after seeing the seven members of the expedition enduring a simultaneous fit . Three days later the entire staff were fired and a new editorial team introduced . In October 1945 , Hergé was approached by Raymond Leblanc , a former member of a conservative Resistance group , the National Royalist Movement (MNR) , and his associates André Sinave and Albert Debatty . The trio were planning on launching a weekly magazine for children . Leblanc , who had fond childhood memories of Tintin in the Land of the Soviets , thought Hergé would be ideal for it . Hergé agreed , and Leblanc obtained clearance papers for him , allowing him to work .

= = = Influences = = =

Hergé had adopted the idea of a person abducted into a lost Incan city from Gaston Leroux 's 1912 novel , The Bride of the Sun , in which the idea of a solar eclipse also appeared . In turn , the idea of European explorers discovering a lost city had been found in both H. Rider Haggard 's She : A History of Adventure (1887) and Edgar Rice Burroughs ' Tarzan and the Jewels of Opar (1916) . His use of the eclipse may also have been influenced by accounts claiming that Christopher Columbus subdued a revolt of indigenous groups in Jamaica in 1503 using knowledge of a solar eclipse that had been predicted by Giovanni Muller 's 1474 calendar .

Hergé 's principal source of information about the Andes was Charles Wiener 's 1880 book Pérou et Bolivie (" Peru and Bolivia ") , which contained 1 @,@ 100 engravings from which Hergé could base his own illustrations . In this way , small details about Andean costume and material culture were accurately copied . Part of the ceremonial costume worn by the Incan priest was based upon a colour painting of Mexican Aztecs produced by Else Bostelmann for the National Geographic

Society which Hergé had a copy of in his files . He ensured that his depiction of the Peruvian trains was accurate by basing them upon examples found in a two @-@ volume picture encyclopedia of railways published by Librairie Hachette in 1927 .

Hergé sent his assistant , Edgar P. Jacobs , to the Cinquantenaire Museum to study its collections of Incan material , and also used Jacobs as a model for several of the poses that characters adopt in the story . He had a striped poncho specially made , which he then asked Jacobs to model . Hergé later concluded that the scene in which Tintin hoodwinked the Inca with his knowledge of the sun was implausible , suggesting that solar worshipers with a keen knowledge of astronomy like the Inca would have been well aware of the sun and its eclipses .

= = = Publication = = =

Prisoners of the Sun was the first of The Adventures of Tintin to be serialised in its entirety in the new Tintin magazine . On the magazine 's launch day of 26 September 1946 , readers who had been without Tintin for two years now received two pages per week in full colour under the title La Temple du Soleil (The Temple of the Sun) . It began on what is now page 50 of the previous book The Seven Crystal Balls and included two pages outlining the crystal ball mystery , presented as if it were a press cutting . With Jacobs , Hergé completed the cover of the first issue and finished off The Seven Crystal Balls prior to embarking on Prisoners of the Sun , although Hergé included both under the title of The Temple of the Sun . To lessen his workload , a portion of the two pages of Hergé 's strip was an explanatory block of text about Inca society , titled " Qui étaient les Incas ? " (" Who were the Incas ? ") . Covering issues such as geography , history , and religion , each block was signed in Tintin 's name .

In May 1947 , the collaboration between Hergé and Jacobs ended after an argument . Hergé had been jealous of the immediate success of Jacobs ' Blake and Mortimer series , and had turned down Jacobs ' request that he be credited as co @-@ creator of the new Adventures of Tintin .

On 17 June 1947 , serialisation of the story paused after Hergé disappeared . Doctors diagnosed him as suffering from a mental breakdown as a result of overwork , and to recover he spent time in retreat at the Abbey of Notre @-@ Dame @-@ de @-@ Scourmont . In a letter to his wife Germaine , Hergé wrote , " Life has spoilt me ... I no longer draw like I breathe , as I used to not so long ago . Tintin is no longer me ... my Boy Scout spirit has been badly damaged . " He followed this with a holiday to Gland on Lake Geneva , Switzerland with Germaine . Editors of Tintin magazine posted a sarcastic notice in the magazine stating that " Our friend Hergé is in need of a rest . Oh , don 't worry , he 's fine . But in refusing to marshal his forces to bring you a new episode of The Temple of the Sun each week , our friend is a little over @-@ worked . " He disappeared again in early 1948 , this time for six weeks , again to Gland , but according to biographer Pierre Assouline he was accompanied by a young , married woman , with whom he was having an extra @-@ marital affair . Angered by his absence , the editorial board decided to command other artists and writers to continue the story , a threat which made Hergé return to work .

While writing Prisoners of the Sun , Hergé decided that he wanted to move to Argentina , and focused his attention on completing all outstanding commissions so that he could focus on his emigration . He enlisted the aid of Van Melkebeke , Guy Dessicy , and Frans Jageneau to help finish Prisoners ; they gathered at his home on the Avenue Delleur and produced many of the backgrounds within the story . He also employed his friend Bernard Heuvelmans to help devise the ending of the story ; he paid Heuvelmans 43 @,@ 000 Belgian francs for doing so . Ultimately , Hergé changed his mind about moving to Argentina for reasons that remain unknown . Serialisation of Prisoners of the Sun culminated on 22 April 1948 . As with previous adventures , the title had also been serialised in the French Catholic newspaper C?urs Vaillants , from 30 November 1947 .

= = = Republication = = =

After the story arc finished serialisation , the publishing company Casterman divided it into two volumes , Les Sept Boules de Cristal and Le Temple du Soleil , which they released in 1948 and

1949 respectively . To fit into the 62 @-@ page format , a number of scenes were deleted from the story 's publication in book form . These included a scene in which Tintin chases away a cat aboard the Pachacamac , Haddock drawing a picture of Tintin on a wall , Haddock chewing coca provided by Zorrino , Tintin shooting a jaguar , and Haddock discovering gold nuggets under the Temple of the Sun but being unable to take them back with him . British Tintin expert Michael Farr noted that none of these scenes were " integral to the narrative " , and that their removal improved its structure . The reformatting also led to an error in the depiction of the solar eclipse . In the original magazine serialisation , Hergé had depicted the moon moving across the sun in the correct direction for the Southern Hemisphere ; for the book publication , the drawings had been altered , with the moon now moving in the incorrect direction .

The book was banned by the Peruvian authorities because , in the map of South America contained within it , a region whose ownership was disputed by Peru and Ecuador was shown as being part of the latter country .

= = Critical analysis = =

Michael Farr described both *The Seven Crystal Balls* and *Prisoners of the Sun* as " classic middle @-@ period Tintin " , commenting on their " surprisingly well @-@ balanced narrative " and the fact that they exhibited scant evidence of Hergé 's turbulent personal life . He felt that the inclusion of paranormal elements to the story did nothing to make the narrative less convincing , and observes Hergé 's recurring depiction of his character 's disturbing dreams . Farr opined that the Inca costumes were drawn with " a care and flamboyance that would do great credit to a major opera house production " , while the Andean landscapes were " worthy of a Cecil B. DeMille film spectacular " . Hergé biographer Benoît Peeters noted that *Prisoner of the Sun* was one of the *Adventures* to have " most caught the imagination " , something that he attributed to its " exceptional setting or the strength of the plot " .

Harry Thompson noted that , like *Red Rackham 's Treasure* , *Prisoners of the Sun* was " an epic journey conditioned by the suspense of not knowing what will happen at the end " ; although he thought that , unlike *Red Rackham 's Treasure* , it " successfully transfers the fear of its unknown adversaries from the first part of the adventure into the second " . He also thought that , despite all the tribulations Hergé faced while creating it , " the pacing , the retention of suspense right to the end , and the fine balance of humour and drama " do not betray the story 's troubled development .

Jean @-@ Marc Lofficier and Randy Lofficier believed that the two @-@ story arc represents " one more leap forward in Hergé 's graphic and narrative skills " as a result of the transition to full colour double pages as the initial means of publication . They thought that this improvement was particularly evident in the scenes of the trek through the Andes in *Prisoners of the Sun* . They stated that with *Prisoners of the Sun* , the story had switched into " Hitchcockian thriller mode " , a similar technique that Hergé had adopted into a number of previous adventures . They described the character of Zorrino as " basically a Peruvian version " of Chang Chong @-@ Chen , a character introduced to the series in *The Blue Lotus* . They described the story as " a philosophical parable , perhaps a hidden reflection of Hergé 's spiritual yearnings " ; in this way anticipating the themes that he would make use of in *Tintin in Tibet* . Ultimately , they awarded both halves of the story arc five out of five .

Literary critic Tom McCarthy identified elements within the story that he believed reflected recurring themes within *The Adventures of Tintin* . He thought that the appearance of Rascar Capac 's jewels reflected Hergé 's use of jewellery as a theme throughout the series , and that the scene in which Tintin commands the sun god to do his bidding reflects a wider theme throughout the series in which " sacred authority " manifests through voice . The scene in which Haddock causes an avalanche of snow by sneezing reflected what McCarthy considered a wider theme of the danger of sound , while Zorrino 's decision to stay among the Inca was interpreted as a reflection of a wider theme of adoption . Commenting on the execution scene , McCarthy believed that it represented Haddock being " sacrificed on the altar of his own illegitimacy " , a concept that he felt had been echoed throughout the series .

In his psychoanalytical study of the Adventures of Tintin , the literary critic Jean @-@ Marie Apostolidès believed that The Seven Crystal Balls ? Prisoners of the Sun arc reflects a confrontation between civilisations , and between the sacred and the secular . He described the Quechuan society depicted by Hergé as a " totalitarian theocracy " , noting that the Tintin of Tintin in the Land of the Soviets and Tintin in the Congo would have approved of such a political system . He then drew comparisons between the Incan Prince of the Sun and the Syldavian King Muskar XII in King Ottokar 's Sceptre , noting that in both the monarch is threatened by losing a treasured cultural artefact to foreigners . Apostolidès also believed that the eclipse scene reflects a change in the power relations between the sacrificed (Tintin) and the sacrificer (the Inca prince) . Commenting on Tintin 's dream sequence in which he dreams of Calculus , Haddock , and the Thompsons , Apostolidès believed that it reflected a " latent homosexual desire " , comparing it with the dream sequence in The Crab with the Golden Claws .

= = Adaptations = =

In 1969 , the animation company Belvision Studios , which had produced the 1956 ? 57 television series Hergé 's Adventures of Tintin , released its first feature @-@ length animated film , Tintin and the Temple of the Sun , adapted from the Seven Crystal Balls @-@ Prisoners of the Sun story arc . Produced by Raymond Leblanc and directed by Eddie Lateste , it was written by Lateste , the cartoonist Greg , Jos Marissen , and Laszló Molnár . Music was by François Rauber and Zorrino 's song was composed by Jacques Brel .

In 1991 , a second animated series based upon The Adventures of Tintin was produced , this time as a collaboration between the French studio Ellipse and the Canadian animation company Nelvana . Prisoners of the Sun was the twelfth story to be adapted and was divided into two thirty @-@ minute episodes . Directed by Stéphane Bernasconi , the series has been praised for being " generally faithful " to the original comics , to the extent that the animation was directly adopted from Hergé 's original panels .

In 1997 , the French company Infogrames released a video game based on The Seven Crystal Balls @-@ Prisoners of the Sun story arc , titled Prisoners of the Sun .

In 2001 , The Seven Crystal Balls and Prisoners of the Sun were adapted into a theatrical musical , Kuifje ? De Zonnetempel (Tintin ? The Temple of the Sun) , which premiered in Dutch at the Stadsschouwburg in Antwerp , the Netherlands , on 15 September . Adapted for the stage by Seth Gaaikema and Frank Van Laecke , the production was directed by Dirk de Caluwé and included music by Dirk Brossé , featuring Tom Van Landuyt in the role of Tintin . Didier Van Cauwelaert adapted the musical into French , and it then premiered a year later in Charleroi as Tintin ? Le Temple du Soleil . From there , the production was scheduled for Paris in 2003 but was cancelled . It returned for a brief run in Antwerp on 18 October 2007 .