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How the Apes Saved Civilization:
Antropofagia, Paradox and the Colonization of La
Planète des singes

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How the Apes Saved Civilization:
*Antropofagia, Paradox and the Colonization of La
Planète des singes*

Bradley Léonard

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La fe sans òbras, mòrta es.

Jaume 2:26

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RÉSUMÉ

Le film hollywoodien *Planet of the Apes*, sorti en 1968, est une adaptation du roman français *La Planète des singes*, qui date de 1963, et la stratégie employée pour transformer le livre en film américain révèle certaines tendances contradictoires. D'un côté, le film efface toute preuve des origines françaises du récit, suggérant ainsi des objectifs colonialistes. D'un autre côté, son message subversif, une réflexion du climat politique et social tumultueux des années soixante aux États-Unis, semble soutenir la théorie d'*antropofagia*, une radicale approche brésilienne inspirée de la métaphore de cannibalisme, qui a été élaborée afin de contrecarrer le colonialisme économique et culturel au Brésil. La présence de certains aspects de chacune de ces deux stratégies traductionnelles crée un paradoxe qui en dit long sur l'hégémonie américaine, sur le traitement hollywoodien des œuvres étrangères et sur la marginalisation.

ABSTRACT

The 1968 Hollywood film *Planet of the Apes* is an adaptation of the 1963 French novel *La Planète des singes* and the strategy used to transform the book into an American film reveals some contradictory tendencies. On one hand, the film effaces any evidence of the story's French roots, thus suggesting colonialist objectives. On the other hand, its subversive message, a reflection of the tumultuous political and social climate of the U.S. in the 1960s, seems to support the theory of *antropofagia*, a radical Brazilian approach based on the metaphor of cannibalism developed to counteract economic and cultural colonialism in Brazil. The inclusion of certain aspects of each of these two translation strategies creates a paradox that says a great deal about American hegemony, Hollywood's treatment of foreign works and marginalization.

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How the Apes Saved Civilization: *Antropofagia*, Paradox and the Colonization of *La Planète des singes*

In the 1995 bestseller *How the Irish Saved Civilization*¹, Thomas Cahill argues that, from the literal and figurative periphery of the known world, the Irish step forth to bear the torch of classical learning as continental Europe is mired in the Dark Ages. Indeed, as mighty Rome crumbles under pressure from wave after wave of Barbarian hordes, the celebrated, literate and “eternal” empire that once dominated a territory that included large swaths of three continents sees circumstances converge to leave the fate of centuries of Hellenic, Latin, and to a lesser extent, Hebrew, scholarship in the hands of this backward, uncivilized and illiterate Celtic society at the edge of the Earth. Similarly, in Pierre Boulle’s *La Planète des singes*², a small group of humans travelling in space happens upon a society of apes who find themselves the unwitting guardians of what remains of an ancient human civilization. This 1963 novel is a thought-provoking commentary on contemporary society, part philosophy, part satire, part science-fiction, and before the end of the decade it is adapted to the more famous Hollywood film, *Planet of the Apes*.³ While the novel’s link to France and French culture is clear from the start, its message, its commentary on the world that humankind has created, has a certain universal appeal. The film however, while

¹ Thomas Cahill, *How the Irish Saved Civilization*. New York, Anchor Books: 1995.

² Pierre Boulle, *La Planète des Singes*. Paris: Julliard, 1963.

³ *Planet of the Apes*, dir. Franklin J. Schaffner, perf. Charlton Heston and Roddy McDowall, DVD, 20th Century Fox, 1968.

preserving a good deal of the narrative in some form or another, removes all traces of the story's French cultural roots and instead gives it an undeniably American visage. At the same time, it takes Boule's already provocative message, and through references and allusions to elements of the 1960s American counter-culture, makes it even more radical.

The transformation from novel to film reveals what seems to be a paradox in the theoretical underpinnings of the "translation" strategy of those responsible for the adaptation from the literary form to the cinematic form. Indeed, it hints at a certain kinship with two contradictory approaches to translation. On one hand, the aggressive substitution of all evidence of the film's French descent in favour of the American culture suggests that it is a case of colonialist appropriation. Whether one prefers to describe the result as Douglas Robinson might, as an imperialistic translation, or as a case of domestication, to borrow Lawrence Venuti's terminology, the phenomenon of suppressing the source culture in favour of promotion of the target culture is undoubtedly present in POTA.

On the other hand, the film is far from a textbook case of colonization. A typical colonialist translation tends to favour the mainstream in the target culture, acting as a testimony to the economic, military or cultural dominance of the most powerful segment of a given society. It is in this regard that POTA diverges from the norm. The film calls mainstream American cultural values into question through the addition of dialogue and images that align it more with contemporary counter-culture in the United States. In this way, POTA represents an example of the Brazilian school of translation known as anthropophagy, or cannibalism.

The colonialist and cannibalist approaches are two conflicting but equally violent schools of thought. As translation strategies, both are responses to the notion that the culturally – including economically, militarily and politically – superior colonizing force must dominate a culturally inferior colonized people. The colonialist side seeks to invade and eradicate the conquered culture that it perceives to be inferior. Often this is accomplished by altering the source text so that it expresses the standards of the target culture. The cannibalist side, on the other hand, seeks to resist the aggressors, to take from them only what will make them stronger, and to defend the indigenous culture from the peril that the colonizing culture represents. This difference is perhaps best illustrated by the complex idea of the “noble savage.” While this concept may be defined as “a mythic personification of natural goodness by a romantic glorification of savage life”⁴, it is also rooted in “the symbolic opposition between ‘wild’ and ‘domesticated’ peoples, between ‘savages’ and ‘civilization,’ and was constructed as part of the discourse of European hegemony projecting cultural inferiority as an ideological ground for political subordination.”⁵

The colonized culture is thus equated with savagery and nobility is defined by the standards of the colonizing culture. In other words, a “savage” must conform to the colonizer’s vision of what it takes to be “noble.” Colonialist translation embraces and re-creates this idea, insisting that a foreign work meet the standards of the target culture. Conversely, the anthropophagist approach disputes it, by borrowing the metaphorical idea of cannibalism, which, historically,

⁴ Ter Ellingson. *The Myth of the Noble Savage*. Berkeley: University of California Press, 2001. 1.

⁵ *Ibid.* xiii.

has been used as “evidence” of the “savagery” and “barbarism” of the inhabitants of the New World, compared to the civility of the Old. It takes the negative idea of cannibalism and transforms it into a badge of honour, a weapon to limit colonialist influence. It espouses the devouring of a “foreign” text, using what it needs for nourishment and expelling the rest as waste. From a tactical standpoint, there are a great many similarities between the two approaches. Certainly the violence that their names evoke should foreshadow the aggressive philosophy upon which each is founded. Each seeks to limit the influence of the other through the strategic addition and subtraction of various cultural elements. In chapters two and three, we will examine the two approaches in greater detail. Suffice it to say, these are two methods that attempt to tackle the same issue from completely opposite points of view. While they may be tactically similar, their respective inspirations and objectives could not be more different. At the same time, the colonialist and cannibalist approaches to translation may capture both the violence and conflict that are synonymous with 1960s era America as no other methods can.

This thesis will explore the paradox in depth, presenting theoretical background of both approaches, as well as evidence of these seemingly adversarial strategies contained in the same film. I am well aware of the nuances that exist between a “translation” and an “adaptation,” but I will use these terms interchangeably in this thesis to refer to the process by which the novel PDS becomes the film POTA. Adding fuel to the fire of the debate on semantics will be the issue of what might be described as a dual adaptation. Not

only am I attempting to discuss the translation of a narrative from one language to another, but also the adaptation of a narrative from one medium to another. From French to English, from novel to film, I have chosen to characterize it all under the admittedly broad heading of “translation.” There are valid reasons for this, the most important of which being the fact that the English translation of the novel (undertaken by Xan Fielding in 1964, originally published under the title *Monkey Planet*⁶ and presumably the version of the story that the filmmakers would have used to adapt into a screenplay), is as close to a completely “faithful” translation as I have ever seen. And yes, I am aware of the fact that the term “faithful” as it relates to translation is loaded to say the least, but it still seems to convey the idea as no other term can, that Fielding made very few if any changes of a cultural nature as he produced his English version of PDS.

Origins of the thesis

I came to choose this topic in much the same way as Ulysse Mérou, the protagonist of Pierre Boulle’s *La Planète des singes*, came to accept his fate as the last hope for homo-sapiens on the mysterious planet of the apes. I did so reluctantly at first, but ultimately, the series of coincidences that led to my association with this novel, these films, and this phenomenon, looked enough like a vocation that I was simply compelled to see it through to the end. I first saw the film *Planet of the Apes* (hereafter POTA) as a young child when I was too young to truly understand it. As an adolescent, I would see the film again, and I was struck by the film’s subtext; its allegorical use of American culture to generate discussion about their society. Like many, I was not aware at the time that the

⁶ Boulle, *Monkey Planet*. Translated from the French by Xan Fielding. London, Secker & Warburg, 1964.

film was based on a French novel, and in my defense, nothing in the film itself suggests that it is anything other than an American idea.

In the 1990s, when I began my undergraduate studies at McGill University, my favourite professor taught French history, and I would later learn that his research focus was the development and evolution of the modern concept of race in France. I was surprised when I finally learned that the film was based on a French novel, but I was even more surprised to learn that its author, Pierre Boulle, just happened to be the namesake of my favourite professor at McGill, Pierre H. Boulle. Pure coincidence, yes, but the fact that Professor Boulle studied the concept of race and the films based on PDS were seen as an allegory for race relations in the United States seemed too strange to explain away. Then, in the winter of 2000, while flipping through the wares of a *bouquiniste* in Paris, I came face to face with the beast. There, on the cover of a paperback novel that seemed to be scarcely more than 150 pages long (183 actually) was the pop art red, orange and yellow title: *La Planète des singes* (hereafter PDS). I took a deep breath, paid the seller 30 francs, slipped the novel into my book bag, and prepared to face my destiny.

Pierre Boulle: The author and his life

Born in 1912, in Avignon in the south of France, and educated as an engineer, he spent some three years working on a British rubber plantation in Malaysia. When war broke out in Europe in 1939, Boulle joined the French army in Indochina, and when France fell to the Nazis he joined the Free French Mission in Singapore. He was captured by Vichy French loyalists in 1943 and

sentenced to life of hard labour, before eventually escaping and returning to France. He was awarded both the Croix de guerre and the Médaille de la résistance, in addition de being made a chevalier of the Légion d'honneur. In *Aux sources de la rivière Kwai*, Boulle discusses his experiences during this tumultuous – to say the least – period in human history. After the war, he eventually moved to Paris, where he began his prolific writing career, which ended with his death in 1994. In 1957, he won the Academy Award for best adapted screenplay for *Bridge on the River Kwai*. The novel, *Le Pont de la rivière Kwai*, had in fact been adapted by Carl Foreman and Michael Wilson, both of whom were on the Hollywood blacklist as suspected communists or sympathizers at the time. It was not until 1984 that the Academy of Motion Picture Arts and Sciences finally corrected the situation and awarded them the Oscar. Biographers and critics suggest that Boulle's experiences shaped his writing, and specifically his time as a prisoner of war had a profound influence on the philosophical underpinnings of PDS.

Boulle's writing career begins at an interesting juncture in both human history and in literary history. The period following WWII is an important one for the science fiction genre, as it came to be called in the 1930s, both in France and around the world. Boulle is one of many French authors who follow in the tradition of such science fiction pioneers as Edgar Allan Poe, Jules Verne, H.G. Wells and Camille Flammarion, and he publishes two works of sci-fi, *Les contes de l'absurde* and *E=MC²*, in the 1950s alone.⁷ In spite of the highly influential

⁷ Jacques Sadoul. *Histoire de la science-fiction moderne. Tome II : Domaine français*. Paris : Éditions J'ai Lu, 1975. 69.

contributions of French authors – most notably Verne – to the development of modern science fiction, Jean-Marc Gouanvic contends that the science fiction model that emerges in France in the Post-WWII period is one that follows the institutional models imposed by American sci-fi. Paradoxically, it is Verne's work that is considered the definitive model of American science fiction.⁸ Verne's centrality to the genre is echoed in Arthur B. Evans' assertion that Verne is remembered in the United States as the "father of science fiction"⁹ and in the title of a 1979 work by Peter Costello, *Jules Verne: Inventor of Science Fiction*.¹⁰ Immensely popular both in France and abroad, Verne trails only Walt Disney Productions and Agatha Christie on the list of the world's most translated authors.¹¹

And yet, Verne's legacy is an ambiguous one in the French, western and world literary traditions. In spite of his commercial and popular success, critical acclaim seemed to elude him largely because of the fact that the genre, the precursor to modern science fiction, was perceived as common or vulgar, and not worthy of the French canon. In a collection of essays entitled *Jules Verne: Narratives of Modernity*, Edmund Smyth, discusses Verne's "profound effect" on the science fiction genre and his undeniable influence on subsequent

⁸ Jean-Marc Gouanvic. *La Science-fiction française au XXe siècle (1900-1968). Essai de socio-poétique d'un genre en émergence*. Amsterdam and Atlanta: Rodopi, 1994. 1. Gouanvic writes: "Car, la SF moderne s'est constituée en dehors de la culture française, même si le modèle par excellence de SF américaine est français (Jules Verne)."

⁹ Arthur B. Evans. "Jules Verne's America." *Extrapolation* 48: 1. Spring 2007. 42.

¹⁰ Peter Costello. *Jules Verne: Inventor of Science Fiction*. London: Hodder and Stoughton, 1978.

¹¹ UNESCO *Index Translationum*. "Top 50 des auteurs les plus traduits."

<http://databases.unesco.org/xtrans/stat/xTransStat.a?VL1=A&top=50&lg=0> (accessed 20 June 2009).

generations of science fiction writers in France and abroad.¹² In a separate article in the same volume, Arthur B. Evans argues that it was a result of his choice of subject matter, along with his unwillingness to engage in the requisite tireless lobbying for membership that kept Verne from gaining entry into the prestigious Académie française. Evans cites actual correspondence written by Jules Verne to demonstrate that Verne himself recognized and even shared the contemporary bourgeois opinion that his genre simply did not merit inclusion in the French canon.¹³ In this way, Verne has the dubious distinction of being immensely popular but largely ignored in discussions of serious authors.

More than any of Boule's contemporaries in the science fiction genre in France, he and Verne may have the most in common. In addition to the obvious similarities of subject matter and nationality, Verne and Boule are both authors in whom Hollywood took a particular interest, making successful films of several of Jules Verne's science fiction narratives, and of course, making POTA from PDS. While there are other French sci-fi authors who may be more closely associated with the genre than Boule, only he, thanks to the Hollywood adaptation of PDS, can rival Verne in terms of widespread recognition of his story. Granted, Verne is far and away more recognizable than Boule based on the sheer number of translations of his works and of the multiple Verne narratives that have been made and remade into films, but POTA's popularity makes Boule's trajectory somewhat similar to Verne's. Furthermore, the Homeric inspiration of some of Verne's characters, and in a much more literal sense of Boule's Ulysse Mériou,

¹² Edmund Smyth. "Verne, SF and Modernity: An Introduction." In Smyth, ed. *Jules Verne : Narratives of Modernity*. Liverpool: Liverpool University Press. 2000. 1-2.

¹³ Arthur B. Evans. "Jules Verne and the French Literary Canon." In *Ibid.* 14-5.

help create a further parallel. More importantly, their use of the genre to look critically at the society in which they lived and at the direction that humanity was heading is another common feature. In chapters II and III of this thesis, I will touch briefly on the place of French and American literary traditions in general and science fiction traditions specifically, along with the similarities and differences between Hollywood's appropriation of Verne's works in general and of Pierre Boulle's PDS.

There has been much less written about Boulle's English translator, Xan Fielding. In Fielding, at least on paper, Boulle found not only a translator, but perhaps a true peer and kindred spirit. Six years younger than Boulle, Fielding too served for the Allied forces in World War II and was captured for a spell by the Gestapo at Digne in the south of France, although his detainment was rather brief as he was soon freed with the help of the Polish-born British Special Operations Executive agent Krystyna Skarbek, to whom he would later dedicate a 1954 novel.¹⁴ Fielding died in 1991, having translated many of Boulle's works into English, including PDS and *Le Pont de la rivière Kwaï*.¹⁵

La Planète des singes: Novel Synopsis

For those who are already familiar with the novel, this will serve only as a reminder, but for the uninitiated, a brief synopsis of the plot will help better understand the examples that will arise later in this thesis. PDS is actually a story within a story. In the year 2500, two interplanetary vacationers, Jinn and Phyllis, find a message in a bottle and read the manuscript. It is written by

¹⁴ Xan Fielding. *Hide and Seek: the Story of a War-Time Agent*. London, Secker & Warburg, 1954.

¹⁵ Pierre Boulle, *Le Pont de la rivière Kwaï*. Paris, René Julliard, 1958.

journalist Ulysse Mérou who, along with the erudite and misanthropic professor Antelle and his young protégé Arthur Levain, leaves Earth on a mission to the supergiant star Betelgeuse, some 300 light-years away. The voyage is to last two years for the passengers, but some 800 years will have elapsed by the time they return to Earth. They come upon an inhabited planet that is very similar to Earth that they baptize Soror, where they land and find a tribe of mute humans, including a female that Mérou calls “Nova”, living in the forest. The humans of Soror are agitated by the Earthlings’ clothing and technology, and these primitive men destroy the crew’s clothing, tools and render practically useless the launch that they used to come from their spacecraft to Soror.

Mérou, Antelle and Levain accompany these mute humans to their jungle encampment where the morning silence is shattered by the sudden noise of drums and gunfire. The humans are the targets of a hunt, and the men of Earth are horrified to discover that the hunters are in fact clothed and armed apes who are able to speak. Levain attempts to run and is shot dead; Antelle initially goes missing, but is later found in an exhibit in a zoo reduced the mute and animalistic state of the humans of Soror, and Mérou is captured alive and transported with other human captives to the city where they are placed in cages for scientific study. Mérou’s attempts to communicate with the simians in French, provokes uproarious laughter among the guards, who speak the simian tongue.¹⁶ Mérou manages to win the confidence of Zira, the female chimpanzee scientist who is studying him, and she begins to teach him the simian language and culture

¹⁶ *Ibid.* 59. Boule writes: *Je m’inclinai cérémonieusement. Je lui souris alors, mettant toute mon âme dans cette manifestation...je prononçai assez stupidement la première phrase qui me vint à l’esprit. « Comment allez-vous ? Je suis un homme de la Terre. J’ai fait un long voyage. »*

(while he teaches her French) and introduces him to her fiancé Cornélius, who is also a scientist. Eventually, to the utter dismay of the conservative and pontifical Zaius, Mérou is revealed as a thinking, intelligent human and becomes a celebrity in simian society.

Mérou begins to work closely with Cornélius, whom he accompanies to the site of an archeological dig. The apes seem to have inherited a modern civilization without any record of a prehistory and their culture has hardly changed at all in some 10,000 years of simian history, as though they have been simply imitating another culture. Mérou's observation that the verb "singer" in French, is a synonym of "to imitate" proves prophetic when artefacts found at the site, mainly a human doll that speaks the word "papa" when the mechanism on its back is activated, confirms the simian's worst fear: that they inherited their civilization from humans. Beginning to see himself as the saviour of the human race in this dystopia, Mérou learns that Nova is pregnant with his child and that the simians, led by Zaius and the other orangutans, are conspiring against him for fear that talking humans would threaten simian domination of Soror. With the help of the Zira and Cornélius, Mérou, Nova and their infant son Sirius escape from the planet, and both Nova and Sirius learn to speak fluently. After many years of travelling through space they finally arrive in France, where Mérou is mortified to see that apes now rule the Earth too. In a final twist, it is revealed that Phyllis and Jinn, the couple reading Mérou's manuscript, are chimpanzees.

In more general terms, PDS functions as both science fiction and social commentary. By assigning human behaviour to the apes and animal behaviour

to the humans, the novel forces the reader to examine humanity's mistreatment of animals and humans alike. Criticism like that levelled on the novel by Michael Atkinson, who qualifies it as "otherwise trifling and witless,"¹⁷ is rare compared to recognition of the novel's successful attempt at raising universal philosophical questions about the world in general. Lawrence M. Porter, for example, argues that PDS can suggest that the

"aristocratic code is not a bygone, isolated curiosity, but rather part of a widespread pattern of belief associating obligation with entitlement, running from God's giving humankind dominion over the beasts in Genesis, to the argument of 'the white man's burden' and the 'civilizing mission' used to justify colonialism or, in a mitigated form, the linkage of economic assistance to economic subservience."¹⁸

In short, the novel questions the very inequality upon which society is based. Boulle creates a dystopian vision of a fictional world where apes rule over humans to expose man's folly in the real world.

English Literary Translation

Xan Fielding's English translation of PDS makes me think of a memorable scene in Quentin Tarantino's *Pulp Fiction*¹⁹ in which Vincent Vega (played by John Travolta) describes certain cultural differences between life in Europe and life in the United States that he observed in three years living in the Old World. "Do you know what they call a Quarter Pounder with Cheese in Paris?" he asks. Jules (played by Samuel L. Jackson) is surprised to learn that they don't simply call it a Quarter Pounder with Cheese. Vincent tells him that France uses the metric system, so a quarter of a pound would be absolutely meaningless to the

¹⁷ Michael Atkinson, "Planet of the Apes." *Film Comment* 31: 5 (1995). 62.

¹⁸ Lawrence M. Porter. "Text of Anxiety, Text of Desire: Boulle's *Planète des singes* as Popular Culture. *The French Review* 68: 4 (March 1995). 704.

¹⁹ *Pulp Fiction*, dir. Quentin Tarantino, perf. John Travolta and Samuel L. Jackson, DVD, Miramax, 1994.

average French person. Thus, the “Royal with cheese” enters the popular culture and cult-film lexicon. This exchange underscores another important point however, that something as seemingly banal as a system of measurement can have cultural significance, and can reveal a great deal about the cultural origin of a work, or about its intended target audience.

The striking similarity in the jobs that Boule and Fielding did during the war – Boule for France, Fielding for England – seems to mirror the similarity of the two literary versions of the story. In other words, while it would be an oversimplification to suggest that there are no cultural changes at all in the English version of the novel, it is fair to say that Fielding did not change any of the basic facts of the text – names, setting, plot – to make it more palatable to the Anglophone readership. Consider, for example, in the opening passage of PDS in TABLE 1. Notice the how closely Fielding’s translation, in the column on the right, follows Boule’s original, in the column on the left.

TABLE 1

La Planète des singes (source text)	Fielding Translation
<p><i>Jinn et Phyllis passaient des vacances merveilleuses, dans l'espace, le plus loin possible des astres habités.</i></p> <p><i>En ce temps-là, les voyages interplanétaires étaient communs ; les déplacements intersidéraux, non-exceptionnels. Les fusées emportaient des touristes vers les sites prodigieux de Sirius, ou des financiers vers les Bourses fameuses d'Arcturus et d'Aldébaran. Mais Jinn et Phyllis, un couple de riches oisifs, se signalaient dans le cosmos par leur originalité et par quelques grains de poésie. Ils parcouraient l'univers pour leur plaisir – à la voile. (Page 7)</i></p>	<p>Jinn and Phyllis were spending a wonderful holiday, in space, as far away as possible from the inhabited stars.</p> <p>In those days, interplanetary voyages were an everyday occurrence, and interstellar travel not uncommon. Rockets took tourists to the wondrous sites of Sirius, or financiers to the famous stock exchanges of Arcturus and Aldebaran. But Jin and Phyllis, a wealthy leisured couple, were distinguished in their cosmos for their originality and a few grains of poetry. They wandered over the universe for their pleasure – by sail. (Page 3)</p>

This passage remains very close to Boullé's original, and is typical of Fielding's translation of this novel overall. Fielding follows Boullé's source text even in his paragraph formatting and line breaks.

A second excerpt (TABLE 2), this time from near the end of the novel, demonstrates how Fielding does not change Mérou's country of origin when he translated the book for English-speaking readers.

TABLE 2

<i>La Planète des singes</i> (source text)	Fielding Translation
<i>Collés aux hublots, nous regardons la Terre s'approcher. Il n'est plus besoin de télescope pour distinguer les continents. Nous sommes satellisés. Nous tournons autour de ma vieille planète. Je vois défiler l'Australie, l'Amérique et la France; oui, voici la France. Nous nous embrassons tous trois en sanglotant. (Page 181)</i>	Glued to the portholes, we watch Earth approaching. I no longer need the telescope to distinguish the continents. We are in orbit. We are revolving around my old planet. I can see Australia, America, and then...yes, here is France. We all three embrace, sobbing. (Pages 264-5)

These two excerpts are typical of Fielding's decision to translate the original source text as "faithfully" as possible.

This is not to say that there are no differences at all. In TABLE 3, there is an interesting example of Fielding's choice not to change the Mérou's cultural origins and of the basic differences between the English and French languages.

TABLE 3

<i>La Planète des singes</i> (source text)	Fielding Translation
<i>Nous parlions alors en français car, comme je l'ai dit, elle fut plus prompte à apprendre ma langue que moi la sienne, et le tutoiement avait été instinctif. (Page 86)</i>	We were then speaking French, for, as I have said, she was quicker to learn my language than I hers. (Page 126)

In Fielding's English translation, despite the fact that his version is targeted toward an Anglophone public, opts not to change Mérou's mother tongue. At the same time, the notion of "tutoiement", a notion that does not have a true equivalent in English, is removed from the translation. The omission

demonstrates how inherent differences in the two languages necessitate certain changes.

Fielding's does make certain changes to references to measurements. While the source text expresses all distances in metric, Fielding's version uses the imperial system, and references to temperature meet the same fate. Fielding modifies the system of measurement to the one favoured in much of the English-speaking world, notably Great Britain and the United States. As for temperature references, it is interesting that in the first edition of Fielding's translation, he maintains the centigrade scale to communicate the temperature of this planet. Later editions of the same work however, use the Fahrenheit scale. Schleiermacher, among others, discusses the idea of translation within a language to account for cultural differences between different peoples within the same language group. His contention that "the different tribal dialects of one nation and the different developments of the same language or dialect in different centuries are, in the strict sense of the word, different languages, which frequently require a complete translation" serves to underscore the idea that factors such as time and space – to which he goes on to add the examples of level of education and socio-economic class – can cause difficulty in intercomprehensibility even among speakers of the same language.²⁰ In this case, this distinction is made between Anglophones in the United Kingdom, and those in the United States. The choice to communicate temperature in the Fahrenheit scale is made with localization in mind; the American reader's frame

²⁰ Friedrich Schleiermacher, "On the Different Methods of Translating" translated from the German by Waltraud Bartscht, in Lawrence Venuti, ed., *The Translation Studies Reader*. New York: Routledge, 2004. 36.

of reference for temperature is the Fahrenheit scale, so “vingt-cinq degrés centigrades” becomes “seventy-seven degrees Fahrenheit.” There are very few, if any, other examples of this type of localization in the English version of the novel, but it is an important point nonetheless given the nature of this study. In 1964, when Xan Fielding’s translation of PDS first appeared in print, it was under the title *Monkey Planet*; the title was later changed to the more melodic *Planet of the Apes*, presumably to piggyback on the success of the original film and its sequels.

Planet of the Apes: Film Synopsis

Four American astronauts, Taylor (played by Charlton Heston), Landon, Dodge and Stewart, are on their way home from a six-month journey in deep space. On Earth however, 700 years will have elapsed by the time they return, and the in-flight controls indicate that the current year on Earth is 2673 as they make their way home. With the vessel on auto-pilot, the crew seals themselves in airtight chambers for the remainder of the voyage. They awake to find that they have crash landed in the water and to find Stewart, the only woman on the mission, has died due to an air leak in her chamber. As the craft fills with water and the three surviving astronauts hurry to abandon ship, Taylor catches one final glimpse of the in-flight time reading, and it shows a date of November 25, 3978, some two thousand years after they left Earth.

After marching through the barren desert, they come upon a fresh water source and a lush forest, where they also encounter a large group of mute humans, including the beautiful female that Taylor calls Nova, gathering fruit.

The silence is broken by a chilling roar in the distance, and the humans flee in a panic. The sound of gunfire confirms the frightening suspicion that they have become the targets of a hunt. As though that was not terrifying enough, they are astounded to find that the hunters are actually gorillas, clothed, armed and mounted on horseback. Dodge is shot and killed, Landon is injured and captured, and Taylor is shot in the neck, an injury that will leave him temporarily unable to speak, and taken captive as well.

In captivity, Taylor manages to grab a pen and paper from Zira, the chimpanzee in charge of the facility, long enough to scribble the phrase “my name is Taylor” before Julius, a gorilla guard, beats him into giving back the items. This note convinces Zira of Taylor’s uncommon intelligence. Taylor eventually regains the ability to speak, and he is ordered detained, emasculated and is set to undergo experimental surgery on the speech centres of the brain. Zira and her fiancé Cornelius, a chimpanzee archaeologist, mastermind an escape, and they, along with Taylor, Nova and the young chimpanzee Lucius set out on horseback to the so-called Forbidden Zone where they hope to find evidence of a civilization that predates the simian civilization on the planet. Zaius, a conservative orang-utan who has despised and feared Taylor since their initial encounter, and an armed force of gorillas give chase, and they discover that the fugitives have gone directly to the archaeological dig site in the Forbidden Zone. Among the articles that they find at the site is a human doll that says “mama” when Nova inadvertently squeezes it. The implication is that simian civilization arose from an advanced human civilization. Zaius admits that

he has always known that simian civilization was inherited from human civilization and that humanity destroyed itself. Taylor and Nova leave the simians, and set out alone. Following the shoreline away from the dig site, they come upon the ruins of the Statue of Liberty, toppled and partially submerged in the sea, and Taylor realizes that not only has he been on Earth all along, but that Zaius was right: humanity has indeed destroyed itself in a nuclear holocaust.

In this first chapter, I have described how I came to choose this topic and provided brief summaries of the original French novel, the English translation and the American film. Before moving on to a detailed examination *antropofagia* in chapter three, and finally a discussion of the translation studies paradox that is POTA in chapter four, I will begin with a chapter on colonialist translation tradition. I will draw mainly on Douglas Robinson's linking of translation with empire, Eric Cheyfitz's analysis of the role of translation in the colonization of the United States, and Lawrence Venuti's notion of domestication as the theoretical basis for this study of POTA. Once the theory is adequately explained, I will then provide examples of how the film demonstrates its colonialist characteristics. Clearly, there are significant obstacles that prevent the film from fitting neatly into either the category of colonialist or cannibalist translation, but what seems at first glance a theoretical hybrid may in fact represent the dawn of an entirely unique approach.

Chapter II: POTA and Colonialist Translation

In the volume *Translation and Empire*, Douglas Robinson asks a critical rhetorical question. He writes,

“What could translation possibly have to do with empire? Empires are large-scale military, political and economic bodies covering centuries in time and whole continents in space; they involve the complex interactions and transactions of invasions and resistance, occupation and accommodation, propaganda and education, domination and submission, and so on. An empire is a political system based on military and economic domination by which one group expands and consolidates its power over many others – usually one nation over many other nations.”²¹

It should come as no surprise that the relationship between translation and empire is far older than the modern concept of the nation-state and more complicated than the simple act of transferring an idea communicated in one language into another. I venture to say that translation and empire have been bedfellows since the very moment that the idea of collective consciousness – whether under the name of nation, culture, language, religion, etc. – met even the most rudimentary notion of geopolitical ambition, and began “expanding” and “consolidating” its influence over others. The potential advantages, from the point of view of a prospective colonizer, of imposing its language and culture on another people are as numerous as the potential negative effects on the colonized people are manifold, and historical examples abound. In short, translation has *everything* to do with empire.

²¹ Douglas Robinson. *Translation and Empire*. Manchester, St. Jerome, 1997. 8.

It is through the prism of the disciplines of postcolonial studies and cultural studies, which “have grown up together,” and are “thought of as closely and fruitfully linked”²², that this assertion is most clearly understood. While there is some debate on the subtleties of what constitutes “postcolonial”, most notably its scope, there are some common characteristics that will help define the concept. The relatively recent phenomenon in the discipline of translation studies of emphasis on culture – what Mary Snell-Hornby has deemed “the cultural turn of translation studies” – has had a powerful and pervasive impact on the way in which translations are undertaken, analyzed and received.

Defining colonialist translation

Identifying the characteristics of a colonialist translation can be a difficult undertaking, and scholarship is far from unanimous. However, most scholars tend to agree that the colonialist tradition draws inspiration from the Gramscian notion of hegemony, which is perhaps best defined as

“the power of the ruling class to convince other classes that their interests are the interests of all. Domination is thus exerted not by force, nor even necessarily by active persuasion, but by a more subtle and inclusive power over the economy, and over state apparatuses such as education and the media, by which the ruling class’s interest is presented as the common interest and thus comes to be taken for granted.”²³

The implication is that the ruling class’ control over a society stems from its command over the economic sector, but also of its involvement in the dissemination of information. The ruling class’ agenda is thus served by implementing educational and journalistic norms that promote its ideals. The

²² *Ibid.* 13.

²³ Bill Ashcroft, Gareth Griffiths and Helen Tiffin. *Post-Colonial Studies: The Key Concepts*. London and New York: Routledge, 2000. 116.

period following World War II sees the rise of independence movements in Europe's former colonies, and previously marginalized peoples begin to openly challenge what the ruling class presents as the common interest. While membership in an empire was once seen as positive, it starts to be looked upon as "military bullying, political domination, economic exploitation and cultural hegemony."²⁴ With this in mind, a colonialist translation tends to favour the politically and economically dominant language or culture at the expense of a language or culture that does not wield the same political or economic clout. It serves to reinforce the existing order by consolidating the power of the dominant and limiting the influence of the marginalized. Sherry Simon may have put it best when she refers to translations during the colonial period as "an expression of the cultural power of the colonizer" and as images "of the subjugated world which they wished to construct."²⁵

Postcolonial discourse in translation studies highlights the centrality of power relations while, at the same time, revealing their asymmetrical nature.²⁶ More importantly, it helps define colonialist discourse. Lefevere and Bassnett argue that the idealistic view of translation is "as a perfect marriage between two different (con)texts" while the reality is that "translation takes place on a vertical

²⁴ Robinson, *Translation and Empire*, 10.

²⁵ Sherry Simon, "Introduction." In Sherry Simon and Paul St-Pierre, *Changing the Terms: Translating in the Postcolonial Era*. Ottawa: University of Ottawa Press, 2000. 10-11.

²⁶ Tejaswini Niranjana. *Siting Translation: History, Post-Structuralism and the Colonial Context*. Berkeley: University of California Press, 1992. 2.

axis rather than a horizontal one.”²⁷ They contend that the translator either perceives

“the task at hand as that of rising to the level of the source text and its author or, as happens so frequently today, particularly where the translator is dealing with texts distanced considerably in time and space, that translator regards the target culture as greater and effectively colonizes the source text.”²⁸

Lefevere and Bassnett provide an example of this phenomenon with an anecdote about Proust’s grandmother’s negative reaction to a version of *The Odyssey* that replaces the Latinate (the names Ulysses and Athena, for instance) with what she considers the barbaric (the names Odysseus and Minerva).²⁹ Discourse since the beginning of the postcolonial era, on the other hand, tends to recognize, challenge and often subvert the colonialist approach. It is, by definition, counter-hegemonic.

If colonialist translation superimposes a sort of blueprint for civilization on a colonized society, then Eric Cheyfitz raises an interesting and crucially relevant point in *The Poetics of Imperialism: Translation and Colonization from The Tempest to Tarzan*. He argues that a key component that allowed the English to fulfill their imperial aspirations in the Americas was the translation of indigenous societies into English terms. In other words, in order for the English to “legitimately” dispossess the Amerindians of what is now the United States of their lands in the 1600s, they first had to establish that the aboriginal people – specifically of the Virginia Colony in the example Cheyfitz uses – held title to the

²⁷ André Lefevere and Susan Bassnett, “Introduction: Proust’s Grandmother and the *Thousand and One Nights*: The ‘Cultural Turn’ in Translation Studies.” In Bassnett and Lefevere, eds. *Translation, History and Culture*. London and New York: Pinter Publishers, 1990. 11.

²⁸ *Ibid.* 11.

²⁹ Lefevere and Bassnett, “Proust’s Grandmother and the *Thousand and One Nights*,” 2.

land in question in the English, or, more generally, European, sense of the term. Citing the 1610 propaganda pamphlet entitled *A True Declaration of the Estate of the Colonie in Virginia*, he writes:

“In arguing the legal grounds for colonization, the pamphlet declares that such grounds obtain ‘chiefly because *Paspehay*, one of their [the Algonquian-speaking Indians] Kings, sold vnto vs for copper, land to inherit and inhabite. *Powhatan*, their chiefe King, received voluntarilie a crown and sceptre, with a full acknowledgement of dutie and submission.”³⁰

Thus, this document carefully describes this interaction in decidedly English terms. What is significant is that the concepts of property, commerce and hierarchy implicit in the passage are European concepts, and the legality of the English dispossessing the Native Americans of their lands depends exclusively on proving that the Amerindians owned the land to begin with. The assertion that Paspehay sold land to the English in exchange for copper implies that the land was his to sell in the first place, and ignores the difference between the English and Algonquian notions of human relationship to the land. The identification of Paspehay and Powhatan as kings suggests an English conceptualization of monarchy and hierarchy. Finally, the idea that Powhatan voluntarily received a crown and sceptre and thereby accepted the duty and submission that it represented seems more like a punch line than genuine evidence of English title. The aforementioned pamphlet’s presentation of these Algonquian-speaking people in such a light makes them understandable and palatable for the metropolitan population, and by extension, a society that includes the European concepts of kings, chiefs, land ownership and commerce is more easily

³⁰ Eric Cheyfitz, *The Poetics of Imperialism: Translation and Colonization from The Tempest to Tarzan*. Philadelphia, University of Pennsylvania Press, 1997. 59.

accepted. This process can be applied to cultural properties in much the same manner, and it is via this strategy that that PDS becomes POTA.

There are many reasons why something written in the French language, especially in metropolitan France, should be excluded from an argument like this one. Not the least of which are France's own enthusiastic colonial history, her enduring economic and military influence and her own translation tradition. After all, it has been scarcely more than fifty years in some cases since French imperial possessions in Asia and Africa gained independence, and not nearly long enough in other instances for history to have forgotten the French presence – whether it is remembered with fond nostalgia or lamented – in the Americas. There are scholars who argue convincingly that translation into European languages should be at least restricted, if not entirely banned “because this perpetuates the colonizing process.”³¹ Haroldo de Campos, of the school of *antropofagia* that will be examined more closely in chapter III, singles out “French, decreasingly, *and* English, increasingly” [italics mine] as examples of “imperial” languages.³²

And yet, there is, in this accusation, a truth that is critically relevant to the debate at hand. Haroldo de Campos' recognition of the diminishing influence of the French language and the ever increasing influence of the English language is at the heart of the argument that POTA represents a colonialist translation. That he mentions them together only serves to highlight the idea that English is

³¹ Susan Bassnett and Harish Trivedi, “Of colonies, cannibals and vernaculars”, in Bassnett and Trivedi, eds. *Post-Colonial Translation: Theory and Practice*. London and New York: Routledge, 1999. 5.

³² Haroldo de Campos, “Anthropophagous Reason: Dialogue and Difference in Brazilian Culture.” In Antonio Sergio Bessa and Odile Cisneros, eds. *Novas: Selected Writings of Haroldo de Campos*. Evanston, Illinois: Northwestern University Press, 2007. 176.

becoming more influential at the expense, at least to some extent, of French. In some ways this is a bad example because there are a multitude of political factors that ultimately contributed to this choice, but Rwanda's 2008 decision to cease teaching French in schools in favour of English is another reminder of the diminishing influence of the French language.

In *The Translator's Invisibility: A History of Translation*, Lawrence Venuti, drawing inspiration from the nineteenth-century German theologian and philosopher Friedrich Schleiermacher, uses the terms domestication and foreignization to refer to two contrasting translation strategies. For Venuti, "invisibility" describes the tendency, notably in mainstream Anglo-American culture, to translate fluently, transparently, and without stylistic peculiarities that give away the text's foreign origins.³³ In the case of domestication, which Venuti sees as dominating Anglo-American target culture, the foreignness of the source is reduced, minimized, and, ideally from the point of view of the target culture, utterly effaced in what Venuti bemoans as "an ethnocentric reduction of the foreign text to target-language cultural values."³⁴ Domesticating a text is as much an ideological choice as it is a commercial and personal one. Bassnett and Trivedi go so far as to refer to English as "the one master-language of our postcolonial world."³⁵ It is the very emergence of Anglo-American culture as *the* global economic powerhouse that makes tenable the point of view that POTA represents a colonialist translation.

³³ Lawrence Venuti, *The Translator's Invisibility: A History of Translation*. London and New York: Routledge, 1995. 1.

³⁴ *Ibid.* 20.

³⁵ Bassnett and Trivedi, "Of colonies and vernaculars," 13.

Finally, the notion that “domestication further covers adherence to domestic literary canons by carefully selecting the texts that are likely to lend themselves to such a translation strategy”³⁶ suggests that PDS may have been an easy target for this type of manipulation. Jean-Marc Gouanvic, in his examination of French science fiction, writes:

“La science-fiction américaine qui a émergé en un sous-champ autonome aux États-Unis à partir de 1926 impose ses modèles institutionnels dans le champ culturel français des années 1950 en un sous-champ culturel autonome calqué sur le modèle américain.”³⁷

In spite of the widely held belief that a Frenchman, Jules Verne, invented science fiction, by the 1920s the United States had taken over the genre to such an extent that French science fiction had become an imitation of the immensely popular works originating in the USA.³⁸ In this sense, one could argue that PDS was already an “American” novel, and that “just the words are in French.”³⁹ From a thematic standpoint, and in a much less radicalized fashion, PDS reflects the trends that define American science fiction literature in the 1960s. Prior to this decade, American sci-fi literature had a decidedly anti-communist and anti-socialist streak, but in the 1960s:

“Intellectuals and students initiated a mass-project of imagining alternatives to the bipolar, irrationally militarized world order of the Cold War. A multitude of alternative intentional communities were attempted,

³⁶ Jeremy Munday. *Translation Studies*. London: Routledge, 2001. 146-7.

³⁷ Gouanvic, *La Science-fiction française au XX^e siècle*, 6.

³⁸ Sadoul, *Histoire de la science-fiction moderne*, 1.

³⁹ David Homel. “Tin-Fluting It: On Translating Dany Laferrière.” In Sherry Simon, ed. *Culture in Transit*. Montréal: Véhicule Press, 1995. 48. Homel recounts an anecdote about meeting Laferrière: “When I first met Laferrière and his books in 1986, just after *Comment faire l’amour avec un Nègre sans se fatiguer* came out, and the subject of an English version came up, he assured me confidently, ‘Don’t worry about the translation. The book’s already in English. Just the words are in French.’”

and cultural life was increasingly marked by criticisms of the status quo from imaginary standpoints...⁴⁰

In this way, perhaps PDS was already “colonized” to some extent before POTA was ever conceived. If the United States was the recognized leader in the genre, and French science fiction tended to copy American sci-fi models, then it stands to reason that Boule’s PDS may have been subconsciously co-opted long before the film adaptation was produced. I will discuss PDS’ place within science fiction literature in greater detail in chapter III.

Another feature that may have made PDS an easy target for colonization is the idea of space travel, which is topical when the novel is first published as the USA and USSR are engaged in a “space race” to conquer what John F. Kennedy famously called “the new frontier.” In the classical imperialistic tradition, this era sees astronauts emerge as the prototypical new American hero. Gregory S. Sojka writes: “In addition to defending their culture, the astronauts serve in the tradition of American heroes as ‘pioneers’ or ‘frontiersmen’: those trail blazers who cleared the way in America’s westward movement to enlarge and enrich civilized society.”⁴¹ With this in mind, not only does PDS fit well with the contemporary American preoccupation with space travel, but the translation to the Anglo-American with its manifold colonialist implications that I will discuss in detail in the next section seems to confirm that PDS lends itself well to this approach.

⁴⁰ Istvan Csicsery-Ronay Jr. “Marxist theory and science fiction.” In Edward James and Sarah Mendlesohn, eds. *The Cambridge Companion to Science Fiction*. Cambridge: Cambridge University Press, 2003. 116.

⁴¹ Gregory S. Sojka. “The Astronaut: An American Hero with ‘The Right Stuff.’” *Journal of American Culture* 7:1-2 (1984). 119.

What is also interesting is that *Le Pont de la rivière Kwaï*, the other Boule novel famously adapted by Hollywood for the big screen, may have also been an easy target for this approach. Although it is widely acknowledged that the film remains very close to the novel, the one significant change that the filmmakers implement is to change one of the main characters, a Briton in Boule's novel, to an American in the film version. As the examples that follow will illustrate, POTA's disregard for the cultural origins of the narrative is absolute. If Lawrence Venuti is correct and Anglo-American translation is dominated by the tendency to erase foreignness and promote the domestic, then POTA is quite typical. It is made to look and sound American, and then it is simply appropriated. In the process, it reveals an asymmetrical power structure in which the hegemonic Hollywood film industry alters foreign works in the image of United States.

Colonizing *La Planète des singes*

The question of how POTA reflects an example of a domesticated translation is best answered through a study of the concrete changes made to, among others, the characters, the setting, the dialogue, and, ultimately, the sub-text. Consider first, the names of the main characters in the novel PDS. Boule's main protagonist, the journalist Ulysse Mérou, did not survive the adaptation process; not with his name intact in any case. The same is true of the other members of the mission, Professor Antelle, and his young protégé, Arthur Levain. In their place, the filmic version offers Taylor as the central character and leader of the mission, Dodge as the African-American erudite, and Landon as the youngest member of the mission. Lucille Frackman Becker, one of

Boulle's biographers, notes that the name Ulysse Mérou "juxtaposes the Homeric hero with a lowly fish, the grouper, undermining from the outset all human pretensions."⁴² The prevalence, the sheer commonness of the name "Taylor" notwithstanding, the film ignores the significance of the combination of the heroic and the ordinary in the name of its main protagonist. While the film retains the Ancient Roman inspiration behind the names of the simian characters, all of the names of the novel's French characters are replaced by more typically Anglo-American names in the film. It is noteworthy that the characters in POTA do not necessarily possess all of the same characteristics as their literary counterparts. Taylor is Mérou *à l'américaine*, but he represents at least a partial amalgam of the Mérou and Antelle characters in that while both Taylor and Mérou are the central human characters and emotional centres of their respective versions of the narrative, Taylor, like Antelle, is the leader of the mission and self-proclaimed misanthrope. Dodge and Landon too, are not carbon copies of characters in PDS. Like Antelle, Dodge is the erudite on the mission, but like Levain, he does not survive the hunt. By the same token, Landon is the youngest member of the mission like Levain, but like Antelle, he survives the hunt and returns later in the narrative to add to the intrigue.

Interestingly, this phenomenon of combining characters seems to be fairly typical when adapting novel into film. As early as the late 1940s, scholars such as Lester Asheim were attempting to develop a theory devoid of generalizations and subjectivity for translating from book to film. Employing the term translation

⁴² Lucille Frackman Becker. *Pierre Boulle*. New York and London: Twayne Publishers and Prentice Hall International, 1996. 76.

in its broadest sense to encompass the transfer of the narrative from one medium to another, and not only its most common usage - from one language to another - Asheim looks at a corpus of *films noirs* and compares them to the literary works from which they draw their inspiration. Among his conclusions is that condensing two or more literary characters into one movie role is a recurring tactic in the adaptation process, especially where two or more characters serve the same purpose.⁴³ A clear-cut example of this in POTA is the gorilla that guards the cages in the film. Julius, as he is known in the film, is an amalgam of the literary version's Zoram and Zanam, the guards who work at the facility where Mérou is held captive. In much the same way, Taylor, Dodge and Landon draw their character traits from more than one of Boulle's protagonists. Whether or not combining characters has implications for the overall Americanization of the narrative in the filmic version is unclear. What is clear is that changes to the characters' names represent an important domesticating strategy.

Differences in the setting of the film as compared to the novel also serve to further the domestication project. Of course, most of the action takes place on a fictional planet that in many ways resembles Earth, although the filmmakers offer a setting that is different from what Boulle describes. For example, simian civilization in the film is far less technologically advanced than it is in PDS, but this can perhaps be explained as a budgetary decision or as a question of ease of set building. In any case, PDS is hardly overflowing with geographical references that indicate its French origins. In fact, except for the fact that the novel is written in French, it contains very few references that would suggest that the story is

⁴³ Lester Asheim, "From Book to Film: Simplification." *Hollywood Quarterly* 5:3 (Spring 1951). 301.

written by a French national. Granted, language is the most significant clue to this end, so removing it from consideration seems to unfairly influence the outcome. The fact is however, that if we can concede that English is going to be the likely language of expression of the American film POTA, then so too should we leave the language of expression aside for PDS. Boulle makes reference to Provence and Normandy early on in the novel, and in the final few pages as Mérou and his new family are approaching Earth he mentions France several times. He writes about Paris, noting that the Eiffel Tower is still there and that they land at Orly. On two separate occasions, Boulle indicates that Zira and Mérou periodically communicate in French. Later still, Mérou suggests that on Soror, a clothed man in the streets would draw the same kind of attention that a clothed ape would draw in a French city. Speaking of fashion, Mérou describes the apes as wearing the finest Parisian garments. This meagre list of indicators is the sum total of all of the tangible proof that PDS is a French novel.

Fewer still are the non-fictional geographical references in POTA, and there are even fewer of these allusions in the dialogue itself. In the film's opening scene, Taylor mentions Cape Kennedy and near the midway point of the film he indicates that he comes from the city of Fort Wayne in Indiana. Outside of those references, the only other overt reference to the United States in the dialogue is when Taylor sarcastically calls Landon an "all-American". And yet, if the axiom that "a picture is worth a thousand words" is to be believed, then what chance does a novella of less than 200 pages have against the Hollywood colossus that is POTA, which has the benefit of the image to further this cause?

In other words, the dialogue is naturally secondary to the image in domesticating the film. In fact, the figurative *coup de grâce* is landed early on in the film, indeed in the opening scene, as the camera pans across the interior of the spacecraft to reveal the American flag prominently displayed. It is on the spacesuits, on the life raft, and Landon even plants a tiny U.S. flag on the shore, an irony that elicits uproarious laughter from Taylor.

So powerful is the symbolism of the flag that I would argue that all subsequent cultural references are moot, as they serve only to reinforce what has already been irrefutably established by the simple displaying of the “Old Glory”. But this is only the beginning... If the image of the U.S. flag represents the definitive symbol of the domestication of the narrative, then the image of the Statue of Liberty in ruins in the film’s final scene is the most powerful. Among the numerous functions performed by the partially submerged monument, which will be discussed in greater detail in chapter III, is that it acts as a locator that gives the fictional account “both realistic and national significance.”⁴⁴ It helps ground this piece of fiction in reality and stresses the potential importance of the message. There is what I can only assume is an unintentional irony in the fact that this iconic monument that has traditionally been symbolic of “New World” opportunity, which, like PDS, was a gift from the French, is lying in ruins (also like PDS, some might say) at the end of the movie. Yes, it is symbolic of the filmmakers’ view of contemporary American society, but more importantly for the

⁴⁴ Miranda J. Banks. “Monumental Fictions: National Monument as a Science Fiction Space.” *Journal of Popular Film and Television* 30:3 (Fall 2002). 140.

domestication project, it is an irrefutable, unquestionable and immediately recognizable symbol of the United States.

While the flag and monument make a potent duo of the most overt examples of Americanization in the film's imagery, there are more subtle cultural markers that help erase the evidence of the narrative's Gallic roots from the film. Here, popular culture and counter-culture combine with film lore to produce dialogue and imagery that give the domestication project depth and layers, and the script contains an abundance of examples of these very things. The addition by Serling and Wilson of references to recognizable Hollywood films both adds texture to the script and, more importantly, Americanizes the narrative. No scene is more significant in this regard than that of Taylor's hearing. Taylor is brought before a tribunal comprised of three orang-utans, including the pontifical Zaius, where a decision is to be made on what to do with this "animal" they call "Bright Eyes." The scene is an ironic nod to the 1960 Hollywood film version of the play *Inherit the Wind*⁴⁵, itself a fictionalized account of the Scopes Monkey Trial. Michael Atkinson, emphasizing Serling's influence, includes this as one of a number of what he refers to as "glib Twilight Zoneisms" that add both humour and texture to the narrative. He cites the example of the three orang-utan tribunal mimicking the "see no evil, hear no evil, speak no evil" like the three monkeys in Japanese popular mythology, and the example of "a gorilla guard muttering 'human see, human do.'"⁴⁶

⁴⁵ *Inherit the Wind*, dir. Stanley Kramer, perf. Spencer Tracy and Frederic March, DVD, MGM, 1960.

⁴⁶ Atkinson, "Planet of the Apes," 62-3.

Yet, it is more than an ironic allusion to an old film. On the contrary, it is a powerful and undeniable reference to American film lore and U.S. history that would be immediately recognizable to a U.S. audience. *Inherit the Wind* and the Scopes Monkey Trial are synonymous with the antagonism between creationism and the theory of evolution, and their respective places in a school curriculum. More broadly, it questions the role of religion in society. In the same scene, the dialogue is almost as powerful a domesticating tool. Taylor is questioned during the trial, and in an attempt to expose him as a mere unthinking, soulless animal, he is asked the question, “why are all apes created equal?” – a deliberately worded allusion to the United States Declaration of Independence. Taylor’s answer – “it seems some apes are more equal than others” – is no less powerful, and no less multifarious. He is alluding to the George Orwell classic *Animal Farm*, which satirizes and allegorizes Stalinism and authoritarianism in general. While this is not an American product (it is British), it fits into the overall Anglo-American narrative and would have no less impact on the average American viewer.

The fact of the matter is, that around the time of World War I, “Hollywood successfully took control of the world’s menu of entertainment genres and it has continued to shape that menu ever since,”⁴⁷ and Hollywood’s privileged position at the summit of this hierarchy shapes the works it produces. Hollywood’s role in the promotion of the United States culturally and commercially cannot be

⁴⁷ Jeremy Tunstall and David Machin. *The Anglo-American Media Connection*. Oxford: Oxford University Press, 1999. 22.

underestimated.⁴⁸ The underlying notion of Anglo-American hegemony is reinforced by the recognition that English is the international language of expression of the film industry. The implication is that commercial success will depend at least partially on a certain degree of conformity. In other words, if English is the international language of expression in the motion picture industry, then movie producers anywhere will view shooting a film in English “as a way of breaking into the English-language market, the largest in the world in terms of purchasing power.”⁴⁹ This creates a clear link between using English in a film and economic success. Anne Jäckel, however, argues that while European producers who use this strategy as a means of guaranteeing a large haul at the box office seldom meet with the desired result, nevertheless the enduring prevalence of this practice is a strong indicator that producers still view the English language as synonymous with success at the gate. Marie-Claude Loiselle, in a short editorial on the Québec film industry, echoes this sentiment.⁵⁰ The axiom “perception is reality”, seems a powerful motivator in this case. At the same time, the Hollywood monopoly exerts strong cultural pressure on a film. As powerful an influence as the English language may be, mainstream Anglo-American culture is just as powerful. Conforming to mainstream Anglo-American tastes goes hand in hand with the idiom of expression when the “purchasing

⁴⁸ Mike Wayne. “Introduction: Marxism, Film and Film Studies.” In Mike Wayne (ed.). *Understanding Film: Marxist Perspectives*. London: Pluto Press, 2005. 25. Wayne writes: “There has long been a tacit recognition of the role Hollywood has in selling America both at home and abroad.”

⁴⁹ Anne Jäckel. “Shooting in English? Myth or Necessity?” In Yves Gambier and Henrik Gottlieb, eds. *(Multi) Media Translation*. Amsterdam: John Benjamins Publishing Company, 2001. 74.

⁵⁰ Marie-Claude Loiselle. “S’exiler de sa langue.” *24 Images* 103/104 (Autumn 2000). 3. Loiselle writes: *En revanche, l’argument du plafonnement auquel contraindrait le seul fait de tourner en français qu’invoquent certains cinéastes est d’un tout autre ordre. Il repose d’abord sur un leurre : celui de croire qu’il suffit de tourner dans la langue de l’Oncle Sam pour que toutes les barrières s’en trouvent abattues.*

power” of the Anglo-American market is the prize, thus POTA emphasizes Anglo-American tastes at the expense of the French original. In short, whether real or imagined, the idea that the economic success of a film depends at least in part on the use of the English language and/or catering to Anglo-American cultural tastes is an undeniable influence on the way films are made.

There are studies⁵¹ that identify the techniques that are typically used to translate cultural references in the cinema that seem to have little relevance for POTA, although the argument could be made that Boule’s use of the Eiffel Tower in PDS and the use of the Statue of Liberty in POTA might be seen as “equivalents.” After all, each is seen as the symbol of each of its respective nations, and each of the two talismanic monuments identifies not only the nation-states involved but the largest cities – Paris and New York – in those countries. This, in turn, could be seen as achieving a certain degree of equivalence as well. These two possible exceptions notwithstanding, POTA chooses to forego the usual techniques for translating cultural references in favour of simply commandeering the narrative and transforming it into a dyed-in-the-wool Anglo-American product. For instance, Taylor and his fellow crew members watch helplessly as their spacecraft sinks to the bottom of the lake in which they crash land, and Landon laments, “going, going, gone.” This homage to Harry Hartman, the former announcer of the Cincinnati Reds in the 1930s who used this phrase as his homerun signature, would have been immediately recognized by an

⁵¹ Maria D. Oltra Ripoll. “The translation of cultural references in the cinema.” In Albert Branchadell and Lovell Margaret West, eds. *Less Translated Languages*. Amsterdam: John Benjamins Publishing Company, 2005. 75-91. Discussing dubbing and subtitling mainly in Spain, this author comprehensively identifies common techniques for translating cultural references in film.

American audience. In the same way, the scene in which Taylor attempts to escape from captivity includes another interesting addition to the dialogue. He happens upon a funeral service in which the priest refers to the deceased as “a font of simian kindness” and he quotes the dearly departed as having once told him, “I never met an ape I didn’t like.” The allusion to Will Rogers’ famous line “I never yet met a man I didn’t like” would again be an obvious one to the audience, and it serves to further domesticate the narrative.

This chapter has painted a portrait of POTA as an example of the colonialist approach to translation. The examples that have been mentioned serve to highlight the underlying characteristics of the approach in general. It is an approach that favours the hegemonic culture, mainstream Anglo-American culture in this case, at the expense of the foreign, in this case French, culture. In so doing, it reinforces the existing hegemony by effacing the perceived “inferior” foreign influence. A comparison between Hollywood’s appropriation of Jules Verne’s novels and PDS may be a case of colonization as well; this would certainly make an interesting topic for study. However, there are certain obvious differences between how Hollywood treated Verne and how Hollywood treated PDS. Verne’s novels were much more cosmopolitan than PDS in the sense that he tended to invent multinational characters and use international settings. Moreover, his “lifelong fascination with the United States had an indelible influence on his writing”⁵² and in spite of the fact that his admiration for the United States seemed to decrease over time, “in America Verne found a land that was a wonderful ‘melting pot’ of classes, cultures and causes that could richly serve his

⁵² Evans, “Jules Verne’s America “, 35.

many fictional needs.”⁵³ Boule, on the other hand, did not share this fascination with the US, and more importantly, he did not draw inspiration from America. Furthermore, his works did not contain the same tangible link to the United States that many of Verne’s did. Thus, Verne’s works did not necessitate the wholesale changes to make them palatable to an American audience that PDS underwent.

The argument could even be made that POTA reflects the United States’ contemporary foreign policy in that the translation strategy is not unlike the aggressive and often violent attempts by the U.S. to export mainstream American values to the rest of the world. Strangely, the inclusion of counter cultural references, of all things, also helps domesticate POTA. In fact, if the U.S. flag and the Statue of Liberty are the most definitive symbols of Americana in the film, it is counter cultural references, in the form of dialogue, allegorical comparisons and allusions in the imagery that speak most directly to POTA’s contemporary audience. The stage is set in Taylor’s opening monologue, in which he rhetorically asks, “I wonder if Man, that marvel of the universe, that glorious paradox who has sent me to the unknown, still makes war against his brother, and lets his neighbour’s children starve?” In 1968, when this film first appeared on cinema screens, the Vietnam War was raging, the Cold War was at the forefront of the American consciousness, and racial, class, and political cleavages were threatening to destroy the United States from within.

That the astronaut Taylor, displaying the Star-Spangled Banner so prominently on his uniform, should make reference to war and brotherhood is a

⁵³ *Ibid.* 37.

powerful link to the real world outside the cinema doors in 1960s America. The images of apes brutalizing humans, turning hoses, billy clubs and firearms against them on the silver screen would have been frighteningly reminiscent of the images commonly seen on television and in the print media of the war in the Pacific Rim and of opposition to it at home, and of the forces of order meeting any form of protest with violent repression. These are the kinds of images that have somehow become all too familiar in the United States of the 1960s, and yet, they simultaneously undermine the argument that POTA is an example of domestication. While there is little doubt that the American film POTA overpowers, commandeers and colonizes PDS, the complex allegory contained in POTA makes it a narrative with at least one foot in the margins of U.S. society. It is a paradox that will be explored in detail in chapter III through the prism of the postcolonial notion of *antropofagia*.

In the next chapter, I will consider the tenets of Brazilian cannibalism, and how they are manifested in POTA. Looking at the evolution of the approach from its foundations in Oswald de Andrade's 1928 *Manifesto antropófago* to the work of Haroldo de Campos in the 1960s right through to María Calzada's present day applications of the theory, I will discuss the evidence of *antropofagia* in POTA. Concrete examples of the film's cannibalistic tendencies, drawn from symbols, imagery and dialogue will be provided and explored in depth and in the framework of the film's historical context. I will demonstrate that despite the evidence of colonialist features, POTA is a translation that also draws inspiration from the Brazilian cannibalist tradition.

Chapter III: POTA and *antropofagia*

The 1960s will be forever remembered as a time of unprecedented conflict and social change in the United States. What further distinguishes this decade is the symbiotic nature of these two phenomena; as conflict leads to change, change, in turn, leads to more conflict, leaving the U.S. a shaken, deeply divided powder keg. The era is marred by violent confrontation: black vs. white, police vs. protesters, generation vs. generation. Some of the most prominent public figures of the mid-twentieth century – John F. Kennedy, Martin Luther King, Malcolm X, and Robert Kennedy, to name but four – are assassinated in this tumultuous epoch in U.S. history. Thanks at least in part to McCarthyist witch hunts in the 1950s and House Un-American Activities Committee investigations into subversion from the end of WWII on, Americans are preoccupied with checking the spread of communism outside their borders, which leads them to the brink of war in late 1962 over the issue of Soviet missiles in Cuba, and to direct military intervention in Vietnam throughout the decade and well into the next. The Cold War begets a nuclear arms race – or is it the other way around – and the danger of annihilation is a ubiquitous and terrifying reality that will shape world politics for years to come. Inside their borders, racism, gender inequality and brutal repression of political dissent are among the obvious symptoms of the hatred and injustice that threaten to destroy American society from within. Police and government authorities meet protest, both peaceful and violent, with severe force and bloodshed, from urban rioting to peaceful marches, from sit-ins to college campuses. Societal cleavages are multifarious and complex, and each

of these rapidly increasing chasms seems to make the others deeper and more pronounced. The 1960s can be characterized as no less than a social revolution, and a direct response to the profound disparity underlying American society.

It is against this backdrop that Rod Serling and Michael Wilson take a little known French novel and shape it into the film and phenomenon of POTA. Serling, “TV’s angry young man” and the driving force behind *The Twilight Zone* television series, has a reputation for innovation in the science fiction genre combined with often scathing social criticism, and his work is considered among the most clever, engaging and powerful commentaries on American society on television.⁵⁴ Wilson, too, is no stranger to controversy, and he, like Kim Hunter – the actress who plays Zira in POTA – wears the scarlet letter of the era, having been blacklisted in Senator Joseph McCarthy’s infamous targeting of suspected communists or sympathizers.⁵⁵ In a somewhat ironic twist, it is this very burden that makes Wilson uniquely qualified to contribute to the POTA screenplay. These two men, both so strongly critical of American society, combine to produce a script that strives to be entertaining, while at the same time daring to have an important message about the nation in which they live. It is no surprise then, that their film reflects the revolutionary rhetoric of the era and raises fundamental questions about such concepts as justice, equality and war. As discussed in chapter II, the script domesticates the French story through name and setting

⁵⁴ Lawrence Venuti, “Rod Serling, Television Censorship, *The Twilight Zone*.” *Western Humanities Review* 35:4 (Winter 1981). 355. This article on Serling’s stance against television censorship was written, ironically, by Venuti, who has become one of the world’s foremost translation theorists.

⁵⁵ Michael Wilson. Interview with Dale Winogura. 21 January, 1972. In Paul A. Woods, *The Planet of the Apes Chronicles*. London: Plexus, 2001. 38. Winogura summarizes the blacklisting of Michael Wilson. See also, Kim Hunter. Interview with Winogura and Jack Hirshberg. 6 December 1971. In *Ibid*, 60.

changes, the addition of references to American popular culture and Hollywood film lore, and imagery that is strongly representative of the United States. At the same time, Serling and Wilson draw heavily on counter-culture and the hot-button issues of the day to create a screenplay that, while all but ignoring its roots in French literature, speaks directly to the United States of the 1960s. The result is a film that simultaneously effaces French influence, while undermining the values of mainstream America. It is precisely this subversive undercurrent that makes a wholehearted accusation of cultural imperialism untenable. A translation that challenges the mainstream mores is all but impossible to qualify as colonialist.

The evolution of *antropofagia*

One of the most radical approaches to translation has its origins in Brazil and, by the 1960s, it is far from new. In 1928, Oswald de Andrade publishes his *Manifesto antropófago*⁵⁶, or Cannibalist Manifesto, a short tongue-in-cheek text whose effects turn out to be far-reaching. Its philosophical underpinnings go on to revolutionize segments of Brazilian culture and propose new approaches in translation studies as well. Drawing on the historical account of members of the Tupi people who cannibalize a Portuguese priest in sixteenth century Brazil, Andrade's "*Antropofagia* hace del canibalismo una *metáfora* vanguardista de *choque* con el archivo colonial, la tradición, el Romanticismo indianista, las instituciones académicas, el conservadurismo católico y el nacionalismo

⁵⁶ Oswald de Andrade. "Manifesto antropófago." *Revista de Antropofagia* 1:1. 1928.

xenóforo.”⁵⁷ Thus, cannibalism is used metaphorically to challenge the historical and contemporary symptoms of European domination. It becomes a means by which Brazilian culture can liberate itself from the ever-present spectre of cultural and economic subjugation.

The idea is both simple and powerful: the image of the cannibalistic native Brazilian, so horrific to the European Christian, is appropriated by Oswald de Andrade and turned against its European creator. A key element of the process of colonizing Brazil was implanting the Portuguese model of civilization on the native culture, adding to the cycle of dependence on the colonial masters. It is the pervasive legacy of this presupposition – that the native, non-European, non-Christian culture is necessarily dependant on the European and Christian invading culture – that leads to Andrade’s manifesto. The notion that the indigenous cultures of Brazil are, by definition bad, and that the incoming European model is, by definition, good, creates an enduring juxtaposition. As Leslie Bary puts it, Andrade’s *Manifesto* “challenges the dualities civilization/barbarism, modern/primitive and original/derivative, which had informed the construction of Brazilian culture since the days of the colony.”⁵⁸

Almost everything one needs to understand *antropofagia* can be gleaned from the metaphor itself. A deceased Portuguese priest suggests the theory will be non-Eurocentric and anti-clerical, vehemently opposed to the conservative, patriarchal philosophy that had ruled since the colonial period; cannibalization

⁵⁷ Carlos A. Jáuregui. *Canibalia: Canibalismo, calibanismo, antropofagia cultural y consumo en América Latina*. Madrid: Iberoamericana, 2008. 393.

⁵⁸ Leslie Bary, “Oswald de Andrade’s *Cannibalist Manifesto*.” *Latin American Literary Review* 19: 38 (July-December 1991). 35.

suggests that the traditionally valued cultural products will be consumed and used to nourish the traditionally undervalued indigenous products; and promoting this method recasts the long-demonized cannibals as heroes thereby empowering the native culture. In other words, rather than creating and developing cultural properties that follow the colonialist model imposed on Brazil, Andrade champions the idea of devouring the colonialist model, keeping only what is deemed to be nourishing for the indigenous national culture, and expelling what is not needed as waste. Andrade's idea of digesting foreign works to strengthen Brazilian culture implies a certain degree of dialogue – Brazil's consumption of the foreign happens on its own terms, taking from foreign sources only what will make the domestic culture more potent and combining it with what is already there.

Unlike the typical relationship between the colonizer and the colonized in which resources from the colony are used to strengthen the colonizer, cannibalism puts the power in the hands of the colonized peoples. Thus, the traditionally vilified and undervalued autochthonous culture is valorized at the expense of the patriarchal European imperial legacy. European colonialism created the myth of the Brazilian Amerindian as a cannibal to portray him as inferior. Andrade's *Manifesto antropófago* transforms this idea into a powerful and positive symbol of Brazilian identity.⁵⁹ It takes the taboo of cannibalism and

⁵⁹ Jáuregui, *Canibalia*, 393. He writes: "Antropofagia cita una compleja trama textual de la época colonial en la que el Brasil es representado como una tierra de caníbales y enuncia de manera afirmativa y casi emblemática el tropo del canibalismo como seña de identidad."

turns it into both a totem⁶⁰ and a weapon that Brazil can wield to combat European cultural domination and economic dependence. If cannibalism is, in the most neutral terms, “an attempt to rethink the relationship which...Latin Americans...had with Europe”, then the idea that “Europe was regarded as the great Original, the starting point, and the colonies were therefore copies, or ‘translations’ of Europe”⁶¹ is of utmost importance. It implies dialogue, and by blurring the distinction between the source and target texts, it questions the notion that the original is necessarily superior to the translation. In other words, “it unsettles the primacy of origin, recast both as donor and receiver of forms, and advances the role of the receiver as a giver in its own right, further pluralizing (in)fidelity.”⁶²

In the 1960s, Haroldo de Campos revisits this theory and builds on the blurred distinction between receiver and donor. Campos summarizes Oswald de Andrade’s cannibalism as

“the critical devouring of universal cultural heritage, formulated not from the submissive and reconciled perspective of the ‘noble savage’ (idealized following the model of European virtues in the ‘nativist’ vein of Brazilian romanticism by authors such as Gonçalves Dias and José de Alencar, for example), but from the disabused point of the view of the ‘bad savage,’ devourer of whites, the cannibal.”⁶³

His own translations are highly conscious of his belief in the dialogical nature of anthropophagy, and he goes to great lengths to combine influences to the end of creating something new in translation. Among the neologisms Campos uses to

⁶⁰ Nunes, Benedito. *Obras completas de Oswald de Andrade: A utopia antropofágica*. São Paulo: Editora Globo, 1990. 48.

⁶¹ Susan Bassnett and Harish Trivedi, “Of colonies, cannibals and vernaculars”, 4.

⁶² Else Ribeiro Pires Vieira, “Liberating Calibans: Readings of Antropofagia and Haroldo de Campos’ poetics of transcreation.” In Bassnett and Trivedi, *Post-Colonial Translation*, 95.

⁶³ Haroldo de Campos, “Anthropophagous Reason”, 44.

characterize his translations are “verse making”, “reinvention”, “translumination”, “transparadisation” (for his version of Dante), “transluciferization” (for his version of Faust), and “transhelenization” (for his version of Homer’s Iliad).⁶⁴ The concerted effort he makes in his translation of the Hebrew Bible to make the Portuguese language more Hebrew and to make the Hebrew language more Portuguese⁶⁵ accentuates this idea of dialogue and underscores his concept of nationalism. His interpretation of *antropofagia* departs somewhat from Andrade’s vision in that he “moves away from economic dependence as a referent towards a view of *Antropofagia* as a critical, poetic and ideological operation.”⁶⁶ Campos puts particular emphasis on “the relationship between a universal cultural heritage and local specificities”⁶⁷ in Latin-American culture. Highlighting this relationship, he differentiates between two different types of nationalism that are central to the idea of anthropophagy. On one hand, there is ontological nationalism which “seeks to locate the moment of incarnation of the national spirit (logos), obscuring the differential (the disruptions and infractions, the margins, the “monstrous”) to better define a certain privileged course: the straight line this logophony traces across history.”⁶⁸ Reductionist in spirit, it favours the linear and the pure at the expense of the unique or different. From this point of view, a nation originates from a single point, and continues uninterrupted from this point. In contrast, he offers modal nationalism, which combats the homogenous vision of ontological nationalism by extolling “el nacionalismo de los márgenes y la

⁶⁴ Vieira, “Liberating Calibans,” 96.

⁶⁵ *Ibid.* 105.

⁶⁶ *Ibid.* 102.

⁶⁷ Haroldo de Campos, “Anthropophagous Reason”, 157.

⁶⁸ *Ibid.* 45.

diferencia, de la fragmentación y ruptura, de lo heterogéneo frente a los homogéneo, de la anti-tradición y contrarrevolución.”⁶⁹ It is a perspective that suggests that the nation is as much, if not more so, in the fragments of history as it is in the linear discourse.

Another key element of Haroldo de Campos’ interpretation of anthropophagy is the Engelsian notion that one must account for the “division of labour”⁷⁰ when applying the cannibalist model. In other words, an economically backward country may be a leader in cultural matters, and by the same token, a nation-state’s status as an economic giant is not necessarily synonymous with cultural leadership. With this in mind, an argument can be made that while the United States is in every way *the* dominant global economic power, in the field of literary production, it may still constitute an underdeveloped nation vis-à-vis the nations of Western Europe, and most notably for the purposes of this thesis, France. Fernand Braudel, discussing this very phenomenon throughout history, perhaps put it best when he wrote: “...et aujourd’hui encore, la formidable avance économique des États-Unis ne les a pas mis à la tête de l’univers littéraire ou artistique.”⁷¹ The idea that economic strength and literary and artistic leadership are not necessarily synonymous is further justification for the viability of the cannibalist model in the context of an American cultural product. This sentiment is echoed by Pascale Casanova: “Toute la difficulté pour comprendre

⁶⁹ María Calzada, “Traducción antropofágica: Pedro Almodóvar se come el mundo en *Todo sobre mi madre*.” In Álvarez, Román (ed). *Carotgrafías de la traducción. Del post-estructuralismo al multiculturalismo*. Salamanca: Ediciones Almar, 2002. 87.

⁷⁰ Campos, “Anthropophagous reason”, 157-8.

⁷¹ Fernand Braudel. *Civilisation matérielle, économie et capitalisme, XVe-XVIIIe siècle. Tome 3: Le Temps du monde*. Paris: Armand Colin, 1979. 54.

le fonctionnement de cet univers littéraire, c'est en effet d'admettre que ses frontières, ses capitales, ses voies et ses formes de communication ne sont pas complètement superposables à celles de l'univers politique et économique."⁷²

There is a certain logic that supports the contention that France and other European countries had a considerable head start in the field of literature stemming from the fact that the United States officially became a nation-state in 1776, and some might argue that POTA represents an attempt by Hollywood to cannibalize what could be seen as the grand French literary tradition. If the United States represents, to use Haroldo de Campos' terminology, an "underdeveloped" country in the field of literature, then there would exist a strong similarity between the position of the US in the cultural hierarchy and Brazil's position in the economic hierarchy.

However, opinions on perceived American cultural inferiority are far from unanimous. In *The Western Canon: The Books and School of the Ages*, Yale professor, author, and literary critic Harold Bloom suggests that while American "accomplishments in music, painting, sculpture (and) architecture tend to be somewhat dwarfed" when compared against the Western tradition, literature is the field of cultural production where American poets and novelists "stand with their Western peers."⁷³ In the sub-field of science fiction, the debate is less

⁷² Pascale Casanova. *La République mondiale des Lettres*. Paris: Éditions du Seuil, 1999. 23.

⁷³ Harold Bloom. *The Western Canon: The Books and School of the Ages*. New York: Riverhead Books, 1994. 247. This work's appendices prove particularly telling. In Appendix C, Bloom names what he considers to be canonical works beginning in the "post-Goethean nineteenth century", including 20 French authors compared to 32 Americans. Appendix D includes more recent additions to the Western canon, and while Bloom admits to being less confident about this list than he was with the lists in the three previous appendices, his choices would certainly indicate that American literature is not, or at least does not consider itself to be, inferior to the literature of any other Western nation. While he includes 54

contentious, as the United States seems to have emerged as the leader in the genre. Evidence that I have already presented supports the notion that success in the economic and political arenas does not necessarily translate to cultural leadership. However, the sheer economic and political influence of a nation-state can have a profound effect on its cultural influence as well. Gouanvic, whose study of French sci-fi in the twentieth century I mentioned briefly in chapter II, argues that by the 1950s, French science fiction is copied on the American model that emerged by the 1920s. He also remarks that “la science-fiction française connaît une crise persistante par manque de lecteurs”, and indicates that French science fiction collections survive largely because of French translations of Anglo-American works, and that the publication of French sci-fi authors is made possible by the publication of American authors.⁷⁴ Whether by choice or by imposition, the perception of American superiority in the science-fiction genre seems unanimous.

Given the conflicting opinions on the American contribution to the Western canon combined with evidence of American leadership in science fiction, it seems unlikely that there would be a sentiment within the United States of perceived inferiority of American culture, at least where matters of science fiction are concerned. Franco-American relations, at least superficially, tend to range from mutual disdain to mutual admiration. Yet, there is a long list of American

authors from France who will potentially be considered members of the Western canon, he names about three times as many Americans.

⁷⁴ Gouanvic, *La Science-fiction française au XX^e siècle*, 1. Gouanvic footnotes: “Il n’est donc pas exagéré de dire que, globalement, les traductions de l’anglo-américain font vivre les collections de science-fiction des éditeurs français et que la publication d’auteurs français est largement au prix de celle des auteurs américains.”

authors who were drawn to early twentieth century France, and an even more significant number of American authors who were ideologically and philosophically influenced by French literature. It is what one scholar has referred to as “mysterious pulses of attraction and repulsion across a charged field of difference.”⁷⁵ Whether French or American literature is superior to the other is subjective and frankly, irrelevant for the purposes of this thesis. Rather, it is pertinent to determine whether there exists a kind of American inferiority complex vis-à-vis the French that can help explain the cannibalist argument by defining POTA as an effort to break free from French intellectual dominance. On the surface, the United States’ position as a relatively new (certainly compared to France) nation-state that was at one time dominated by a European power (several actually) is reminiscent of the Brazilian case. That the United States gained its independence from European domination long before Brazil was able to do the same does not change the fact that literary works from both countries are relative newcomers to the canon of world literature.⁷⁶ However, the evidence does not support the notion of perceived American cultural inferiority to the French, and POTA appears to be a mere extension of the isolationist streak that also colours American foreign policy.

And yet, there does seem to be a case of marginalization in the discussion of literary tradition. It is the genre of science fiction itself that seems to have the most justification for Brazilian-style cannibalism. In chapter I of this thesis, I commented on how choice of genre contributed immensely to Jules Verne’s lack

⁷⁵ John Engle. “Introduction: Friends and Strangers.” *Twentieth Century Literature* 49: 1. 1.

⁷⁶ Casanova, *La République mondiale des Lettres*, 24. She writes, “L’Amérique du Nord et l’Amérique latine sont, elles aussi, entrées progressivement dans la concurrence au cours du XIX^e siècle.”

of critical acclaim, in spite of his undeniable commercial success. It is a fact that Verne himself acknowledged, and literature scholars concur. Arthur B. Evans, for example, argues that Verne was “systematically shunned by the French literary and university establishments as being ‘a mere writer of children’s stories.’”⁷⁷ Harold Bloom’s contention that some genres of literature “are more canonical than others”⁷⁸ is apt in this instance. Science fiction itself, even at the time when PDS is published and when POTA is released, is still somewhat undervalued and marginalized, although beginning in the 1950s the genre showed signs that it was moving toward recognition in academic circles as a “serious” sub-field.⁷⁹ POTA draws inspiration from the Brazilian model and cannibalizes other genres, mainstream and peripheral influences, and most importantly, Hollywood cinema itself. By removing the troublesome idea of the nation-state and by avoiding oversimplified, binary explanations of the nature of Franco-American relations, science fiction becomes the anthropophagist in the paradigm, and more mainstream, “respected” (or “respectable”) genres become the dominant imperialist power.

Cultural underdevelopment notwithstanding, there seem to be a number of obstacles that prevent POTA from being considered a true example of Brazilian-style cannibalism. The three most important may begin with the film’s country of origin, the United States, whose position at the pinnacle of the geopolitical and economic food chain seems to disqualify it from inclusion in this type of

⁷⁷ Evans, “Jules Verne and the French Literary Canon,” 14.

⁷⁸ Harold Bloom, *The Western Canon*, 20.

⁷⁹ James Gunn, “Foreword.” In Edward James and Sarah Mendlesohn, eds. *The Cambridge Companion to Science Fiction*. Cambridge: Cambridge University Press, 2003. xvii-xviii.

argument. *Antropofagia* is born as a mission statement, a battle plan for Brazil (and eventually the other marginalized countries of Latin America and the world) to extricate itself from the cycle of cultural and economic dependence that had controlled it since colonial times. Divided opinions on the US' place in the cultural pecking order do not diminish the argument that sheer economic might has translated to ubiquitous influence. Based on this idea, the USA would be more easily cast in the role of the Portuguese priest than that of the Tupi tribesmen. Secondly, as discussed in chapter II, the film's overwhelmingly Anglo-American cultural imagery and dialogue smacks of domestication and represents another obstacle to the anthropophagist characterization. It is difficult to ignore the ease with which the filmmakers swept aside French influence in favour of the American. Finally, the fact that the film is part of the Hollywood film monopoly aligns POTA with the wealthiest and most ostentatious of American power brokers conjures Goliath – not David. In short, it appears the very definition of hegemonic. At the same time, there is something unusual about this Anglo-American Hollywood production that seems to distance it from others of its kind. It is of the colonialist machine without championing its ideals. In fact, rather than affirming dominant Anglo-American values, POTA challenges, undermines, mocks and questions them. It rejects, rather than reflects, mainstream American ideology in favour of outright subversion. Somehow, it resembles the very definition of counter-hegemonic, too.

Despite the apparent flaws in including POTA as a case of *antropofagia*, this type of argument is not entirely unprecedented. The continued examination

and application of the cannibalist vision has helped discover new permutations and new theatres of study. María Calzada, for instance, in discussing Pedro Almodóvar's film *Todo sobre mi madre*, presents both the film and its creator as belonging to the anthropophagist translation tradition. Her definition of "translation" has nothing to do with interlinguistic transfer; rather, she uses the term to indicate the filmmaker's unique interpretation of the world he inhabits. Drawing evidence from Almodóvar's predilection for depicting the world from the point of view of periphery of Spanish society, she emphasizes the subversive and transgressive goals of his themes and methods.⁸⁰ Almodóvar creates a film that reflects

"un submundo social de personajes marginales, □colonizados□ en el sentido de □sometidos□ a un sistema economicista despiadado, que sin embargo, se aleja de la colonización real de Brasil por parte de Portugal. Sobre ese sustrato ideológico (que no coincide pero se solapa con el sustrato brasileño en tanto que ambos se alinean con la diferencia) se asienta el mismo concepto central de una periferia que devora al enemigo canónico y autoritario."⁸¹

Serendipitously, "la antropofagia almodovariana" not only valorizes marginalized segments of Spanish society, but it provides a rough template for analyzing other, similar works, such as POTA. What the two films have in common is that their respective countries of origin, Spain for *Todo sobre mi madre* and the U.S. for POTA, mother tongue or geographical proximity notwithstanding, are so far removed from the countries of Latin America in terms of global hegemony that *antropofagia* would seem to be last theory that could describe any American or Spanish reality. Spain, once as enthusiastically imperialistic as any European

⁸⁰ *Ibid.* 79.

⁸¹ *Ibid.* 96.

power, and the U.S., the self-proclaimed leader of the free world, are examples of what Oswald de Andrade had in mind when he penned the *Manifesto antropófago* in the first place. However, the two films have a second, equally relevant commonality: they are both either literal or allegorical reflections of the periphery of their respective nations, and as such, they speak to the spirit of the cannibalist vision.

“Blessed are the vegetarians”: Anthropophagy and POTA

There is a scene in POTA in which Taylor, Landon and Dodge chase a group of the planet’s primitive, mute human inhabitants through the forest to a clearing where they find the tribe eating fruit from a tree. Of these animalistic strangers, Taylor, with characteristic sarcasm, says that he is “just happy they haven’t tried to bite us.” In response, Dodge deadpans, “blessed are the vegetarians.” It is a humorous moment that seems to make the nightmarish encounter with the apes that rule the planet that follows mere seconds later all the more terrifying. Unlike the primitive humans that the three American astronauts meet in the film, the filmmakers exhibit an unapologetic taste for cannibalism in their choices. At a time when newspapers document body counts from the war in southeast Asia, when television screens display coffins of soldiers draped in the American flag and merciless repression of political dissent, and when there is a general perception that the world could end at any moment in an atomic mushroom cloud, POTA stands up to question the notions of justice, equality and peace in U.S society. It does so by employing many of the same strategies used on the colonialist side of this paradox. Imagery and dialogue

allude to the contemporary political, social and economic contexts in which movie-goers live.

The contention that POTA is a cannibalistic film depends in part on being able to effectively argue that, despite its obvious global hegemony, the U.S. possesses certain characteristics of a postcolonial society. This implies more than the simple fact that American society is heterogeneous and is a collection of citizens from diverse cultural backgrounds. Douglas Robinson identifies “current clashes in the United States between the dominant Anglophones and peripheralized Hispanics, and between whites and blacks” and “the English Only Movement and the ‘melting-pot’ heteroglossia it reflects” as postcolonial problems.⁸² The racial, political, religious, ethnic, linguistic and socio-economic cleavages that exist in the society are more often than not overlapping and are just as frequently products of the various diasporas that continue to populate the country. The result is that a great deal of the population is marginalized in one or more ways and systematically denied access to institutional power. I argue with Robinson that these are features of the United States’ postcolonial condition.

While various scholars have looked at the film as an independent work (as opposed to what I am doing, looking at it as a translation), Eric Greene’s 1996 work *Planet of the Apes as American Myth: Race, Politics and Popular Culture*, is arguably the definitive academic treatment of the film (and its sequels), although Corey K. Creekmur’s review of the book suggested that Greene could have been

⁸² Robinson, Translation and Empire,” 17.

less repetitive and more clear in his choice of words at times.⁸³ Greene examines the films primarily as a complex allegory for race relations in the United States, which, in the 1960s especially, becomes unquestionably intertwined with the Vietnam War and other preoccupations. The film's dialogue supports Greene's emphasis of the race relations allegory. Taylor's attempt to take a pen and paper from Zira so that he might write her a message is met not only with brutality, but with the dismissive and prejudicial commentary of the guard Julius: "natural born thieves, aren't they." Examples of this bigotry abound in US history, especially as it relates to African-Americans, and this remark is based on an immediately identifiable reference to what Greene calls "well-known human racist ideologies."⁸⁴ Other dialogue, such as Zira's contention that "all men look alike to most apes," or the comment "the only good human is a dead human" serve to reinforce this notion. Even what can be argued is the film's signature line – Taylor's defiant "take your stinking paws off me you damned dirty ape" – resonates like a typical hateful epithet in contemporary America. Even the film's central antagonism, humans versus apes, can be looked upon as enhancing the idea that the film is an allegory for U.S. race relations. Racist lines of thinking have long attempted to dehumanize the Other, characterizing them as less evolved, inferior, and inhuman. Even today, racists often compare other groups, particularly people of black African extraction to simians. That in the film the roles are reversed, that the apes are dominant and the humans are marginalized

⁸³ Corey K. Creekmur. "Monkey Business." Review of *Planet of the Apes as American Myth: Race, Politics and Popular Culture* by Eric Greene. *Science Fiction Studies* 27:3 (November 2000). 537-8.

⁸⁴ Greene, Eric. *Planet of the Apes as American Myth: Race, Politics, and Popular Culture*. Middletown, Connecticut: Wesleyan University Press, 1998. 35.

only underscores the argument. Greene's caption below a photo included in his text in which a gorilla stands menacingly over an entangled and bound Taylor reads, "*Planet of the Apes* offered a primal vision of racial apocalypse depicting the victory of nonhuman over human, East over West, non-white over white."⁸⁵ Such is the subversion of POTA. Its fearless questioning of the underlying order of U.S. society runs counter to the notion that the film is a wholeheartedly colonialist adaptation of the French novel.

The same caption in which Greene discusses racial apocalypse suggests that the film does not stop at race relations in its critique of the U.S. mainstream. POTA's assault on race relations is equalled perhaps only by its all out offensive on war, specifically the one in Vietnam, and the Cold War, with one, of course, a symptom of the other. Jonathan Kirshner mentions POTA along with two other famous Hollywood films of the 1960s (*The Manchurian Candidate* and *Dr. Strangelove*) as openly subversive of the Cold War in two ways: "First, they challenged the fundamental ideological tenets upon which U.S. policy was based", and second, they

"subverted the very idea of the Cold War itself. Rather than switching, as much scholarship did, from an ideological position that blamed the USSR to one that accused the US, these politically charged films were ultimately apolitical statements. They did not take sides, but instead ridiculed both and trivialized their conflict, asserting that the differences between them were meaningless."⁸⁶

And yet, there is an ironic truth in Kirshner's assertion that POTA is apolitical: the apolitical, in the U.S. of the 1960s *is* political. The political climate of the day

⁸⁵ *Ibid.* 26.

⁸⁶ Jonathan Kirshner, "Subverting the Cold War in the 1960s: 'Dr. Strangelove,' 'The Manchurian Candidate,' and 'The Planet of the Apes.'" *Film & History* 31: 2 (2001). 40.

tolerates neither neutrality nor opposition of any kind and the “your’re-either-with-us-or-against-us” mentality in U.S. society that equates questioning any facet of mainstream ideology with abject rebellion is pervasive. Ironically, in an era where communism is vilified for its perceived hostility toward the concepts of freedom of expression and political opposition, simple questioning of any kind is considered the enemy in this era in U.S. history. Adam Fairclough, for example, notes as early as the late 1940s “a conservative political climate that stigmatized criticism of the established social order as ‘un-American,’ the Cold War enabled southern segregationists to link integration with subversion.”⁸⁷ Again, the film’s dialogue plays a central role in planting the seed of questioning the Cold War. Earlier in this thesis, near the end of chapter II, I reference Taylor’s opening soliloquy in which he ponders the idea of whether man “still makes war against his brother.” With the war raging in Vietnam, the link is an obvious one. Certainly Zaius’ frequent mention of man’s war-like nature adds to this idea, as does the aforementioned scene in the clearing, in which the astronauts watch the planet’s humans forage for food. Taylor’s observation that “if this is the best they’ve got around here, in six months we’ll be running this planet” is both comedic and revealing. It echoes that stereotypically American spirit of manifest destiny. His colonialist aspirations are dashed within seconds as the dominant ape civilization on the planet is literally lurking in the forest waiting to surprise the unsuspecting humans. The dismissive attitude with which Taylor assumes that they will be able to take control of the planet is reminiscent of the ease with which

⁸⁷ Adam Fairclough, “Race and Red-Baiting.” In Jack E. Davis, *The Civil Rights Movement*. Malden, Massachusetts and Oxford: Blackwell Publishers, 2001. 91.

the U.S. thinks it would take control of Vietnam. Taylor's comment instantly goes from funny to frightening.

For the most powerful example of cannibalist-inspired Cold War subversion, we return to what I presented in chapter II as a no less powerful example of colonialist translation. The film's climax, its final scene where Taylor comes upon the Statue of Liberty lying in ruins and realizes not only that he has been on Earth all along, but that humankind has destroyed itself in a nuclear holocaust, is a forceful reminder of the contemporary threat of annihilation. His words are as revealing as the images of the decimated monument: "Oh my god. I'm back. I'm home, all the time it was... We finally really did it... You maniacs! You blew it up! Oh, damn you! God damn you all to hell!" This short, agonizing passage speaks volumes in an era like the 1960s. Taylor's one basic question throughout the film – how this upside-down world, where apes rule and humans are like animals – is answered. He immediately realizes that humanity has caused its own demise. Banks writes, "Taylor sees in this image of the Statue of Liberty that man has destroyed his own race; that they have used the Bomb, and it has, as was feared, obliterated all of human civilization."⁸⁸ It is an unequivocal statement about the senselessness of Cold War politics. Just as clear is that the mistreatment of humans by apes is no less abhorrent than the notion of humans mistreated by humans, which represents yet another message about inequality. Banks interpretation of the Statue of Liberty scene in the film links the political conflict that is bringing the world ever closer to nuclear destruction to the racial conflict that is polarizing the United States. "Planet of the Apes shows its

⁸⁸ Banks, "Monumental Fictions," 143.

audiences the arbitrary nature of racism, and through its final image, expresses the horrific result of man turning against man.”⁸⁹

My argument that POTA colonizes PDS draws heavily on Venuti’s notion of domestication of a foreign work, thus, it seems reasonable to assume that his notion of foreignization might inform the link to *antropofagia*. Venuti re-baptizes what Schleiermacher had already conceptualized: that a translator can either choose to implement a strategy that moves the reader toward the author, or one that moves the author toward the reader.⁹⁰ The fact is that whether the film is considered colonialist or cannibalist, neither interpretation moves the reader, or more accurately the viewer, any closer to Boule’s novel. Venuti indicates that “foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language.”⁹¹ In this sense, the term foreignization is problematic in that the translation strategy is at odds with the very essence of *antropofagia*, that foreign elements typically represent the dominant imperial power and that domestic elements typically represent the marginalized indigenous culture. If POTA was a screen adaptation of an English language novel, then perhaps Venuti’s assertion that “foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism,”⁹² would be a relevant one. Indeed the film does more than resist: it combats ethnocentrism, racism, cultural narcissism and imperialism, but with one small difference. It targets the existence of these

⁸⁹ *Ibid.* 141.

⁹⁰ Friedrich Schleiermacher, “On the Different Methods of Translating,” 42.

⁹¹ Venuti, “The Translator’s Invisibility,” 20.

⁹² *Ibid.* 20.

phenomena in U.S. society, rather than in the translated French novel.

Serling and Wilson, like Almodóvar many years later, and like the Brazilian antropófagos in the decades before,

“se comprometen a usar la traducción...como forma de □representación□, mediante la que ellos podrían □devorar□ los estímulos foráneos (exocanibalismo) e incluso algunos internos (endocanibalismo) para luego absorberlos y transformarlos de manera idiosincrásica.”⁹³

Calzada’s distinction between the inclusion of foreign stimuli, exocannibalism, and internal stimuli, endocannibalism, is an important one. Exocannibalism, recasts many of the strategic choices (presented in the second chapter as domesticating elements) that help the film colonize the novel as foreign influences, which we have defined as references to dominant or mainstream American ideals. Admittedly, it is a somewhat confusing endeavour, as the term “foreign”, especially in light of its usage by Venuti, with its link to resistance and minoritization, hardly seems an appropriate choice of words. However, with the primacy of hegemony in the argument, and with the mainstream features of the film clearly aligned with conservative American values, the idea of numerical majority must be completely removed from the equation in order to fully understand how these terms apply to POTA. Whether the specific examples represent the majority opinion or the minority opinion is irrelevant. What is relevant, is that in the same way that European powers construct an image of the people they are colonizing to paint them as inferior, so too does the American mainstream look down on the segments of society that they have pushed to the periphery. In other words, the presence of the American flag or the allusion to

⁹³ Calzada, “Traducción antropofágica,” 84.

Will Rogers (“I have never yet met a man I didn’t like”) serve two purposes: first, they represent safe, mainstream references that help efface the French influence from the story for the colonialist side; second, the fact that they are not representative of the margins of U.S. society casts them as “foreign” (or dominant) elements from the anthropophagist point of view.

At the same time, as a result of their marginal position vis-à-vis the mainstream references, the home-grown influences – endocannibalism – are akin to the indigenous culture in Oswald de Andrade’s original conceptualization. Recall that the *Manifesto antropófago* is created in the context of Brazil of the 1920s, and local cultures are subjugated and considered inferior to the dominant European culture. POTA’s broad, over-arching social issues are complimented by further, increasingly specific examples. Taylor, once again waxing philosophical, describes the Earth he left, the present day for those watching the film when it was released in the late 1960s, as a place that was devoid of real emotional connection. He tells Nova that “there were lots of women back on Earth. Lots of lovemaking, but no love; that was the kind of world we’d made.” The overt reference to the Free Love movement draws a direct parallel with the U.S. of the 1960s. It is interesting however, that for all of the philosophical examination that is so integral to both the novel and the film, neither Boulle nor the Serling/Wilson duo address the issue of gender inequality with as much specificity as they do other issues. An argument can be made, I suppose, that the fact that Zira and Nova represent strong female characters – particularly in the novel – is a de facto commentary on the overall issue, yet I agree with

Lawrence M. Porter's assertion that the novel is extremely phallogocentric, proposing as evidence the fact that Mérou gives Nova her name and also teaches her to speak. In Porter's words, "she is literally his creature."⁹⁴ However, Susan Bridget McHugh correctly points out Zira's central role in the coupling of Mérou and Nova. It is she, in both the film and the novel, as the scientist in charge of these two animals, who chooses to put Nova in Mérou's cage. Ultimately, "the stereotypical 'human' pattern of sexual selection"⁹⁵ in which the male actively chooses a female mate is complicated by the apes' involvement in the process. McHugh positions this detail within the larger framework of the film's racial question, and it certainly augments the argument that POTA represents a challenge to the dominance of the white, American male. Most scholars read both novel and film as questioning the social hierarchy, which would naturally include gender inequality. Yet, in light of the lengths to which the filmmakers go to include elaborate allusions to other issues in the film's subtext, the absence of a more overt discussion of gender inequality that are specific to 1960s America seems glaring.

One of the most obvious examples of endocannibalism in POTA is the antagonism between 1960s youth and the older generation that characterizes the counter culture movement. In the latter part of the film, Zira's nephew Lucius, a character for which there is no clear equivalent in PDS, is introduced. He is the very embodiment of the point of view of American youth, and he is added to the film for the express purpose of representing this group. Taylor informs Lucius

⁹⁴ Porter. "Text of Anxiety, Text of Desire," 708.

⁹⁵ Susan Bridget McHugh. "Horses in Blackface: Visualizing Race as Species Difference in 'Planet of the Apes.'" *South Atlantic Review* 65: 2 (Spring 2000). 45.

that while he and the rest of the adults in the group venture into the cave to examine Cornelius' archaeological dig site, the young chimpanzee must remain outside to guard the horses. Lucius responds, "always giving orders, just like every other adult." This is an allusion to the mounting tension between younger and older generations in the United States of the 1960s. In a more direct nod to the 1960s-era USA, Lucius finds Taylor having just finished shaving his beard and asks why he "scraped off his hair." Taylor answers, "In my world, before I left it, only kids your age wore beards." Granted, the exchange is decidedly less political than others, but it too, serves to add to the overall link. While guarding the horses, Lucius is attacked and subdued by a band of gorillas, but manages to get the attention of his companions by firing off two warning shots. Taylor regains control of the situation, and asks the shaken Lucius how he is feeling. "Disillusioned", he responds, and looking directly at the conservative Dr. Zaius, he says, "you can't trust the older generation." The relationship is an obvious one, and the filmmakers, whether they themselves support this point of view or not, are clearly alluding to this spirit of change that is sweeping American youth.

Easily the most politicized of all of the allusions to the 1960s generation gap occurs as Taylor bids farewell to his chimpanzee friends. Lucius tells Taylor that he believes it is a mistake for him and Nova to venture out alone into the Forbidden Zone. The swashbuckling Taylor laughs and says, "That's the spirit, keep 'em flying." Puzzled, Lucius asks Taylor what he means. He responds, "the flags of discontent. Remember, never trust anyone over thirty." Those simple words, "never trust anyone over thirty", represent perhaps the most

powerful counter-culture slogan of the era, and evoke the iconic Abbie Hoffman, who was the very embodiment of radical activism in the 1960s for many. Using that particular phrase creates an unmistakable link between the film and sixties' era counter-culture. This link adds to POTA's anthropophagistic characteristics by helping to further distance it from conservative mainstream American values.

An idea that goes hand in hand with the generation gap of the 1960s is the notion of widespread political dissent and the authorities' response to it. Mimicking the American response to protest in the sixties, the apes swiftly and unequivocally quash the slightest sign of questioning the established order. The mere appearance of a challenge to traditional, conservative values is met with accusations of treason or heresy. Kirshner's observation that "the film's most sustained assault is on religion, no small matter for a deeply religious country fighting a cold (and hot) war against godless Communism"⁹⁶ supports this idea. For a nation founded on the myth of separation of church and state, the portrayal of the apes as closed-minded zealots is tantamount to an indictment of American society's hypocrisy. The most powerful allusions to American responses to political dissent are in POTA's imagery, specifically in the brutality with which Taylor is treated by the apes. The savage beatings with billy clubs by the gorilla guards, or the repeated use of a water hose to subdue him are chilling reminders of the violence of the 1960s.

Such a parallel would not be lost on the average moviegoer, who may have watched scenes similar to those on the evening news before going to the cinema. POTA's reflection of issues like race relations, the Cold War, the

⁹⁶ Kirshner, "Subverting the Cold War in the 1960s", 43.

generation gap, or political protest align it squarely with the periphery of American society, and thus, constitute evidence of cannibalistic tendencies. However, in spite of the film's unrelenting questioning of American society and its unabashed challenge to conservative ideals, there is one inescapable caveat: even POTA's emphasis on the margins, its ideological challenge to the mainstream, the very thing that makes anthropophagists of its creators, makes the film more American. Whatever good intentions that lead to the filmmakers' championing the cause of the American heterodoxy, the result moves the film even further from the French novel and closer to Anglo-American culture. Its presentation of the notion of difference in the U.S. of the 1960s, while it opposes the imperialistic subjugation of certain segments of society as a whole, actually contributes to the effacement of the French origins of the text. In short, the very thing that makes the film subversive also helps Americanize it. Therein lays the paradox: a film that both colonizes without promoting the values of the mainstream target culture, and espouses cannibalistic ideals without considering the relative marginality of the source text culture.

In the next and final chapter, I will discuss the paradox of POTA in greater detail. Drawing briefly on the unambiguously cannibalistic Brazilian film *Macunaíma* and analysis of it by Randal Johnson, and touching briefly on the example of the Irish nationalist movement, I will demonstrate how the colonialist and cannibalist features of POTA tend to reinforce once another. I will also use cultural theorist Homi Bhabha's notion of mimicry to suggest a new reading of the film's implications. The paradox that is POTA may in fact reveal that this hybrid

strategy represents an entirely different approach for translation and for adaptation from novel to film.

Chapter IV: Of gorillas and guerrillas

The objective of this thesis is not to make a value judgment or to state a preference for the novel or the film. In “Veja o livro e leia o filme: A tradução intersemiótica,” Julio Jeha writes:

“To say that we like the film, but that the book is better (in our opinion at least) differs little from stating that we prefer apples to apple pie. They should not be compared, since one becomes the other. It would be better if we compared how the meaning of a text was presented in two or more films or, to maintain the metaphor, to judge which recipe makes the better pie.”⁹⁷ [Translation mine]

Jeha makes a valid point, since, in the end, POTA is but a palimpsest of PDS at best. It is a faded parchment of the novel upon which the film was later etched, and it does not pretend to be a carbon copy of the novel. With this in mind, perhaps the idea of comparing PDS to POTA is flawed from the start. In many ways, it is inherently unfair to compare one to the other, as the literary and filmic genres exert their own pressure, make their own demands and place their own constraints on productions. At the same time, even with the acknowledgement that innate differences between literature and film make a comparison difficult, the relationship between the novel and the film is one that must be explored, if only for its ramifications in the field of translation studies.

POTA “translates” in three ways. First, it translates, or adapts if you prefer, a book into a film; second, it translates a work from the French language

⁹⁷ Julio Jeha. “Veja o livro e leia o filme: A tradução intersemiótica.” *Todas as letras* 6. 2004. 123. Jeha writes: “Dizer que gostamos do filme, mas que o livro é melhor (ou pelo menos é que achamos) pouco difere de afirmar que preferimos maçãs a torta de maçã. Eles não devem ser comparados, pois um é o que o outro se tornou. Fariamos melhor se comparássemos como of significado de um texto foi apresentado em dois ou mais filmes. Ou, para manter a metáfora, julgar qual receita faz a melhor torta.”

into the English language; finally, it translates a more or less European French narrative into an Anglo-American one. In so doing, it reveals a great deal about the underlying power relations that determine translation choices. "Translation," write Susan Bassnett and Harish Trivedi, "is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems."⁹⁸ Perhaps more than any other factor, inequality informs the transformation of PDS into POTA.

In chapter II of this thesis, I drew from various sources to outline the characteristics of a colonialist translation. From Douglas Robinson, among others, I borrowed the notion that asymmetrical power relations between cultures, languages, nations, etc. influence translation. It presupposes that one entity's social, economic or military might, for instance, effects both the way a work is translated and the final product. Eric Cheyfitz also contributed to my theoretical framework through his analysis of "the central function of translation in the history of Anglo-American foreign policy"⁹⁹ in which he argues that translation

"displaced or attempted to displace (for there was and still is enduring resistance) Native Americans into the realm of the proper, into that place where the relation between property and identity is inviolable, not so these Americans could possess the proper but so that having been translated into it they could be dispossessed of it."¹⁰⁰

Similarly, PDS is made "proper" (read Anglo-American) so that it might be more easily appropriated. Here, the foreign is explained in terms that the domestic culture can understand. The underlying assumption of all of this, specifically when dealing with the PDS/POTA comparison, is the emergence of the United

⁹⁸ Bassnett and Trivedi, "Of colonies, cannibals and vernaculars," 2.

⁹⁹ Cheyfitz, *The Poetics of Imperialism*, xi.

¹⁰⁰ *Ibid.* 59.

States at the apex of geopolitical power juxtaposed against the relative decline of France's influence in world affairs over the course of the twentieth century. The necessary acknowledgement of France's own history of political, economic and intellectual colonization does not diminish the overall argument. Finally, what Lawrence Venuti terms domestication, an idea developed from his reading of Schleiermacher, is presented as the dominant trend in Anglo-American translation culture. Domestication is ethnocentric and it promotes target-culture values.

Employing a simple but effective strategy of inundating the viewer with dialogue and imagery that are symbolic of mainstream American culture, POTA successfully overpowers, subdues and domesticates PDS. To borrow Julio Jaha's metaphor, the recipe calls for several cups of the American flag, one half of the Statue of Liberty and a pinch of recognizable Hollywood film lore. Throw in some recognizable Americana like references and allusions to mainstream popular culture, and season to taste. I can only speculate on whether that recipe makes a better pie than a film that remained closer to the novel would have, or even whether it tastes better than the "re-imagination" of the film that was released in 2000. What is certain is that the 1968 version of POTA has the distinctive aftertaste of American cultural hegemony.

In chapter III of this thesis, I explored the translation strategy of Brazilian cannibalism. Beginning with Oswald de Andrade's *Manifesto antropófago*, I trace the evolution of the model to the present day. Based on the metaphor of a Portuguese priest being devoured by members of the Tupinambá tribe, Oswald

de Andrade builds a theory by which Brazil can begin to break free from the shackles of European cultural and economic domination. Instead of passively accepting subjugation, the Cannibalist Manifesto calls for a more proactive approach: devouring foreign influence and using only what will make Brazil stronger. Over time, this philosophy permeates certain sectors of Brazilian culture, and by the 1960s, scholars like Haroldo de Campos, are revisiting *antropofagia* to confront the still prevalent issue of foreign domination. Renewed emphasis is placed on the dialogical nature of the movement, stressing the melding of useful foreign elements with local features to create strong, uniquely Brazilian cultural products. This model is exportable as well, as socio-economic and political commonalities make it relevant for the other countries of Latin America, and eventually other parts of the world exhibiting the same symptoms of the postcolonial condition. Recently, María Calzada, emphasizing the centre vs. periphery opposition at the heart of anthropophagy, has effectively applied the tenets of the approach to her analysis of Pedro Almodóvar and his interpretation of the Spanish context, thereby demonstrating that under particular circumstances, *antropofagia* can help analyze the realities of the developed nation-states of the West. A case can even be made that POTA cannibalizes the film genre, counter culture, popular culture and countless other sources to bring the science fiction genre, marginalized in literary circles, closer to the mainstream.

It is Calzada in particular that proves most pertinent to POTA. She characterizes Almodóvar as a cannibalist translator, in light of his strategic use of

foreign and home-grown elements, and most importantly, his depiction of the most marginalized segments of Spanish society. In much the same way, director Frank Schaffner and screenwriters Rod Serling and Michael Wilson's collective focus on the American periphery aligns POTA, if anachronistically, with Calzada's reading of Almodóvar. Their profound questioning of mainstream American values and their frank representation of U.S. counter culture typify a cannibalist-inspired vision that is similar to what Calzada finds in *Todo sobre mi madre*. Her application of the anthropophagist approach to describe cultural realities outside the Latin American context opens the door to a similar reading of POTA.

The seemingly irreconcilable paradox that is POTA is made all the more frustrating by how deeply entrenched it is in both camps. On one hand, the complete lack of cultural markers indicating the story's French origins lends considerable weight to the colonialist argument. On the other hand, the blurred distinction between source and target texts that is characteristic of antropofagia allows POTA to stand alone, and its advocacy of marginality challenges the colonialist point of view.

When Pierre Boulle published PDS in 1963, he certainly did not believe that it could be made into a serious motion picture.¹⁰¹ Yet, this social commentary masquerading as a tale of three men in search of knowledge who stumble upon a planet where apes have dominion over animalistic humans has survived only the translation from French to English (and other languages), from

¹⁰¹ Jean-Pierre Tusseau. "Pierre Boulle: Au delà du 'Pont'...loin 'des singes.'" *Nuit blanche* 55 (mars/avril/mai 1994). 14. On the adaptation of *La Planète des singes*, Boulle comments: *Elle était difficile à réaliser et je craignais qu'elle ne fût ridicule. Or, elle ne l'est pas et c'est déjà quelque chose !*

literature to film (and other media), and from the French culture to the Anglo-American. What is at issue is the degree to which Boulle's story survived this adaptation process, and what the Hollywood film version might reveal about translation in general in the United States.

In June 2008, I presented an outline of this thesis at an audiovisual translation conference at the Université de Montpellier III in France. Mere steps from the site of the conference, on the Esplanade Charles de Gaulle, a photo exhibit commemorated the 40th anniversary of the 1968 student uprising in France and documented a tumultuous period in French history. It served as a timely reminder that the turmoil of the 1960s was not limited to the United States. Indeed, France experienced a sort of social revolution that had a very similar philosophical motivation to the one taking place in the U.S. at the same time. This is relevant for the simple reason that this thesis does not mean to suggest that the phenomena that are present in POTA are uniquely American: there are definite parallels in French society.

Of course, this is no accident, as the philosophical questions in PDS that inspired POTA, apply as much to the French context as the American one. And yet, from Michael Atkinson's qualification of PDS as "trifling and witless" (which I mentioned in chapter I) to Susan Bridget McHugh's characterization of the simian society described by Boulle in the novel as a "futuristic, technological, pan-ape utopia", there is a fallacy that the narrative as presented in the novel was ill-equipped to present the reality of American race relations. I am only in partial agreement with McHugh on this issue. She quite correctly points out that the

novel describes a present-day society in which the three distinct simian “families” – chimpanzees, gorillas and orang-utans – are afforded equal rights and privileges under the law.¹⁰² However, there is a palpable tension between the different ape species that belies this legal definition. Boule’s apes are separated by more than minor biological differences or simple division of labour. I will grant her that POTA’s colour coding – literally dressing apes in different coloured clothing to help emphasize the link to U.S. race relations - in combination with other factors outlined in both the colonialist and cannibalist chapters of this thesis, makes a much more obvious and heavy handed tie-in with 1960s U.S. society. However, Boule’s subtlety should not be mistaken for failure to confront the larger issue.

Furthermore, in 1963 when PDS is published, it is reasonable to think that the average French reader would equate the narrative with their nation’s own changing ethnic composition. I argue with Porter that in light of the virtual collapse of France’s empire in the two decades following World War II, PDS could have been viewed as a commentary on the complexity of French race relations.¹⁰³ Moreover, France’s own historical involvement in the slave trade¹⁰⁴,

¹⁰² Boule, *La Planète des singes*, 88. Boule writes: *Les barrières de race, qui existaient autrefois, ont été abolies et les querelles qu’elles suscitaient apaisées grâce surtout aux campagnes menées par les chimpanzés. Aujourd’hui, en principe, il n’y a plus de différence entre nous.*

¹⁰³ Porter, “Text of Anxiety, Text of Desire,” 710. Porter writes: “France had just lost nearly all her overseas empire between 1945 and 1962, ending with the bitter uprooting of a million “pieds noirs” in Algeria, and nearly provoking, in France, a civil war between the hawks and the doves. The story of a “superior” race (the humans: read, the French Caucasians) losing its resolve and vitality, and being taken over by an “inferior” one (the apes: read, the North African Arabs, the black Africans, the Vietnamese in Southeast Asia), must have resonated powerfully in the political unconscious of a French person of 1963, all the more so since France’s open immigration policy must have appeared to some – as it does so tragically today – to threaten the French with being soon overrun by alien hordes at home.”

makes the French context more similar to the American context than POTA scholars have been prepared to admit. This is not to suggest that there are not differences; there are significant differences in the two contexts. However, to suggest, as Eric Greene does, that “racial discrimination was not a major part of ape society”¹⁰⁵ in PDS ignores the social reality in France in which it was created. The idea that PDS was simply irrelevant in the American context is preposterous.

The novel’s relevance to the 1960s American context (and other eras) stems from the universal philosophical questions that it asks about equality, war, racism and humankind’s capacity for destruction. These questions resonate in France, the USA and elsewhere, and their resonance in the United States is at the heart of POTA. In other words, POTA represents a localized version of a more universal text. In PDS, Pierre Boulle raises broad social questions that apply not only to his own cultural context, but others as well. In his work on the 1969 Brazilian film *Macunaíma*, itself an adaptation of a Brazilian novel, Randal Johnson discusses the modifications made to the narrative to reflect the contemporary socio-political context of 1960s-era Brazil. His contention that the cinematic version of *Macunaíma* is not a simple attempt to communicate “the ideas of the 1928 work in a different medium” but that it is a “reinterpretation and ideological radicalization” of the novel under the influence “of the social, economic and political realities of the late 1960’s”¹⁰⁶ is significant. For example,

¹⁰⁴ Pierre H. Boulle. *Race et esclavage dans la France de l’Ancien Régime*. Paris : Perrin, 2007. Not to be confused with Pierre Boulle, the author of PDS, Pierre H. Boulle is my former history professor from McGill University, whom I mention in the first chapter of this thesis.

¹⁰⁵ Greene, *Planet of the Apes as American Myth*, 27.

¹⁰⁶ Randal Johnson, “Macunaíma as Brazilian Hero: Filmic Adaptation as Ideological Radicalization.” *Latin American Literary Review* 7: 13, Fall-Winter 1978. 38.

author Joaquim Pedro (no relation to Oswald) de Andrade transforming “Ci,” an Amazon warrior in the novel, into an urban guerrilla in Mário (no relation to either Oswald or Joaquim Pedro) de Andrade’s film is a change that “is directly linked to the historical events of the period in which he made the film, when urban guerrilla warfare was one result of the closing of the political system by the military in 1964.”¹⁰⁷ Like POTA, the Brazilian film is based on an already avant-garde idea that is made more radical when adapted to its filmic version.

Another important similarity between these two films is their shared cannibalistic tendencies: Johnson refers to “cannibalism as the motivating force of the narrative and of all social relationships” and notes that *Macunaíma* “is in fact a lucid reinterpretation of both Mário and Oswald in light of Brazil’s socio-economic and political situation in the late 1960’s.”¹⁰⁸ Thus, both POTA and *Macunaíma* are reflections of the highly politicized 1960s in their respective countries. In many ways, POTA is like a case study of the universal themes that Boulle touches on in PDS, a microcosm of global ills. While opinions on the film may range widely, POTA is undoubtedly an example of effective storytelling. Patrick Cattrysse, a theorist focussed on the transfer of literature into film writes:

“Whereas the plot and the characters of the story line may be local, the underlying theme and values may be global, or at least acceptable to larger parts of the world. The American western is a good case in point: a local story line translating global values. Storytelling therefore could be considered internationally and interculturally effective if the local story line ‘translates’ in a convincing way the underlying universal values or theme.”¹⁰⁹

¹⁰⁷ *Ibid.* 40.

¹⁰⁸ Johnson, “Tupy or not Tupy,” 54-5.

¹⁰⁹ Patrick Cattrysse. “Stories travelling across nations and cultures.” *Meta*, XLIX, 1, 2004.

In this sense, like Cattrysse's example of the American western, POTA can be seen as effectively translating the underlying universality of PDS. Effective storytelling or not, POTA has a political message both as a film and as a translation. As a film, it questions the foundations of U.S. society; as a translation, it reinforces them.

This is where the comparison with the Brazilian film ends, as unlike POTA, it does not reinforce the very imperialist ideology that it is trying to subvert and create an obvious paradox. POTA disseminates the message that the imperialism of mainstream American values must be challenged, but it actually colonizes PDS to do so. The film's subversive message, to challenge the inequality in American society is undermined by the fact that the film's effacement of the source culture suggests American hegemony. Michael Cronin identifies a similar paradox in his examination of the Irish context. He cites the example of *The Nation*, a Dublin-based English-language newspaper in the nineteenth century that promoted Irish nationalism. The social and economic pressure on the Irish language made the idea of the inevitability of English language assimilation widely accepted, even among Irish nationalists. *The Nation's* position as a voice of the nationalist movement in Ireland was contradictory in that it espoused the ideals of the disenfranchised masses, the marginalized Irish but at the same time, appeared in English, the language of the colonizer. Yes, it disseminated nationalist sentiment and ideals to a large number of readers, but it also contributed to the dissemination of the English

language throughout its sphere of influence, at the expense of Irish.¹¹⁰ Likewise, POTA espouses questioning the social status quo by challenging the values of the dominant group, yet it does so in an Anglo-American, Hollywood production. The very idea is rife with contradiction.

POTA, in spite of its attempt to question the foundations of American society, has some serious, even frightening implications for translation in the United States in general. The domesticating tendency that Lawrence Venuti argues is typical of Anglo-American translation culture is evident in POTA. Whereas Boule offers a story with French characters and a French setting, POTA introduces American characters and an American setting. By completely effacing the French culture from the narrative, POTA exposes the colonialist streak in Hollywood cinema. While this represents a tacit assertion of American hegemony, the filmmakers may not have had consciously sinister intentions. Douglas Robinson argues the hegemonic model is not necessarily a conspiratorial one:

This model does not imagine fully conscious colonizers in absolute control of their actions and the colonized as their helpless puppets. Rather, the colonizers too are controlled, at least partly, imperfectly, but still powerfully, by hegemony. The colonizers are 'interpellated' or 'subjectified' as authorities, administrators, judges, missionaries or anthropologists, and expected to see themselves as rational adults and their colonial subjects as irrational children; the colonized are 'interpellated' or 'subjectified' as 'natives', 'savages', or whatever, and expected to see themselves as irrational children and their colonial rulers as rational adults."¹¹¹

¹¹⁰ Michael Cronin. Translating Ireland: Translation, Languages, Cultures. Cork: Cork University Press, 1996.

¹¹¹ Robinson, *Translation and Empire*, 24.

Here, Robinson contends that both the colonizers and the colonized are bound by this hegemonic model to act in such a way as to maintain the existing division of power. Thus, it stands to reason that an American film, regardless of how subversive the story line may be, would adhere to this model.

Intentional or not, the fact remains that POTA contains none of the French cultural aspects of the novel. The film must be seen, somewhat anachronistically, as an expression of Hollywood's tendency to negate the foreign and of the alarming trend that globalization, perhaps then in its infancy, is reducing much of what is produced to the tastes of the powerful American market. The undeniable economic strength is seen as evidence of superiority, and filmmakers create films in the USA's image believing that for a film to be successful (read profitable), then it must be made palatable to American audiences (read made in their image: American setting, American characters, etc.).

Cultural theorist Homi Bhabha argues that "mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge."¹¹² Colonies, even entire empires are founded on the principle that colonial subjects should imitate their colonial masters, without actually becoming part of them. In other words, the dominant group desires "a reformed, recognizable other, as a *subject of a difference that is almost the same, but not quite*."¹¹³ In this sense, the film itself, along with the wealthy, Anglo-American, Hollywood elite behind it,

¹¹² Homi Bhabha. "Of Mimicry and Man: The Ambivalence of Colonial Discourse." In Frederick Cooper and Ann Laura Stoler (eds). *Tensions of Empire: Colonial Cultures in a Bourgeois World*. Berkeley: University of California Press, 1997. 153.

¹¹³ *ibid.* 153.

presents a vision of American society and its heterogeneity. That this vision includes references to the marginalized colonial subjects, and that it paints an unflattering picture of U.S. society does not diminish the power and influence of the mainstream that created the film. The film looks not unlike life outside the cinema doors, like a colony within a nation, with large portions of the population condemned to the social, political and economic periphery. Their marginalization, their difference, is the “slippage” discussed by Bhabha and the fact that they are denied access to institutional power speaks volumes. On the cinema screen, the film “apes” U.S. society but produces that essential difference from the mainstream that allows those in power to recognize its Otherness. POTA is a celluloid imitation of the nation it represents.

In an effort to resolve this paradox, it occurred to me that POTA may represent an example of translation that is neither colonialist nor cannibalist. Perhaps it is a new approach altogether. POTA may be a kind of Trojan horse, or ape, if you will; a gift wrapped in science fiction and welcomed through the gates. Once inside the ramparts, the attack on the very foundations of the hegemony of the U.S. mainstream could begin. It seems that the unique position of the United States, as a hegemonic state with some of the features of postcolonial disparity may require its own paradigm. POTA may, in fact, be a guerrilla (not to be confused with gorilla) translation. If one of the primary tenets of guerrilla warfare is using the strengths of the enemy against them, then POTA, which uses the strengths of the mainstream – the English language, the Anglo-American context, and the clout of Hollywood, could be considered a seminal

document in the development of a uniquely American subversive translation model. That, at its heart, it employs the paradoxical notion of the colonialist apparatus disseminating a subversive message may be a necessary evil to affect real and lasting change. In the end, this notion does not justify a hegemonic culture stifling a less influential foreign culture. Nonetheless, this may be an area that warrants further study.

Boulle's apes attempt to "save civilization", as the cannibalistic title of this thesis purports, by creating a fictional dystopian world in which humans are assigned animalistic characteristics and intelligent simians rule. In the grand tradition of Jonathan Swift or George Orwell, PDS is a commentary on social issues. In 1963 France, when Boulle, himself a war veteran, the terror of two World Wars is still fresh in the French collective consciousness and society changing rapidly, steps forward to wonder in prose about the kind of "civilization" that humanity is creating. It touches on a broad range of universal philosophical questions, including issues like racism and inequality. The film takes these philosophical questions and narrows them to the context of the United States of the 1960s, and its plot challenges the bases of a society dominated by the white American male. In so doing, it speaks for the marginalized, the peripheralized and the disenfranchised. Yet, the society that made the film and went to see it in droves had no problem asserting that dominance when it came to dealing with the novel. The centrality of Anglo-American culture, itself based on economic strength, trumped French culture when it came to translating PDS.

Ultimately, the apes did not save civilization, but PDS and POTA joined other films, books, articles, songs, etc. in the 1960s in questioning the way people treated one another in society, including American society, and it thus played a small part in the social revolution that helped change attitudes and even helped end the War in Vietnam.¹¹⁴ However, POTA should serve as a cautionary tale in more ways than one. Obviously, the story line itself warns of the dangers of mistreatment, of hatred and of racism. It is an admirable and important message. However, as a translation, the film should also be seen as an example of the United States' – notably Hollywood's – tendency to erase the foreign. There are two sides to this paradox, and point of view will likely determine which of the two you subscribe to. Looking at the film from the point of view of the author who wrote the novel or his culture of origin, you will wonder what could have justified such a complete and utter effacement of French cultural markers. From this perspective, the challenge to the mainstream is not seen as diminishing the overall argument. Rather, POTA co-opts counter culture to non-mainstream values with the purpose of lining Hollywood's coffers. This notion also presupposes that you make a strong distinction between source and target text. In other words, the film does not stand alone as an independent work. If, on the other hand, you believe that the film is more an expression of anthropophagist ideals, you must emphasize the theory's blurred distinction between source and target text. In this case, POTA must be considered an independent work that represents a mixture of a multitude of influences,

¹¹⁴ Howard Zinn. *A People's History of the United States: 1492-Present*. New York: Harper Collins, 2003. 469. Referring to Vietnam, Zinn contends that the "greatest antiwar movement the nation had ever experienced played a critical part in bringing the war to an end."

including, but not limited to PDS. The presence of mainstream values alongside more subversive features is just another one of the numerous factors that nourish the film.

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