

The construction of ethnic identities in comic books: Analysing the
(re)presentation of Self and Others in *The Adventures of Tintin*

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Declaration

I hereby declare that this thesis is my own work, and has not been submitted in substantially the same form for the award of a higher degree elsewhere.

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December 2017

An important note to the reader

I have attempted to gain permission to reuse the images from the original Casterman publications of the *Tintin* series but they did not reply. Therefore, due to copyright restrictions, I have removed all vignettes from the online version of this thesis.

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‘No Man is an Island’

No man is an island entire of itself; every man
is a piece of the continent, a part of the main;
if a clod be washed away by the sea, Europe
is the less, as well as if a promontory were, as
well as any manner of thy friends or of thine
own were; any man’s death diminishes me,
because I am involved in mankind...

Devotions upon Emergent Occasions
John Donne (1624)

“A child miseducated is a child lost”.

~John F. Kennedy

Dedication

I dedicate this thesis to my one and only superhero, my amazing father

And

To the memory of my wonderful mother, who saw less of me.

And

The memory of my dear uncle whose loving spirit lives on forever.

Abstract

This thesis aims to raise awareness of the representations of Self and Others in a widely-distributed and controversial 20th-Century comic book series, Hergé's *The Adventures of Tintin*. It explores how selected character roles are constructed, especially regarding their function, ethnicity, and dispersion throughout different narrative plots in these comics. Specifically, the aim here is to create a systematic categorisation of the data by employing a classic narrative analysis and integrating it with other approaches to reveal the discursive construction of ethnic identities in comic books in general and the *Tintin* series, in particular.

To achieve its objectives, this research primarily provides a detailed quantification of panels and speech bubbles in all 23 volumes of the *Tintin* series and categorises eleven different ethnic groups based on their visual and contextual cues. Such a quantitative analysis enables us to understand the propagation of each ethnic group while setting the ground to explore how Self and Others are represented and constructed in this series. To that end, this research identifies similar and/or repetitive patterns in the narrative structures of these comic books. In order to track such patterns and to answer my research questions, this study applies Propp's (1928/1968) narrative analysis to disclose the discursive construction of ethnic identities, while synthesising the theoretical assumptions of the Discourse Historical Approach (DHA) (Reisigl and Wodak, 2001/2009) of CDS, as an overarching approach, it also draws on van Dijk's (2008) strategies of positive-Self and negative Others presentation in his socio-cognitive approach. Additionally, it considers some relevant elements of van Leeuwen's (2008) visual social actors network model in the analysis of images.

The analyses include qualitative case studies from among various ethnic groups in the series (Europeans, Far-East Asians, sub-Saharan Africans, Native Americans, and Jews), which demonstrates the visual and verbal stereotypes through selected texts. Thus, by combining detailed quantitative and qualitative methods, the analysis of each ethnic group reveals discrepancies in the ways character roles are constructed, including differences in both linguistic and visual features.

The results show, surprisingly, that Europeans as in-groups are more frequently depicted as 'villains' than non-Europeans as out-groups, throughout the series, which can imply negative

Self-presentation. Obviously, this does not mean that non-Europeans are represented in a positive way. There may be some complexities which are shown throughout the analysis chapters. An overall analysis of both Europeans and non-Europeans shows an interchangeable dynamic pattern regarding the strategies of positive vs. negative representations of Self and Others in different volumes. That is not the case for Jewish diaspora who do not share such dynamicity. In other words, throughout the series, they are stereotypically constructed in a negative way which can strongly prove the antisemitic ideologies in the *Tintin* series, considering the socio-historical context of Belgium during the Second World War (1939-1945), a period with its traumatic experience in the 20th century, the Holocaust.

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List of Abbreviations for ethnic groups

Eu.	Europeans (East and West)
NaAm	Native Americans
NoAm	North Americans
SAm	South Americans
NoAf	North Africans
SubAf	Sub-saharan Africans
FEA	Far East Asians
ME	Middle Easterners
SA	South Asians
R	Roma
J	Jews/Jewish

Other Abbreviations

§	see section
CRE	Commission for Racial Equality
CDS	Critical Discourse Studies
DHA	Discourse Historical Approach
SCA	Sociocognitive Approach
SA	Speech Act

List of Abbreviations for *Tintin* Albums

Title of albums in English	Abbreviations
<i>Tintin in the Land of the Soviets</i>	<i>TL</i> S
<i>Tintin in the Congo</i>	<i>TC</i>
<i>Tintin in America</i>	<i>TA</i>
<i>Cigars of the Pharaoh</i>	<i>CP</i>
<i>The Blue Lotus</i>	<i>BL</i>
<i>The Broken Ear</i>	<i>BE</i>
<i>The Black Island</i>	<i>BI</i>
<i>King Ottokar's Sceptre</i>	<i>KOS</i>
<i>The Crab with the Golden Claws</i>	<i>CGC</i>
<i>The Red Sea Sharks</i>	<i>RSS</i>
<i>The Shooting Star</i>	<i>SS</i>
<i>The Secret of the Unicorn</i>	<i>SU</i>
<i>Red Rackham's treasure</i>	<i>RRT</i>
<i>Destination moon</i>	<i>DM</i>
<i>Explorers on the moon</i>	<i>EM</i>
<i>The Seven Crystal Balls</i>	<i>7CB</i>
<i>Prisoners of the Sun</i>	<i>PS</i>
<i>Land of Black Gold</i>	<i>LBG</i>
<i>Tintin in Tibet</i>	<i>TT</i>
<i>The Calculus Affair</i>	<i>CA</i>
<i>The Castafiore Emerald</i>	<i>CE</i>
<i>Flight 714 to Sydney</i>	<i>F714S</i>
<i>Tintin and the Picaros</i>	<i>TP</i>

Chapter One: Introduction

1.1. Background, motivation, and rationale

The prime objective of this thesis is to describe and uncover any traces of ethnic/ national stereotypes employed in the construction of ethnic identities of a Franco-Belgian comic book series, *The Adventures of Tintin*. More specifically, this research aims to reveal prejudiced/ racist discourses about the interactions between selected characters with various ethnic identities as presented in these comic books. This series, as one of the most controversial and widely distributed comic books in the 20th century, was written by a Belgian author, George Remi, better known as Hergé (see Chapter 2). Since its first publication in 1929, and subsequent publications which continued for almost half a century (see Chapters 2 and 4), the series has sold over 230 million copies and been translated into more than 80 languages as well as dialects (see Dunnett, 2009; see also Index). Originally published in French, this series has had a broad cultural impact due to the comics' popularity. Hence, they are likely to have shaped the thinking of generations of young people in both francophone and anglophone countries such as the UK and elsewhere. The reader follows a young heroic reporter, Tintin, and his fox terrier dog, Snowy, on their adventures around the world fighting crimes and corruptions. Hergé expressed his own reasons and feelings for creating this hero in a letter to his wife, Germaine, as follows:

Tintin has been for me the means to express myself, to project my desire for adventure and violence, the bravery and resourcefulness within me. That was within me. The need to express *my vision of the modern world*, so much ugliness, immorality: arms dealers, the great international corporations, sacrificing the lives of men without a second thought. Standing against them, a *hero without fear and without faults*. It's not Tintin himself who interests me, it is *his actions, his adventures themselves*...Tintin would like to become a man. People have often commented ironically to me, "but he never grows up, your Tintin!" Alas, yes! He *has matured* without anyone noticing it. He has remained young in size, but he has grown up, matured to the point of wanting to *go inside himself* and to thus be able to *contemplate the world!*¹

(as cited in Assouline, 2009:137; emphasis added)

Obviously, the above lines shed some light on the writer's feelings about his work, his relationship with the hero and, most importantly, the reasons why he created Tintin. He maintains

¹ To distinguish long direct quotes from other ones, in this study, they are indented. Within each quote, I highlighted the phrases in italics, as the most important points for this research.

that the *actions* of the main character are of the utmost importance, as they lead to the *maturation/transformation* of Tintin who wants to discover himself and *contemplate the world* around him. My own interest in the *Tintin* series and its characters also started from the former point, i.e. the *actions* of the hero in relation to other characters from the same or different ethnic groups.

There are four main factors, which motivate this study. First, this thesis is the pinnacle of a very long journey that I have had since the age of four when I became aware of *The Adventures of Tintin*. My earliest vivid recollection from those years is that I used to listen to some of the stories of *Tintin* on tapes in my native Persian language. As a young child growing up in the mid-1980s in Iran, I was amused not only by the colourful glossy images and the characters, but also by their *actions*, at the time. Obviously, the names sounded unfamiliar to my young ears. Even though I was unable to identify with those names and the *context* (§ 1.4.1.1) of these adventures – due to my cultural background and lack of years – the visual humour employed in these books seemed familiar to me, and at times it made me laugh too. Later, I learnt where these characters came from. Ever since then this series has been an obsession for me, inspiring me to carry out an in-depth linguistic study on these books, which to the best of my knowledge, has rarely been subjected to analysis from a critical discursive point of view. Such an excessive interest is perhaps not surprising, given the popularity of the *Tintin* series among a generation of Iranian children² in those years (Farahmand, 2011). That was in the 1980s, after the Islamic Revolution in 1979 and during the Iraq-Iran War (1980–1988). After the war was over, *Tintin*'s popularity gradually declined in Iran, and soon it was almost forgotten (see Chapter 2 for an extensive discussion of translations of the *Tintin* series in Iran). Subsequently, as an adult, while reading these books, I realised that there was more to them than mere comic aspects. It seemed to me that the humour in them is more like “a utensil that you can use to sugar the pill and to get important points across.” (as cited in Purnell, 2011:3). Thus, these books appeared even more intriguing to me, not only in terms of their visual and verbal dimensions, or their humour, but also concerning their ideological and socio-historical perspectives, which became another motivating factor to pursue this study.

² Also known as the ‘Burnt Generation’ (*Persian*: ‘*nasl-e sukhte*’) in the Iranian context. This generation was born between 1968 and 1990 who have experienced the 1979 Islamic revolution, the 1980s Iraq–Iran war and the socio-political aftermath of both of these events.

For many years, the *Tintin* series was an unchallenged favourite read by children, as well as many adults, around the world (see above). They became part of a francophone lifestyle, sharing the pleasures and pains of historical events during the mid-20th century across the globe, including the Second World War (henceforth, the War), Moon travel, and so forth (see also Chapters 2 and 4). In later years, *Tintin* books gradually entered global markets, and some of their elements (e.g. names, images) became localised (i.e. glocalised) in certain countries, such as Britain (see Chapter 2). With its large sales figures (see Chapter 4), *Tintin*, as Hunt (2002: 93) puts it, became both “a global icon and [a] business too”. This young reporter is perhaps the most famous Belgian comic hero, known for his quiffed hair and his dog, Snowy. However, the key to *Tintin*’s appeal is his character, being positively described as “brave, honest, and quick-witted, who stands up to bullies and fights for good all over the world” (see Butler, 2013: 49). Following the narratives in each album, I hypothesise that the plots of these stories seem to draw on national and ethnic stereotypes. Thus, the third motivating factor which led me to embark on this study was to deal with this hypothesis, and also the worldwide reputation of the series which continues with Steven Spielberg’s 2011 film, *The Secret of the Unicorn (SU)*, based on these adventures.

Finally, and most importantly, another factor which instigated the very first sparks of this research, is the recurring controversies over the past two decades or so, based on the alleged ‘racism’ reproduced in these books. For example, Vaclavik (2009) and Rifas (2012) report two very recent cases with different outcomes against *Tintin in the Congo (TC)*, which hit the news headlines in 2007:

(a) Enright Case in the UK: In July 2007, David Enright, a British human rights’ lawyer, complained to the UK’s Commission for Racial Equality (CRE) about *TC* adventure, sharing his concerns about this book. According to him, while browsing in a bookshop in London with his African wife and their two children, he came across this book which triggered the complaint. He recalled, “I was aghast to see page after page of representations of black African people as baboons or monkeys, bowing before a white teenager and speaking like retarded [*sic*] children”³ (as cited in Rifas, 2012:224; see also a detailed analysis of Congolese in Chapter 6). Following this report, the CRE called on bookshops to remove the

³ <https://www.theguardian.com/uk/2007/jul/12/race.books> (accessed: 7 December 2016). Arguably, considering his position as a lawyer, making such a comment is open to criticism as it serves to reinforce the idea that although Enright is advocating against racial discrimination as regards this comic book, his employment of offensive, discriminatory language against disabled children and the ways they speak seems to be incompatible with his complaint.

aforementioned comic from the children's section and to move it to the adult's shelves, stating that:

This book contains imagery and words of hideous racial prejudice, where the "savage natives" look like monkeys and talk like imbeciles. Whichever way you look at it, the content of this book is blatantly racist.

(CRE Statement, *press release*, 12 July 2007; emphasis original)

(b) Mbutu Mondondo Case in Belgium: Less than a month later, in August of the same year, a Congolese student, Bienvenu Mbutu Mondondo, filed a complaint in Brussels against the same volume. He demanded a ban on the book, claiming that it was 'racist and xenophobic' and 'an insult to the Congolese people'. Mondondo's lawyers argued that the book was aggravating and 'a justification of colonisation and of white supremacy'⁴ (Samuel, 2011).

Following the reports of these cases, huge numbers of contradictory comments were posted online: some complained about alleged racism in the *Tintin* series with great outrage, while others were defending it and thus against Mondondo's case. In the end, however, the case raised by Mondondo failed, and the court ruled out later, in 2012, that the book was *not* 'racist' (emphasis added) but rather 'paternalistic', which yet again raises questions which are beyond the scope of this thesis. One of my concerns in this study is, however, to probe the complexities of certain issues, such as 'racism', 'colonialism', and 'antisemitism', whenever relevant to interactions between characters with different ethnic identities.

1.2. Significance of the study, objectives and research questions

The complex phenomenon of 'racism' and ethnic discrimination became a sensitive and critical issue following the Second World War in many countries, up to the present day. It has attracted the attention of numerous scholars in different fields of study, especially within Critical Discourse Studies (henceforth, CDS) (e.g. van Dijk, 1984; 1987; 1992; 2005; 2016; Macmaster, 2001; Reisigl and Wodak, 2001; Wodak, 2015; Wodak and Reisigl, 2015; Richardson and Wodak,

⁴ See: <http://www.telegraph.co.uk/news/worldnews/europe/belgium/8834175/Tintin-racist-court-case-nears-its-conclusion-after-four-years.html>. The irony is that the outcomes of these two cases can be regarded as controversial in their own rights, considering the fact that both cases reported similar concerns, the one reported by a white European (David Enright's case) partially succeeds, whereas the one reported by a 'black' Congolese (Bienvenu Mbutu Mondondo's case) fails.

2009; Kaposi and Richardson, 2018). Moreover, this phenomenon not only shows itself in everyday talk (Essed, 1991), but it is also verbally represented in many other aspects of life, such as media discourse, textbooks, political propaganda, literature, comics, and so forth (van Dijk, 1984).

As will be seen later, in Chapter 3, in one of his many notable contributions to the field of racism and discourse, van Dijk (2005:2) among others, defines this complex phenomenon as “a social system of domination, that is a specific kind of power of one group over other groups”, arguing that the term “is based on constructed differences of ethnicity, appearance, origin, culture and/or language” (ibid.). He also maintains that denial and negation are at the heart of racism (van Dijk, 1992, 2005). According to him, apart from seeing racism as domination, discrimination discourse, and racist beliefs, it can also be regarded as institutionalised, which he calls institutional racism (van Dijk, 2005). He defines this term as “the dominant groups exercising their power not only at the level of personal interactions but also at another level or dimension which is traditionally associated with a more macro approach to racism” (ibid.:4). Similar approaches to racism appear in various forms within politics, the media, education and research. Comic books, as part and parcel of the media (see Chapter 2), are prone to this form of institutional racism (§ 3.2.1), and thus, they deserve a critical analysis.

Moreover, these books are unique and powerful forms of communication, given the originality of their art form, new literacy, historical significance, and the potential of this visual medium for multimodal analysis (see Chapter 2). Additionally, since comic books are usually aimed at children, and as a means of educating them, it is important to analyse them in-depth to reveal any traces of cultural and ethnic stereotypes that might potentially influence impressionable young readers later, as they develop their worldviews. Besides, a systematic analysis of the texts and images in this medium could help to understand how different ethnic identities are represented and constructed in such comic books. Thus, ultimately, this thesis contributes to raising awareness of the racial and cultural stereotypes presented in a widely-distributed comic book, such as *The Adventures of Tintin*.

As mentioned in the previous section, a unique aspect of these adventures, despite their entertainment features (e.g. images, colours and dialogues peppered with puns), is that they present contemporary historical events, from the inter-war years to the height of the Cold War. The rivalry between the two superpowers (the United States vs the Soviet Union) and the oil wars

represented in this series (see Chapters 2 and 4) are seen as indicators of contemporary history (McKinney, 2011; Farahmand, 2011), making them controversial and open to discussion from various perspectives. Thus, while some research has been conducted on the influence of extreme right-wing ideologies, such as fascism, colonialism, and antisemitism in the *Tintin* series (e.g. Frey, 1999, 2004, 2008; Hunt, 2002; Ivry, 2009), only a handful of studies have focused specifically on the investigation of identity and geopolitics (see Dunnett, 2009), and the construction of race and history (see Laser-Robinson, 2006; Rifas, 2012). Nevertheless, to the best of my knowledge, none of them has conducted a systematic analysis on the narratives and discursive construction of different ethnic identities from a linguistic point of view. As will be explained below, this study contributes to the literature by exploring the structure of narrative patterns of a ‘fictional world’ *The Adventures of Tintin* within the ‘real’ socio-historical context of Belgium, and elsewhere; while additionally proposing a blueprint for a multi-layered interactional model of comics⁵ (see Chapter 2 for an extended discussion). The prime objective is to answer the following guiding question:

Do The Adventures of Tintin reproduce some racist/ethnicist stereotypes? And if so, in what ways?

Thus, the research questions derive from the broad scenario described above:

RQ 1) How are different ethnic groups distributed in *The Adventures of Tintin*? (see Chapter 5)

RQ 2) How are the characters from different ethnic groups constructed in these adventures in texts and images? (Chapters 5 and 6)

a) What are the character roles associated with each ethnic group and how are these character roles from different ethnic groups constructed?

b) How are Self and Other constructed in texts and images?

RQ 3) How are the different narrative plots in *The Adventures of Tintin* constructed? (Chapter 5)

⁵ This model is an eclectic scheme inspired by comic book theorists, including McCloud (2006), Duncan and Smith (2009), as well as linguists such as Leech and Short (2007) and Fairclough (2010).

In brief, these questions aim to identify how various ethnic groups are (re)presented, and the ways in which they are discursively constructed in these fictional comics, and also to understand whether they are represented in a discriminatory way or not. To address the first research question, I conducted a quantitative analysis to understand how each ethnic group is distributed. To answer to my second and third research questions, as a first step, I focus on narrative analysis. This is because, although narratives are shaped by contexts, they also create new contexts by mobilising and articulating fresh understandings of the world (both fictional and real), as well as altering the power relations between people and constituting new social practices (see De Fina and Georgakopoulou, 2015). Such dynamicity between character roles cannot be captured without studying embedded narrative functions. Moreover, another reason for choosing narrative analysis is pointed out by De Fina (2006:352) as below:

[It] is based on detailed textual examination [which] can help reveal how socially shared group representations are managed and replayed by members of particular groups and what kinds of conflicts and acts [...] are associated with them.

Despite the vast literature on narrative analysis (see, for example, Bamberg, 2007, 2012), due to space limitations and the nature of this study, the focus will only be on those issues that are highly relevant to my research questions. I will, however, explore the patterns of narrative plot types in the series from the first volume, *TLS*, to the last, *TP*, during their publication years (1929–1976), by drawing on Vladimir Propp's (1928/1968) narrative analysis theory. While he is certainly not the first among the structuralists (e.g. Labov and Waletzky, 1967; Campbell, 1968c; Todorov, 1969; Barthes, 1975) to emphasise narrative analysis, his approach goes further than other works in its systematic focus on grouping different characters and its dynamicity with regard to their actions under eight broad character role headings or 'spheres of action' (see Chapter 4). Other equally important reasons for choosing Propp's narrative analysis in this study are listed below:

- The model deconstructs the basic building blocks (=narratemes) of narrative structure. Therefore, it embodies repetitive patterns that Barker (1989:117) calls 'formulaic literature'.
- It is useful, as it highlights the similarities between seemingly quite different stories.

Thus, following Propp's narrative analysis (see Chapter 4), I will focus on specific character roles (e.g. hero vs villains) from different ethnic groups and how these characters are constructed in

the selected stories, based on their frequencies and functions (see Chapters 5 and 6). Whenever the analytic focus is on narrative means, both quantitative and qualitative approaches will be employed simultaneously. Figure 1.1 below, summarises the process of data selection in these series:

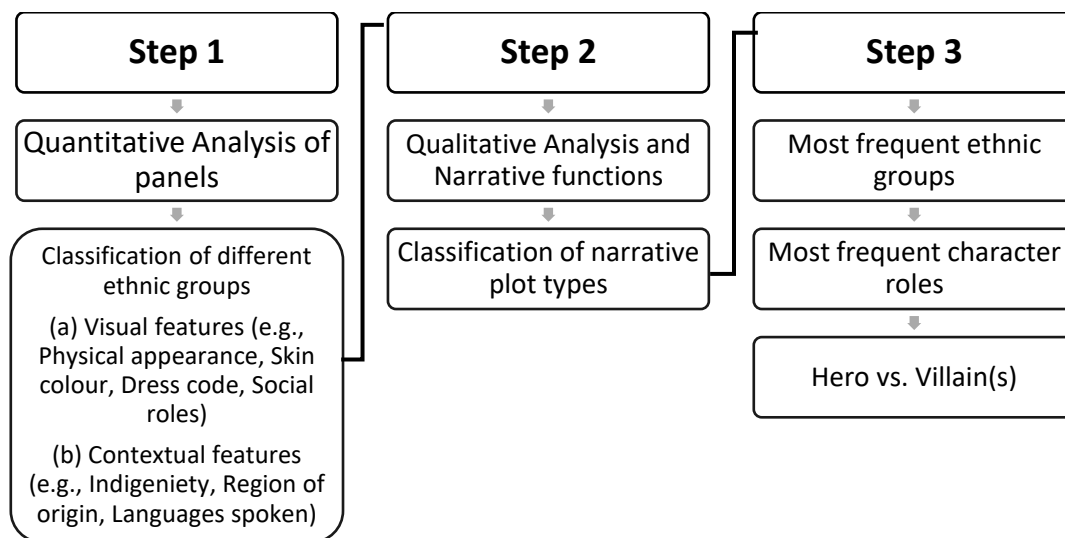


Figure 1.1. Data selection process

As one can see in the above illustration, the data selection process in this study consists of three main steps including classification and mixed methods. More specifically, this research also describes and reveals some of the macro-strategies employed in the representation of Self and Others in *Tintin* comic books whenever relevant (§ 1.3). To that end, I draw on van Dijk’s (1992, 1998) strategies of positive-Self presentation and negative-Other presentation, which, as I discuss in Chapter 3, are the foundations of prejudiced and racist perceptions and discourses. In this regard, these macro-strategies depend on perspectivation and identification of ‘In-groups’ and ‘Out-groups’. ‘In-groups’ share features such as socio-cultural beliefs, ideas, geographical backgrounds, and so forth, while ‘Out-groups’ are perceived as not sharing such characteristics (see Brewer, 1991; see also Chapters 3 and 4). In this study, considering that the adventures are written by a Belgian author, with a European hero, it is not surprising that a European perspective is taken into account and thus Europeans are regarded as the ‘Self’ here whereas, non-Europeans and minority groups are seen as the ‘Other’. Obviously, such a distinction does not mean that Europeans are superior to non-Europeans. It is only because this kind of categorisation is central to this thesis. The discursive forms of inclusion and exclusion are of significance when refining

European identities as what Anderson (1983/2006) calls an ‘imagined community’ of ‘Us/Self’, which excludes ‘Them/Others’ who are not Europeans. As Wodak (2015: 42) points out, “ by employing discursive strategies for the construction of in-groups and out-groups and making the distinction between ‘Us’ and ‘Them’, the ‘non-Europeans [...] are redefined in context-dependent ways ”. Thus, in the course of my analysis, I draw on Wodak’s (2008:56) views on the “ *inclusion/exclusion* of groups, people, nation-states, changes due to different criteria of how insiders and outsiders are defined in each stance” (for a detailed discussion see Chapter 3).

As will be seen in Chapter 6, for example, in *The Blue Lotus* adventure, Far-East Asians can be defined as both ‘In-groups’ (Us) and ‘Out-groups’ (Them) from different points of view (i.e. national identities), in context-dependent ways (§ 6.2.1). Therefore, it is practical to understand how the discursive construction of Us and Them is operated in fictional comic books.

1.3. Discursive construction of different ethnic groups in fictional comic books

Many studies of ‘In-groups’ and ‘Out-groups’ have been carried out within different socio-political contexts and with varying research objectives. For example, Wodak (1990, 1994, 1997, 2015), Reisigl and Wodak (2001, 2009, 2016), van Leeuwen and Wodak (1999) and Mitten (1992) have researched the dimensions of antisemitism and xenophobic discourses about relevant Austrian socio-political context and events. In the same vein, van Dijk (1984, 1987, 2005), focuses on discriminatory discourses in the Netherlands, Spain and Latin America.

Among other studies in European countries relevant to this research is Blommaert’s (2001) work on narrative inequality, in which he analyses the role of language in asylum seeker’s application procedures in Belgium (see Chapter 3). Thus, while political comics and comic book albums have been explored for their multimodal and semiotic aspects in recent years (e.g. Forceville, 2005, 2011; Mizushima and Stapleton, 2006; van Leeuwen and Suleiman, 2010; Wodak and Forchtner, 2014), the (re)presentation of different ethnic identities in a comic book series within a socio-historical context has come under less scrutiny from a critical discursive point of view.

As discussed in the above section, positive Self and negative Other presentation is bound up in language and proliferates in society at all levels, which results in discrimination in many subtle ways. On this point, I agree with Wodak (2009:412) who notes that “it is not the existence of differences or inequalities that produce discrimination or racism, but the generalisation of such

differences into negative categories and their attribution to whole groups which constitutes stereotyping”. She adds that:

...within the system of racism [...] just like other discriminatory practices, discourse may be used to problematise, marginalise, exclude, or otherwise limit the human rights of ethnic/ religious/ minority out-groups. Such may be the case either by [the] direct discriminatory discourse in interaction with “Others”, or indirectly, by writing or speaking negatively about the Other.

(ibid.:413)

In this way, the discursive construction of ‘Us’ and ‘Them’ is the foundation of prejudiced and racial perceptions and discourses in the present study. It starts with characterising and labelling chosen characters from selected ethnic groups (see Fig.1.2), proceeds to the generalisation of negative attributions, and then elaborates some strategies which justify any implicit or explicit references (see Chapter 3 for a more extended discussion of these strategies) to racism. In the following section, I summarise the most important theoretical approaches to the study of ‘discourse and racism’ in Critical Discourse Studies (CDS).⁶

1.4. Theoretical positioning

1.4.1. Critical Discourse Studies (CDS)

Over the past few decades, CDS as “a constitutive problem-oriented, interdisciplinary approach” (Wodak and Meyer, 2016:2) to language analysis, has systematically contributed to the deconstruction of practices of hegemony and exclusion (Baker et al., 2008; Richardson and Wodak, 2009). As a result, CDS is not only interested in investigating a linguistic unit per se but also deals with analysing, understanding and explaining a social phenomenon, such as racism that is necessarily complex and thus requires “a multi-disciplinary and multi-methodical approach” (van Dijk, 2013; Wodak and Meyer, 2016: 2).

Having been evolved since its emergence in the early 1990s, CDS has now “passed through the first flush of youth” and “embarked upon the maturation process” (Fairclough, 1995:20).

⁶ Van Dijk (2013) proposed to use this term “for the theories, methods, analyses, applications and other practices of critical discourse analysts” while suggesting “to forget about the confusing term *CDA*”.
<http://www.edisoportal.org/debate/115-cda-not-method-critical-discourse-analysis>

Notably, CDS sees “language as a social practice” (Fairclough and Wodak, 1997) and considers the “context of language use” to be crucial (Wodak and Meyer, 2009). Along these lines, Blommaert (2005:3) regards it as “a firmly established programmatic approach to analysing language use in society”. Moreover, CDS takes a particular interest in the relation between language and power (see Chapter 3). As a research tradition, CDS consists of several schools and approaches (see Table 1.1) based on their different (inter-)disciplinary backgrounds⁷, with a broad diversity of methods and objects of investigation (see Wodak and Meyer, 2009/2016; Hart and Cap, 2014).

Table (1.1). Contemporary approaches within CDS (adapted from Hart and Cap, 2014:3-7)

CDS Approaches	Some main scholars
<i>Discourse Historical Approach (DHA)</i>	Wodak, Reisigl, de Cillia, Krzyżanowski et al.
<i>Social Actor’s Model (SAM)</i>	van Leeuwen
<i>Socio-Cognitive Approach (SCA)</i>	van Dijk, Chilton
<i>Dispositive Analysis/Duisburg Group Approach (DA)</i>	Jäger and Jäger Maas, Link, Angermüller
Dialectical Relational Approach (DRA)	Fairclough
<i>Discursive Psychology Approach / Loughborough Group (DPA)</i>	Billig, Potter, Wetherell, Stokoe
Corpus Linguistics Approach (CorpLA)	Baker, Partington
<i>Critical Linguistics (CL)</i>	Fowler et al.
Critical Metaphor Analysis (CMA)	Charteris-Black, Koller, Musolff
Cognitive Linguistics Approach (CogLA)	Hart, Marin Arrese
Legitimization-Proximization Model (L/PM)	Cap, Chilton, Dunmire
Critical Cognitive Pragmatics (CCP)	Saussure and Schulz, Lewinski and Oswald

⁷ I highlighted those approaches of DS to racism and exclusion in bold, following Wodak and Reisigl (2015).

Despite their differences in methods, these approaches are influenced by each other in various ways. For example, as stated above they are categorised according to research problems (e.g. racism, discrimination, and so on), types and genres of analysis (mono- vs multi-modal analysis) and theoretical and methodological foundations. In other words, as Wodak and Meyer (2009:1) point out “the manifold roots of CDS lie in rhetoric, text linguistics, anthropology, philosophy, socio-psychology, cognitive science, literary studies and sociolinguistics, as well as in applied linguistics and pragmatics”. Thus, theoretically speaking, CDS work eclectically in many aspects. e.g. the entire range from Macro-Theories (e.g. sociological theories on racism; see Chapter 3) to Micro-linguistic theories (e.g. stereotypical evaluative attributions of negative or positive traits, allusions and presuppositions) is touched upon, while each CDS approach emphasises different levels. Among the aforementioned approaches, and for the purpose of the present study, apart from Propp’s narrative analysis approach (§ 1.2; see also Chapter 4), which aims to address my second set of research questions, I focus on the Discourse Historical Approach (henceforth, DHA), in particular (§1.4.1), while drawing on some analytical categories proposed by van Dijk such as positive-Self and negative-Other presentation (Reisigl and Wodak, 2001; van Dijk, 1991, 2009; Wodak and Meyer, 2016) and some elements from van Leeuwen’s (2008) Viewer Representation Network and Visual Social Actors’ Model (see Chapter 4) such as close-shot vs long-shot and categorisation of individuals/ Groups to understand how the selected characters are depicted and whether the representation of each of these characters from different ethnic groups carries any cultural or physical stereotypes.

The DHA is selected as it attaches substantial importance to the extra-linguistic context, as well as to the socio-historical dimension (see Chapter 3 for a more detailed discussion of the DHA). I close this section with the following quote on why this approach suits the current investigation:

[It] attempts to integrate a large quantity of available knowledge about the historical sources and the background of the social and political fields in which discursive ‘events’ are embedded. Further, it analyses the historical dimension of discursive actions by the ways in which particular genres of discourse are subject to diachronic change.

(Wodak, 2001: 65)

Thus, this study focuses on combining various levels of socio-historical context in the production of discourse and attempts to analyse the linguistic realisations of this synthesis discursively. As

such, the application of the DHA in the present research helps to examine the selected interactions while considering the socio-historical context of the series, and the macro-strategies of Self and Others within the broad discourse on different ethnic identities. To understand the changes and transformations I contextualise the socio-historical context of the *Tintin* books into three consecutive periods (see Chapter 2):

- 1) Pre- War series (1929–1938)
- 2) War series (1939–1945)
- 3) Post- War series (1946–1976)

According to Wodak and de Cillia (2007: 338), “all societies have experienced traumatic events in their past, be it war, revolution, etc.” Such events may be re-constructed in narratives through media (e.g. films, comics). Many of these traumatic pasts especially in the 20th century in Europe are linked to the experience of fascist and national socialist regimes and at times related to colonial and imperial expansionist politics (Judt, 2007; Synder, 2010; Wodak and Richardson, 2013), all of which will be taken into account during the analysis (see Chapters 5 and 6). Therefore, drawing on CDS and the DHA in particular, the following section summarises some of the main theoretical concepts which are adhered to by most CDS scholars.

1.4.1.1. Some main and theoretical concepts in CDS

There has been confusion in finding and operationalising systematic definitions of the central concepts of CDS, such as ‘discourse’, ‘text’, ‘context’, and ‘genre’ as well as ‘critique’, ‘power’ and ‘ideology’, which are constitutive of every approach in the field. These terms are frequently employed with different meanings, though (Reisigl and Wodak, 2016). The aim of this section is to provide a brief description of these key concepts and terms that we will encounter in the following chapters. The focus at this point, however, is on the theoretical level, and particularly on an explicit definition of each of these concepts along with the terms which are salient to this study, such as ‘recontextualisation’ and ‘intertextuality’.

Critique, Ideology, and Power

As the focus of this study is on the DHA, it is important to clarify how these terms are conceptualised in this approach before proceeding to define other salient terminologies, such as *discourse, genre, text, context, recontextualisation, and intertextuality*.

According to Reisigl and Wodak (2016: 24), the term “*Critique* refers to the examination, assessment and evaluation, from a normative perspective, of persons, objects, actions, social institutions and so forth”. In other words, it can be considered a quest for truth that assesses specific values and ethics in society. Social critique, ever since the French Revolution and the emergence of Marxism, has evaluated the political and social status quo from the point of view of an ideal standard or alternative, in order to diagnose shortcomings and contradictions (see Chilton, Tian, and Wodak, 2010; see also Reisigl and Wodak, 2016).

Similarly, the concept of *ideology* has been defined and re-defined in various CDS approaches. In the DHA’s view, however, it is seen as “an often one-sided perspective, i.e. a world view and a system composed of related mental representations, convictions, opinions, attitudes, values and evaluations, which is shared by members of a specific social group” (Reisigl and Wodak, 2016: 25; for an extended elaboration, also §3.4). As Reisigl and Wodak further explain, fully developed ideologies, such as colonialism, fascism, and Nazism, include three interrelated imaginaries [in both fictional and real world]: (1) a representational model of what a society looks like (e.g. a colonial society) (2) a visionary model of what a society should look like in the future (e.g. a communist model of a classless society), and (3) a programmatic model of how the envisioned society could be achieved ‘on the path’ from the present to the future (e.g. fascism) (ibid.). Additionally, for the DHA, ideologies serve as important means of creating shared social identities and of establishing and maintaining unequal power relations through discourse (for more details see Chapter 3).

Finally, the concept of *power* is another salient notion in the DHA, similar to other CDS approaches. It concerns an asymmetric relationship among social actors who have different social positions or who belong to different social groups (Reisigl and Wodak, 2016). It should be noted that the fundamental ways in which power is implemented are ‘actional power’ (physical force and violence), and the control of people through the use of speech acts, such as threats or promises, attachment to authoritative figures (the exertion of authority and submission to authority) and technical control through objects (Reisigl and Wodak, 2016). While I focus on the ways in which both linguistic and visual forms are used in various expressions in the selected examples, it is worth mentioning that “power is discursively realised not only by grammatical forms, but also by a person’s control of the social occasion, by means of the genre of a text, or by the regulation of access to specific public spheres” (Reisigl and Wodak, 2016:26).

Discourse, genre, text and context

Here, I start by considering the definitions of the notion of *discourse*, because of its prominence in various academic disciplines in the social sciences, and especially in the context of this study. I then proceed to delineate other significant terms mentioned above. It should be noted that each of these concepts has scope for further investigation, which is not the aim of this study. The DHA considers *discourse* to be:

a cluster of context-dependent semiotic practices that are situated within specific fields of social actions; socially constituted and socially constitutive; related to a macro topic; linked to argumentation about validity claims, such as truth and normative validity involving several social actors with different points of view.

(Reisigl and Wodak, 2001/ 2009/ 2016: 27)

Thus, as an analytical construct, a “discourse always depends on the discourse analyst’s perspective. As an object of investigation, a discourse is not a closed unit but rather a dynamic semiotic entity that is open to interpretation and reinterpretation” (ibid.).

Similarly, *Texts* have been the subject of constant re-definition. They are defined as ‘communicative events’ (Beaugrande and Dressler, 1981:1ff) and as “meaningful units of analysis which can be audio, spoken, visual and/or written” (Wodak, 2015: 51; Reisigl and Wodak, 2001, 2009:90), i.e. they are materially durable products of linguistic actions detached from the context in which they were produced. In the DHA, *texts* can be parts of various *discourses* and thus can also be assigned to *genres*. In order to perceive the significance of discourse as a tool to articulate “differences in power in hierarchical social structure” (Wodak and Meyer, 2009: 10), it is essential to understand the genre of the discourse at hand in order to comprehend how narratives in various media, such as comic books are identified. A *genre*, according to Reisigl and Wodak (2016:27), “can be characterised as a socially conventionalised type and pattern of communication that fulfils a specific social purpose in a specific social context”. In comic books, a *genre* is defined as “a way to classify similar types of stories” (Duncan and Smith, 2009:197). In a similar way, Costello (2009: 14) argues that comics have many different genres: from war and western (e.g. Superhero and Marvel Universe), crime and horror to humorous adventures and teen romance. Moreover, there are children’s genres (especially in Japan, e.g. Manga), which have a particular audience (namely, boys and girls).

Meanwhile, Fairclough (2003:65) characterises genres as a specific “discoursal aspect of ways of acting and interacting in the course of events”. He emphasises that analysing a text or plot straddles a variety of genres. Such variation in a comic book adventure genre, like the *Tintin* series, may constitute swashbuckling adventures ranging from overlapping elements of fantasy, mystery and detective to political thrillers and science fiction sub-genres (see Fig. 1.2).

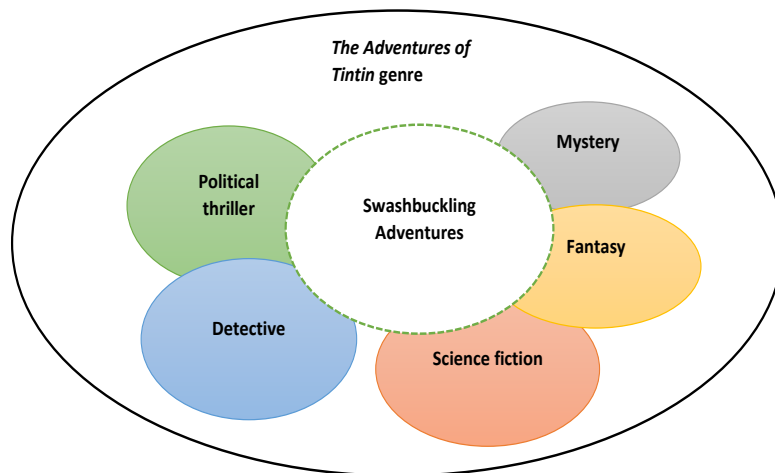


Figure 1.2. Genre and sub-genres of *The Adventures of Tintin*

As the above figure shows, all subgenres such as mystery, fantasy, science fiction, detective and political thrillers share some degree of swashbuckling adventures, which is not our main concern here.

The definition of the concept of *context* depends on prior theoretical decisions in fields such as text linguistics, pragmatics, sociolinguistics and Discourse Studies (DS). In DS, a *context* in its most abstract form may be seen as the “environment, that is ‘surrounding’ conditions and consequences of some phenomenon, event, action or discourse” (van Dijk, 2008; Unger, 2009:54). In this sense, environment and ‘surrounding’ are regarded as *the real/fictional world*, as mentioned earlier (§ 1.1). While context is salient in terms of the perceptions of the participants involved in a particular discursive event⁸, it is not sufficient to say that something happened in a particular context. Rather, as Unger (2009:56) suggests “the analysis must examine how the

⁸ A discursive event according to Fairclough (1993:138) is “an instance of language use, analysed as text, discursive practice, social practice”. Thus, discursive events refer to texts, discursive practice (production and interpretation of texts), and social practices (including situational, institutional and societal practices) (see Reisigl and Wodak, 2001).

context affected or constituted the event, and vice versa”. In this vein, I follow Wodak’s (2008:13) more explicit definition where she identifies four dimensions as:

- The immediate, language or text internal co-text;
- The intertextual and interdiscursive relationship between utterances, texts, genres and discourses;
- The extralinguistic social/sociological variables and institutional frames of a specific context of situation (middle-range theories);
- The broader socio-political and historical contexts, to which the discursive practices are embedded in and related (macro theories).

The crucial point here is that the context itself may become the subject of investigation. To that end, it is practical to downsize the data to limited points to avoid any confusion in the analysis. Thus, the scope of any study at this scale is limited only to the most salient contextual features which are relevant to the research questions.

Recontextualisation, Intertextuality⁹

Recontextualisation is one of the major concepts and categories in CDS, which is significant in my study as it can be applied in many different ways. For example, it can be seen as “transferring old elements to new contexts” (Reisigl and Wodak, 2009:90), as an ideology or in the form of ‘translation’ (Tominç, 2012). In the groundwork for this thesis, *recontextualisation* will be seen as *glocalisation* as well. I will discuss the relationship between *recontextualisation* and *glocalisation* in more detail later in Section (2.4.1).

Meanwhile, translation studies have proposed the idea of translation as *reconxtualisation* (House, 2006) for the simple reason that, frequently, translation results in a change in context. Translators have always been aware of such context changes as a consequence of translation (ibid.). In other words, a recontextualised text is adjusted to the cultural and political circumstances, i.e. it is glocalised (see Chapter 2). In the context of this study, I only review the differences and similarities of the original French and the English translation whenever they are relevant to my RQs.

⁹ I would like to add a note of caution here, and that is *intertextuality* may also at times project/predict the future in some instances. For example, in *Tintin’s Moon adventures*, published in the early 1950s, the event of travelling and exploring the moon takes place prior to the actual first moon landing in 1969. However, I acknowledge that such links to the future may be ‘accidental’, as they are only discovered afterwards.

With regard to *intertextuality*, it initially relates to Bakhtin's view of the term¹⁰ introduced through literary studies which was later promoted and coined in Europe via Kristeva (1966/1980) (see Briggs and Bauman, 1992; Allen, 2007). Essentially, it means that elements of other texts are used in a text either explicitly or implicitly. In the DHA, *intertextuality* is defined as “texts that are linked to other texts, both in the past and in the present” (Reisigl and Wodak, 2009:90). For instance, as we will see later in Chapter 6 in *The Blue Lotus* album, there are intertextual references to a specific event in the past from both a Western and a Far-East Asian points of view.

1.5. Structure of the thesis

As mentioned earlier, the principal aim of this study is to understand whether *The Adventures of Tintin* reproduces some racist/ ethnicist stereotypes, and if so, how such stereotypes are constructed via language and/or change over the period of publication. In order to answer this overarching research question, the data selected, allow the tracing of different ethnic groups via narrative functions and a discursive historical analysis of Europeans as Self and non-Europeans and minority groups as Other in the context of the *Tintin* series. Thus, this thesis consists of seven chapters. The first chapter outlines the significance of this study, the reasons for the choice of narrative analysis and CDS, the research questions, while including methodological and epistemological issues related to a critical analysis of discourse, in particular, the concepts of Self and Others.

Chapter Two of the thesis starts with a brief account of comic art and its elements while paying special attention to Franco-Belgian comics (i.e. Bandes dessinées), and the context of the *Tintin* series and its author. The chapter also considers different translations of *Tintin* as a form of re-contextualisation, while providing visual and contextual examples of the albums so as to set the ground for subsequent analysis chapters. Moreover, Chapter Two takes into account the socio-historical context of Belgium during the years when the books were written.

Chapter Three of this research consists of a brief theoretical account of CDS, with a specific focus on the relevant concepts of racism and discourse. It includes some critical research on

¹⁰ The term ‘intertextuality’ does not exist in the works of Bakhtin, however, Kristeva neatly summarises the contrasting basis of his thinking along the following lines: “Bakhtin was one of the first to replace the static hewing out of texts with a model where literary structure does not simply *exist* but is generated in relation to *another* structure. What allows a dynamic dimension to structuralism is his conception of the ‘literary word’ as an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character), and the contemporary or earlier cultural context” (Kristeva, 1980:64-5, emphasis original; see also Briggs and Bauman, 1992).

comic books concerning stereotyped ethnic discriminations. Given that the DHA is one of the main approaches to CDS in the present study, this chapter describes the theoretical concepts of the mentioned approach, while justifying its choice in detail. The chapter also includes some relevant definitions on racism, ethnicity and national identity, and in particular, study of the discursive construction of ‘Us’ and ‘Them’ (Wodak, 2009), while drawing on van Dijk’s (2008) notions of ‘positive-Self and negative-Others’ presentations.

Chapter Four presents the data and the methodological frameworks. It adopts Propp’s (1928/1968) narrative analysis as its core analytical framework, as well as the DHA as its general analytical model for data analysis. The chapter explains the reasons behind the choice of an English translation of *Tintin* comic books, while providing visual and contextual features as categorisation criteria for the selection of characters’ representations. It also focuses on key analytical categories, e.g. Propp’s character roles and the DHA’s analytical categories and devices, such as referential and predicational strategies, which are suggested by Wodak and Reisigl (2009:96–119) for the analysis of identity constructions. It also draws on and integrates some of the elements in Van Leeuwen’s (2008) viewer representation network (VRN) and the visual social actor model (VSAM).

Two subsequent chapters conduct a detailed analysis of three narrative plot types in *The Adventures of Tintin*. In order to address the underlying research question, *how Self and Others are represented in these series*, Chapter Five explores structural narrative patterns in the albums under the following narrative plot types: (a) Dangerous missions, (b) Discovery missions, and (c) Rescue missions. Within these narrative plot types, I analyse the construction of a European hero (Tintin) and a European super-villain (Rastapopoulos). In Chapter Six, I examine how selected non-European characters (e.g. Far-East Asians, sub-Saharan Africans, Native Americans) and minority group (e.g. Jews) are constructed and depicted.

Finally, in the concluding chapter, the main findings and contributions are summarised, and this is followed by the limitations of the study (§7.4), plus suggesting some potential directions for further research on comics studies and racism.

Chapter Two: Comic books, *The Adventures of Tintin*, and their context

2.1. Introduction

The analysis of comic books has been approached on two levels: The first level assumes them to be an art form while basing its evaluation on both images and texts. The second level concerns the historical significance and the period during which a comic book was written and published. While these levels are separated for analytical purposes, they are related to each other in that they set the scene for a comprehensive overview of comic books, and their structure, in this thesis.

Some studies (e.g. Dorfman and Mattelart, 1975c; Barker, 1989; van Leeuwen and Suleiman, 2010; Forceville, 2011; Cohn, 2012, 2013; Miodrag, 2013; Wodak and Forchtner, 2014) combine these levels with linguistic and visual analysis of comic books. As a visual medium, a combination of these two dimensions in comic books contributes to the construction of characters from the same or different ethnic/national (ethnonational) identities in them.

This chapter cannot describe in detail the growing body of research into comic studies, as it is too large to fit within the limits of this study. The aim, rather, is to consider some key background literature that is relevant to the present research. Thus, as a first step, this chapter provides some working definitions of comics, while focusing on Franco-Belgian comic books also known as *bandes dessinées* (= ‘drawn strips’) (henceforth BD; pronounced bay-day), in general, and the context of *The Adventures of Tintin*, in particular. Additionally, to understand ideological views regarding these books, I consider the author’s (Hergé’s) background, and different editions of these books across time and place, while including some observations on their respective context-dependent recontextualisation. It also explores how the series was glocalised into British English. Finally, the chapter traces the socio-historical context in mid - 20th - century Belgium.

2.2. Comic art: A dialogic¹¹ multi-layered model

Controversies over the exact birth-place and existence of comics are ongoing. Such disputes obviously have their roots in different definitions of comic art. Comic artists are those who connect with readers on a human level through character design, verbal and non-verbal means such as facial expressions, and body language (McCloud, 2006:4) and in this way, interact with them indirectly. Thus, drawing on McCloud's (2006) definition of comic artists, and inspired by Leech and Short's (2007) concept of 'real speech and fictional speech' as well as Duncan and Smith's (2009) model of comic-book communication, I adopt the following dialogic multi-layered model of interaction processes in comic books (see Fig. 2.1).

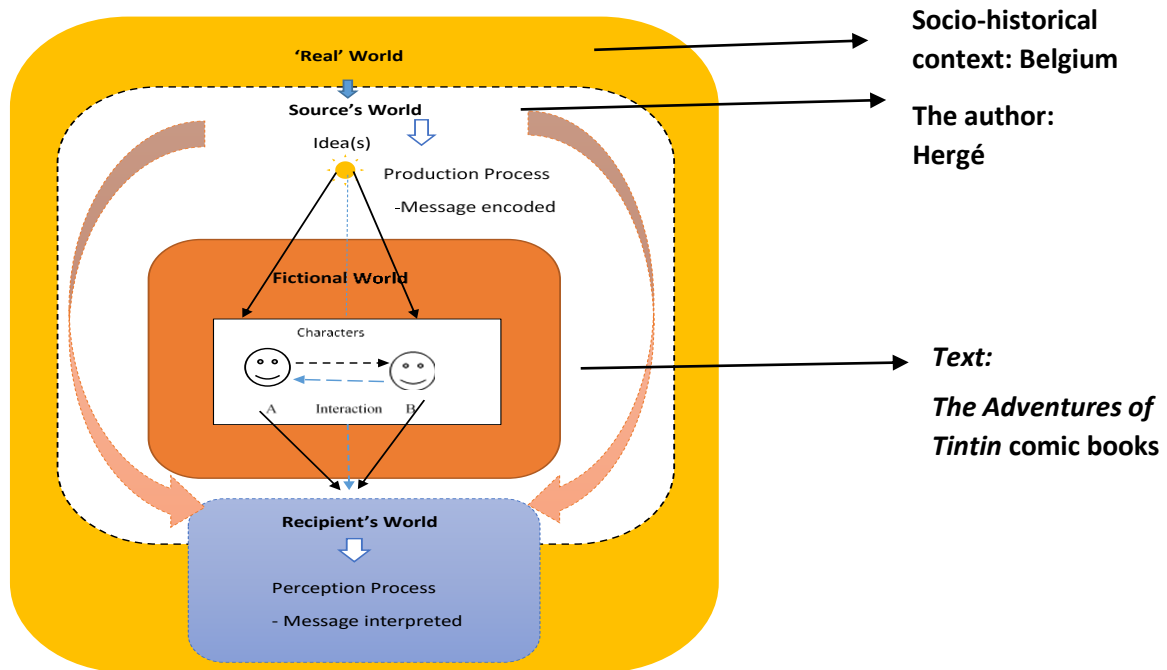


Figure 2.1. Multi-layered interaction processes in comic books between the writer, the reader, the characters' world via 'real' and fictional worlds

¹¹ The concept of 'dialogic' here is borrowed from Bakhtin (1981). As the notion of 'dialogism' recognises the multiplicity of perspectives and voices. For Bakhtin, the social world is also made up of multiple voices, perspectives, and subjective 'worlds'. Thus, the term 'dialogic' in this model is relevant in that it focuses on the dialogicality of texts and their dynamic interactions with the 'real' and fictional world. In this regard, 'dialogism' assumes that human communication entails the interaction of multiple perspectives as well as interpersonal dimensions that is embedded in a socio-historical context, while the meaning of communication can be different to the various participants (i.e. the author, the recipient) (see Allen, 2007). In this way, dialogicality examines the procedures for analysing a certain discourse step by step (see Chapter 3).

There are four layers in this model: 'Real' and Fictional, Source and Recipient: The 'Real' world has to do with 'real' geo-political boundaries, the socio-historical/ socio-political context, the experiences one has and so forth. There are two other levels, encompassed by these main levels that I call the source's world and the recipient's world. By the source's world, I mean the ideological space that belongs to any person or persons who collaborate in the creation of a comic book including the author, the artist, and the editor. In some instances, the artist and the writer may be the same (e.g. Hergé, creator of *The Adventures of Tintin*). In other cases, the writer and illustrator may be different persons. For example, *Asterix* comic books published in 1959 were written by René Goscinny and illustrated by Albert Uderzo.

The fictional world is produced and reproduced by an author or an artist (i.e. source's world) in an imaginary setting that is created through ideas, such as historical events, that the author receives from the 'real' world. Similarly, the recipient's world which obviously refers to readers of all ages, sexes, and backgrounds also may share some elements from the source's world to decode and interpret the message which may be the shared knowledge in the 'real' world. All of the levels mentioned, interact with each other directly or indirectly, as shown by the arrows. For example, as can be seen in the above figure, the interaction process in the fictional and 'real' worlds can be characterised as below:

- a) Author/writer/creator/editor-character: Production (**Direct**);
- b) Character-reader/recipient: Perception and interpretation, e.g. through soliloquy (**Direct**);
- c) Reader/recipient-Author/writer/creator: Perception and interpretation (**Indirect**).

In the course of this study, due to space limitations, I will not particularly focus on each of these levels. Rather, I consider them as important factors which are constitutive in doing any comic/fiction analysis. Thus, this model also conflates McCloud's (1994:171) model of creation in media, which consists of the following layers from the core to the outer layer: (a) idea, (b) form, (c) idiom, (d) structure, (e) craft, (f) surface. According to him, the core includes the main idea and the form, whereas the surface is the material exposure to the work which masks the productive values (ibid.: 169-171). In this way, all these layers are included in the source's world presented in Fig 2.1. The outer surface which is first appreciated by the reader (i.e. recipient's world) deals with consumer culture ('real' world) as well (§2.2.3). The layers in between (idiom,

structure and craft) construct the structure of comics. In brief, all of the mentioned layers are accounted for in the creation of comic books. Each of them is related to the different perspectives of comic books discussed above. The idea and form, deal with the production level in terms of creating ideas in the shape of a comic book, for example. It is the author who creates the story, whether it is a one paragraph plot or detailed panel-by-panel descriptions (Duncan and Smith, 2009). The idiom and craft are related to the art form, as they are both associated with the composition of comics and their key elements, all of which will be discussed in the following sections.

2.2.1. Historical background and definitions

Historically speaking, comics have followed various paths in different parts of the world: For example, William Hogarth, an English cartoonist, laid the foundations for popularising ‘sequential art’ during the late 17th and early 18th centuries (Kunzel, 1990; Duncan and Smith, 2009). Modern comics, however, were first produced by a Francophone Swiss artist, Rodolph Töpffer, with his *The Northern Looking Glass* (1826) in the early part of the 19th century (Kunzel, 1990). It had some of the key elements (e.g. panels, captions, speech balloons) that constitute a modern comic (§2.2.2). Moreover, according to Saraceni (2003) and Duncan and Smith (2009), it is possible to see connections between such sequential arts and the communication systems of ancient civilisations. For example, Egyptian hieroglyphics and the Bayeux Tapestry¹², and perhaps cave drawings as well (ibid.). In this vein, Roger Sabin (1996) explores the graphic qualities of the comic book, and the development of the comic book genre to make a sophisticated popular art form. He also discusses the genres of the comic book, including humour, adventure and so forth.

It is appropriate to include a caveat at this point on the distinctions between certain terminologies such as *comics*, *comic books*, and *comic strips*. The term *comics* derives from the Greek word *κωμικός* or *kōmikos*, meaning “of or pertaining to comedy”, which denotes both verbal and visual modes of interactions (OED, 2016). It is a medium used to express ideas in images, often dovetailed with text and other visual and non-visual key elements (§2.2.2). In other words, *comics* is a term used to designate the phenomenon of “juxtaposing images in a sequence intended to convey information and/or produce [an] aesthetic response in the viewer” (McCloud,

¹² As a famed tapestry, it is a horizontal strip of embroidered linen 231 feet long and twenty inches high, created circa 1100 BC, depicting the Norman conquest of England in a sequence of juxtaposed scenes (Duncan and Smith, 2009:3).

1994:5). The term “juxtaposing”, which refers to placing two or more things side by side, is an important concept in any definition of comics. As such, Saraceni (2003:5) describes its most fundamental characteristics as the combination of both words and pictures along with the organisation of texts into sequential units that are graphically separated from each other.

Barker (1989) and McCloud (1994) point out that the term *comics* is an umbrella term that has been used to cover comic strips, comic books, cave paintings, Grecian urns and so on. While some comic scholars, do not make such a tangible distinction between comic strips and comic books (Sabin, 1996; Gordon, 1998), others discern them explicitly in terms of production, distribution, art form, and culture (e.g. Schmitt, 1992; McCloud, 1994; Saraceni, 2003; Duncan and Smith, 2009).

In general terms, *comic books* are a channel for communicating ideas in a similar way as other kinds of media, such as radio, television or newspapers do. Thus, the use of the term ‘medium’ in this study aims to address “the social reality of comic books concerning their functions as economic commodities” (Duncan and Smith, 2009:1). *Comic strips*, on the other hand, became popular in the early 1930s; due to their increasing popularity, some publishers began to collect them into books. Hence, the term *comic books* gained public attention from that time onwards (Saraceni, 2003: 2). Gordon (1998) discusses the rise of *comic books* in the late 1930s. He stresses the importance of the superhero genre in the rise of comic books, but ignores the formal differences between *comic strips* and *comic books*.

As an art form, *comic books* emphasise creative aspects of communicating meaning through images and texts. In this way, Duncan and Smith (2009:3) first define *comic books* as:

...particular kind[s] of sequential art [...] which are quite often focused on capturing a moment or invoking an emotional response [...] with some exceptions [they are] concerned with storytelling.

As can be inferred from this definition, ‘sequentiality’ with respect to an art form as well as storytelling is an important aspect of *comic books*. Their further definition is for “a volume in which all aspects of the narrative are represented by pictorial and linguistic images encapsulated in a sequence of juxtaposed panels and pages” (Duncan and Smith, 2009:4; McCloud, 1994), i.e. *comic books* are a combination of images and words used to sequentially narrate a story or an adventure. Some of the terms (e.g. volume, narrative, and panels) employed in the latter definition require more explanation, which will be clarified in Section (2.2.2). Thus, *comics* are defined as

the phenomenon of *juxtaposing images in a sequence* and involving *the potential use of compositional elements* such as colour, perspective, and so forth (see McCloud, 1994; Duncan and Smith, 2009:3; Wodak and Forchtner, 2014; emphasis added).

Similarly, Eisner (2008: 43) maintains that the visual aspect is particularly salient, given that an image is scanned before the written text is read (§2.2.2). On this point, Costello (2009:23) notes that “the general relation between the two [words and images] is for the image to convey the action of the words, to offer a visual narrative [in advance]” (see analyses in Chapters 5 and 6).

Above, a few definitions of comic books are offered; however, there is little recognition of *comic strips* and *comic books* as distinct mediums (Duncan and Smith,2009; Duncan, 2018). Their similarities and differences can be explored in terms of their production, distribution, art form, and culture (see Table 2.1 below).

Table (2.1). Differences between comic books and comic strips (adapted from Duncan and Smith, 2009: 6-7)




Perspectives	Comic strips	Comic books
<i>Production</i>	They are <u>not</u> necessarily bound.	They are bound.
<i>Distribution</i>	They are components of the newspaper medium.	They are components of the magazine medium.
<i>Art form</i>	<ul style="list-style-type: none"> • They consist of very few panels. • The panel is the only unit of encapsulation. • Their layout is normally rigid. • Their composition is usually simple. 	<ul style="list-style-type: none"> • They consist of many panels. • Units of encapsulation include panel, page, two-page spread and inset panels. • Their layout can be creative. • Their composition can be complex.
<i>Cultural</i>	<ul style="list-style-type: none"> • They exist to sell newspapers. • They come to readers “unbidden”, as a supplement within the newspaper. • Most Americans read comic strips. Their readers derive brief pleasure and then go about their lives. 	<ul style="list-style-type: none"> • They exist as products in their own right, even as a literary and artistic expression. • Readers must actively seek them out. • Fewer and fewer people are reading them. • They can be a way of life for fans (fandom subculture).


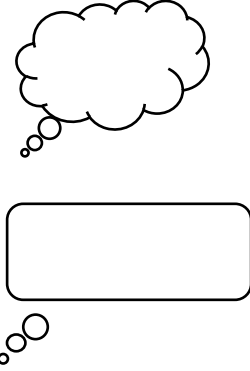

2.2.2. Comic book components

Before elaborating the distribution and consumer culture of comic books, it is crucial to understand their fundamental elements. These components are introduced and briefly defined in

Table 2.2, below. I include examples from *The Adventures of Tintin* to acquaint the reader with these books as my data.

Table (2.2). Some key elements of comic books (adapted from Saraceni, 2003; and Forceville, et al., 2010)

Element	Definition	Examples
<i>Volume(s)/Albums</i>	A collection of sheets of paper bound together, which might vary from a few sheets to several hundred pages.	 <p><i>The Adventures of Tintin</i> Volumes</p>
<i>Narrative</i>	An account of an event or a series of events.	<p>The hero travels to Africa to report on the situation in the Belgian Congo. A villain attempts to kill him several times, but every time he fails, and so the hero survives.</p>
<i>Panel</i>	A discernible area, usually in rectangular form, where all the actions happen, and the characters are drawn. A panel contains a moment of the story. The duration of panels is also represented by their width. Panels are also known as ‘filmic shot types’ (Cohn, 2013:56-7) (see Chapter 4).	
	There are several ways in which a character can communicate in comics. Almost all of them involve balloons/bubbles. They contain the verbal text in comics. What a character says is placed in a speech balloon.	

<p>Speech Balloons/Bubbles¹³</p>	<p>They are usually drawn with a tail, pointer or tag that points to the character who is speaking. The function of this tail is equivalent to that of clauses like 'X said' in reported speech.</p>	
<p>Thought Balloons/Bubbles¹⁴</p>	<p>Thoughts, unspoken ideas going on in the character's head, are usually placed in a thought balloon. These balloons, similar to speech balloons, point to their characters. However, they differ from speech balloons in that they are typically drawn with little round circles called bubbles, pointing to the character who is thinking. The function of the tail here is equivalent to that of clauses like 'X thought' in reported thought.</p>	
<p>Narrative Box / Caption</p>	<p>A text that appears in a square block in the panel and that talks directly to the reader is usually called a caption or narrative box. It represents the narrator's voice. Moreover, this text is not part of the action, rather it helps to tell the reader what is going on. It is usually a separate entity, often located on the top of a panel, but sometimes at the bottom or on the left. In brief, it is an indicator of space and/or time.</p>	

All the above elements are essential components of any comic book, and they contribute to the underlying interpretation of this medium (see Chapters 5 and 6).

¹³ It should be noted that speech bubbles in comics, apart from being displayed as *direct speech* (Groensteen, 2013), are part of the visuals. That is, they only show the position of texts and help the reader to identify who talks first. It is worth mentioning that Hergé, the author of *Tintin*, first drew the panels (images) along with empty speech bubbles allocated to each character (see Farr, 2001:93). Having written the plot in advance, he added the text afterwards (ibid.). Thus, the texts in the bubbles is a means to clarify the visuals and complement them.

¹⁴ It is crucial to know that, despite their well-defined spaces, the narrator's voice sometimes intermingles with the characters' voices, which tends to happen in cases of soliloquy/self-talk (see Chapter 4 on soliloquy/self-talk). Suffice to say that its function is to inform the reader about certain facts in the narrative. For this reason, Saraceni (2003) considers soliloquies and the presentation of thoughts as virtually the same thing and that they are generally interchangeable. In this study, however, I separate thoughts from soliloquies for the reasons that I will discuss in Section (4.3.4).

2.2.3. Consumer culture and comic books

Comic strips have played a unique role in the expansion of consumerism culture, especially in the 20th century. Accordingly, Gordon (1998) in his study on *Comic strips and consumer culture* focuses more on the business side of comics, such as advertising, syndication, merchandising, circulation, and copyright battles. All of these are significant aspects of the consumer culture of comic books. Recognisable comics are, however, specifically those that reach a large audience through mass distribution (Gordon,1998; Duncan and Smith, 2009:86–7). Therefore, while any aspiring comic book artist might produce or reproduce an enjoyable example of the art form, obviously only products which appear via mass distribution have more impact on the reader. According to Duncan and Smith (2009), the comic book industry is composed of the following three stages:

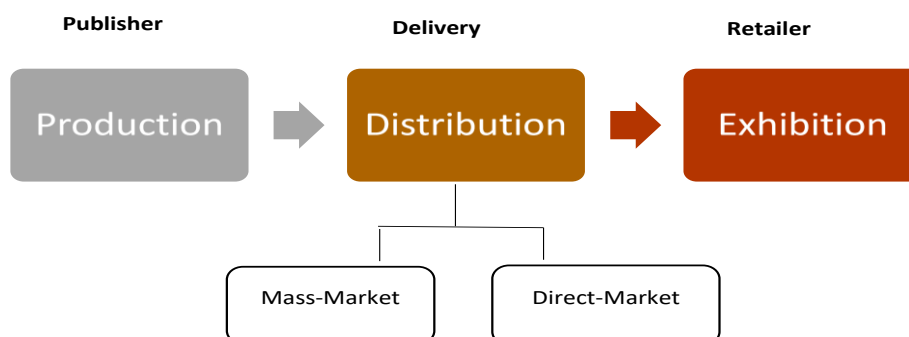


Figure 2.2. Media industry stages (adapted from Duncan and Smith, 2009: 88-98)

The production level is associated with publishers and refers to those entities (e.g. writer, editor, penciler, inker, colourist, cover artist) that make comic book messages. Then, on the distribution level, these books are distributed within the mass market and the direct market. This stage deals with the business of transporting comics from the printing press to the various stores where they are sold. Finally, the exhibition level includes all the retail outlets where comics are for sale. European comics were among the first ones to make an impression on the public (Sabin, 1996). Ground-breaking studies by Kunzle (1973/1990), on these comics, remain key works in the field,

and include analyses of representations of European imperialism in comics and cartoons by Töpffer, Cham, and others (cf. Kunzle 1998, 2007). Regardless of their status as a “niche market” in Europe, in comparison with the status of other traditions (see Fig. 2.3), the comics market and industry in French-speaking European countries became very significant in terms of their economic boost (McKinney, 2008). That is, these books were sold in a variety of ways, such as through hyper-market chains, general book sellers and book shops, multimedia links, and so forth, scattered across cities and towns throughout francophone countries and elsewhere. Such a process happened around the world, and especially in the 1920s and 1930s, this saw further booms within the comics industry. The three most influential traditions appeared specifically in Europe, America and Japan (see Duncan and Smith, 2009; Bramlett et al, 2017).

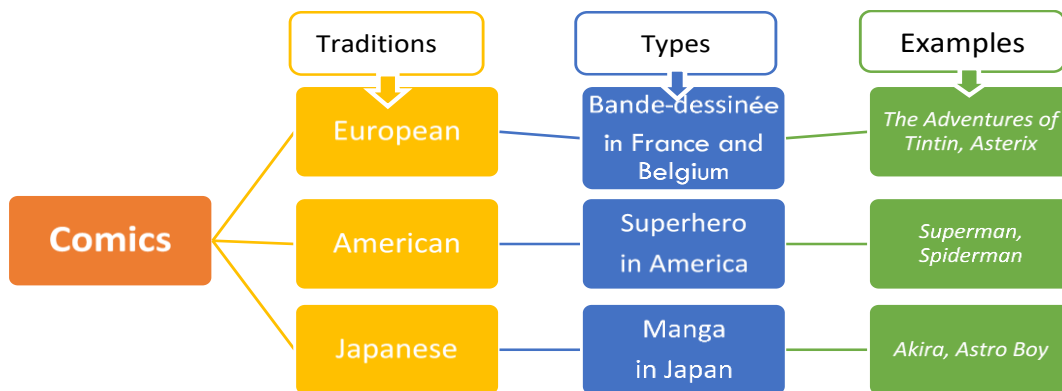


Figure 2.3. Three most influential comics traditions and their types around the world (adapted from Duncan and Smith, 2009:293; Couch, 2000)

As discussed above, European comics were the first to make an impression. For instance, apart from Franco-Belgian comics (aka *bandes dessinées*), Italian comics (aka *fumetti*), and Spanish comics (aka *tebeos*) are also, historically, amongst the most dominant scenes of European comics (Sabin, 1996). For the purposes of this study, Franco-Belgian comics are taken into account due to their increasing popularity around the world, and their impressive success in the anglophone markets since the 1950s (for more detail § 2.4.1).

2.3. Franco-Belgian comics

The term *bandes dessinées* (BD) ‘drawn strips’ (Miller, 2007; Duncan and Smith, 2009: 297) are a French-language mixture of images and written texts produced together, to form a narrative

(Grove, 2010:16). Having been mainly created for Belgian and French audiences, BDs have a certain *je ne sais quoi* and a long tradition in the comics industry in Europe (Miller, 2007). In this connection, McQuillan (2005:9) maintains that:

...given the novelty of the attention surrounding BD, it is not surprising that as a form [they were] so misunderstood or that initial critical reactions were based on the reception of other comparable media.

Thus, while the study of francophone comics has come under critical scrutiny in Belgium and France for many years (e.g. Peeters, 1984; Groensteen, 2007; Grove, 2010), it is relatively new in the UK. Nevertheless, it has increasingly become a popular research area (Forsdick et al., 2005; Screech, 2005; Miller, 2007; McKinney, 2008, 2011; Grove, 2010) for different reasons. For example, Miller (2007) takes a critical approach to these francophone comics. First, she introduces the historical background to these books which began in the 19th century and continues to date. She notes that the origins of BD are not easy to identify and that there are two trends in this field:

- a) Those who declare them to have been invented by the American Richard Outcault in 1896, with his *The Yellow Kid and his New Phonograph* appearing in the *New York Journal*;
- b) Those who maintain that the Swiss Rodolphe Töpffer created them in 1827. This group rightly argues that Töpffer was the one who combined images and words in a novel way.

Miller (ibid.) particularly focuses on French-ness of these comics and its relation to the national historical narrative, which is subject to constant retrospective readjustment. Moreover, she argues that national identity “is shaped by external and internal conflicts, and connected with the practices and surroundings of daily life, as well as to the more formal manifestations of the life of the nation” (Miller, 2007:152). In this vein, Screech (2005) maintains that these books follow traditions put in place by French-speaking authors and artists. In other words, they make cultural references that are inspired only by Franco-Belgian history and affairs and not the English-speaking world. Francophone comics place more value on self-expression and embrace comics as an art form. In this way, they are sometimes known as the ‘9th art’ as opposed to cinema, which was classified as the ‘7th Art’ (see Grove, 2010:237). Grove (2010) presents the BD as one

of the most specific literary and “always evolving genres” within Francophone comics. These comic books had their golden years in the mid-twentieth century with *The Adventures of Tintin* created by the Belgian author, Hergé (see below). In fact, Belgium was and still is the centre of this comics genre (Grove, 2010:237). Despite the fact that these books are both artistic and humorously playful (McKinney, 2011:1), colonialism remains a major source of narrative within them, as will be discussed in Section (2.5.1). Today, BDs are fast entering politics in a manner that has not gone unnoticed (see McKinney, 2008; Wodak and Forchtner, 2014). Thus, the roles of history and politics in French-language comics are often foregrounded in publications by a new wave of artists now arriving in anglophone countries (McKinney, 2008:18). Moreover, the evolution of BD, and their production across the francophone world have been coupled with growing interest from the film industry, notably from within the English language arena. Most recent examples are the big-screen adaptation of Marjane Satrapi’s *Persepolis* (2007), and the release of Hergé’s *Secret of the Unicorn* (2011) by Steven Spielberg, which serve to highlight BD’s mainstream potential outside the traditional Franco-Belgian market. The reception of these comics, which have also been screened as films, has been quite controversial in different parts of the world. For example, while Satrapi’s *Persepolis* film version was, overall, well-received and praised in Western countries such as France and Spain, it is not surprising that there was exasperated controversy over its allegedly “offensive language, political viewpoint [and being] racially and socially obscene” from the Iranian government¹⁵ considering the socio-political status quo. Meanwhile, Spielberg’s *Secret of the Unicorn*, generally received “favourable reviews” across the world.¹⁶

2.4. Hergé, and *The Adventures of Tintin*

Georges Prosper Remi alias Hergé (a verlan pseudonym based on the reversed pronunciation of his initials R.G.) (1907–1983), was a leading Belgian cartoonist and comic book artist in the 20th century. He was born into a Catholic family in a suburb of Brussels to Alexis Remi, an employee in a factory, and Elisabeth Remi (née Dufour), a housewife. In an interview with Numa Sadoul in 1971,¹⁷ he described his childhood as being “very grey” and “mediocre” (see Peeters, 1988/1992; Assouline, 2009). His primary schooling started at the Ixelles Municipal Bilingual

¹⁵ See <http://www.smithsonianmag.com/smart-news/reading-suggestions-banned-books-week-180956778/?no-ist>

¹⁶ See <http://www.metacritic.com/movie/the-adventures-of-tintin> (Online access: July 9, 2017).

¹⁷ See *Tintin and I* documentary < <https://www.youtube.com/watch?v=8trmVNUR2U0> >

(Flemish and French) School (Peeters, 2012: 10–11). Then, in 1919, after the First World War, his secondary education began at a secular school. However, he ended up in a Roman Catholic one (Assouline, 2009:7). The following table summarises his life events, which also influenced his later works:

Table (2.3). Timeline of Hergé’s major life events: 1907– 1983 (Adapted from Assouline, 2009)

1907	Georges Remi is born on 22 May.
1924	He creates the pseudonym Hergé (RG), his initials in reverse.
1925	He is recruited into the advertising department of <i>Le Vingtième Siècle</i> , a daily right-wing Catholic newspaper, run by Abbé Norbert Wallez.
1926	He created his first comic strip series called <i>The Adventures of Totor</i> for a Belgian scouting magazine called <i>Le Boy-Scout Belge</i> .
1928	He is hired by Abbé Wallez to work for a children’s supplement to <i>Le Vingtième Siècle</i> ¹⁸ , called <i>Le Petit Vingtième</i>
1929	10 January, birth of <i>The Adventures of Tintin</i> in <i>Le Petit Vingtième</i> .
1930	Creates <i>Quick et Flupke</i> , in <i>Le Petit Vingtième</i> .
1932	He marries Germaine Kieckens, Abbé Wallez’s secretary.
1934	Working on <i>The Blue Lotus</i> , with Chang Chong-Jen, a Chinese student, Hergé is convinced of the need to construct his stories in such a way as to avoid the use of stereotypical characters and to conduct more thorough research. Casterman starts publishing the <i>Tintin</i> albums.
1935	Creates <i>Jo, Zette et Jocko</i> for the French magazine <i>Coeurs Vaillants</i> .
1940	The German invasion of Belgium puts a stop to <i>Le Vingtième Siècle</i> . Hergé goes on to publish in <i>Le Soir</i> , which falls under the strict control of the occupying force, the German Nazis. He publishes <i>The Shooting Star</i> in this newspaper.
1942	Hergé adapts the old Tintin stories in order to publish them in standardised 62-page colour albums, to meet Casterman Publishing Company’s demand.

¹⁸ The newspaper described itself as a “Catholic Newspaper for Doctrine and Information” and disseminated a far-right, fascist viewpoint (Thompson, 1991:24; Peeters, 2012:20-9).

1944	Belgium is liberated. He is arrested four times in that year, accused of being a collaborator.
1945	He is forbidden to work for any press.
1946	A publisher called Raymond Leblanc, who was also a Resistance officer, offers Hergé work on the <i>Tintin</i> magazine. In this way, he helps Hergé to clear his name.
1950	Hergé establishes his own comics studio called Studios Hergé.
1976	He publishes <i>Tintin and the Picaros</i> , which was his final <i>Tintin</i> album.
1978	He starts working on the 24 th <i>Tintin</i> album <i>Tintin and Alph-Art</i> , but never finishes it.
1983	He passes away in Brussels on 3 March.

As can be seen in the above table, among all his other well-known works such as *Quick and Flupke* (1930–1940) and *The Adventures of Jo, Zette and Jocko* (1936–57), he is best identified with *The Adventures of Tintin* which were published between 1929 and 1976. Having been published for over five decades, these latter books remain one of the most popular and controversial European comic book series of the 20th century. All of these works were created in his distinct drawing style called ‘*la ligne claire*’¹⁹(= the clear line). This style consists of simply drawn characters against a minimal, distinctively detailed background (Assouline, 2009; Duncan and Smith, 2009). All of these elements together can result in giving strips drawn in this way a flat aspect. In fact, as the name also suggests, it is not only a drawing style but also a narrative style. Hergé himself defines it in his interview with Benoît Peeters:

For me, to draw a strip cartoon, is above all to tell a story...All the better if it is attractive, of course, but that is not my goal. The goal, in my view, is to tell a story in the clearest way possible, so that one understands it; whether it is moving, sad or funny, it must above all have a structure.

(Peeters, 1992:15)

Thus, the *clear line* “is not just a matter of drawing, it also refers to the script and the narrative technique”²⁰ (see also Miller, 2007:18). In this respect, Lecigne (1983) argues that the ideological

¹⁹ a term first coined by Swarte in 1977 (see Miller, 2007).

²⁰ Personal communication with Benoît Peeters on 23/10/2016.

influence of the *clear line* lies not only in what is chosen for depiction but also in the idea that the world is readable (Miller, 2007:18), i.e. a combination of images and text is able to create different ideological stances. I will discuss the concept of ideology in detail in Chapter 3.

As illustrated above, in Table 2.3, the newspaper for which Hergé worked pre-War, was edited by Abbé Norbert Wallez, a priest, and a journalist who had a significant influence on Hergé's thoughts, life, marriage and philosophy. He remained *Le Vingtième Siècle*'s editor until he was dismissed in 1933. He was also a fervent admirer of Mussolini²¹ and Hitler (see Thompson, 1991; Peeters, 1992, 2012; Farr, 2001; Assouline, 2009). In the 1930s, in Belgium as elsewhere in Europe during those years, there was an unholy alliance between the Catholic Church and fascism²² (De Wever, 2007; for further discussion see section 2.5). Abbé Wallez saw fascism as a modern point of view. Thus, he made a youth supplement for his newspaper where he could amuse children and teach them his political ideas implicitly (Assouline, 2009). As editors can play the role of 'gatekeepers' (Duncan and Smith, 2009), on a larger scale, they "often hire the creative staff, plan the general direction of the title and even co-plot some individual issues" (ibid.:9). That said, Abbé Wallez hired the creative young Hergé from the advertising department in *Le Vingtième Siècle*. He asked Hergé to create a young Catholic reporter who would fight for 'good' all over the world (Farr, 2001; Assouline, 2009; Peeters, 2012): Thus, Tintin was born on 10 January 1929, and the series of adventures which bear his name came to be known as *The Adventures of Tintin* comic books. Due to space limitations in this chapter and to avoid encumbering the text at this stage, I refer the reader to the context of some of these stories stated during analysis in the Appendices (B–D). At this point, it is noteworthy to mention that since Tintin is the most frequently occurring character in the series, it is necessary to explain whom he is, what he represents and how this character is constructed both in his own society and in other countries where he travels, and how he interacts with people from other ethnic groups. I will first address these questions in Chapter 5, and then more extensively in Chapter 6. But for now, suffice to say that he is a young Belgian reporter who finds himself embroiled in dangerous business in the course of which he engages in heroic actions to save the day in each adventure.

²¹ In 1923 Wallez travelled to Italy and was granted a private audience with Mussolini aka Il Duce (Peeters, 2012:4).

²² The term 'fascism' has its origins in the mid 20th century. It refers to "those capitalist regimes which exercise an authoritarian dictatorship based on the fusion of state and corporate leadership, supported by a national-popular movement subject to mass mobilisation"(Woodley, 2013:20). Thus, the doctrine of fascism emphasises nationalism, corporatism, totalitarianism and militarism.

The general characteristics of Tintin are his name, appearance (his youth, his quiff hairstyle and round face), ethnic background (white male Belgian) and social role. These characteristics are visible from the very first adventure, *Tintin in the Land of the Soviets* (see Chapter 5; also Appendix B). Regarding personal characteristics, Butler (2013:49) describes Tintin as “quick-witted, brave, honest, decent, compassionate and kind”, additionally, he stands up to bullies and fights for good all over the world, all of which are proof of a ‘good’ character. Along these lines, McCarthy (2006:160–1) maintains that “he [Tintin] represents an unattainable ideal of goodness, cleanness, and authenticity”. All of these descriptions suggest positive perceptions of this character which will be discussed and analysed in detail in Chapter 5.

2.4.1. Different editions of *Tintin* across time and place

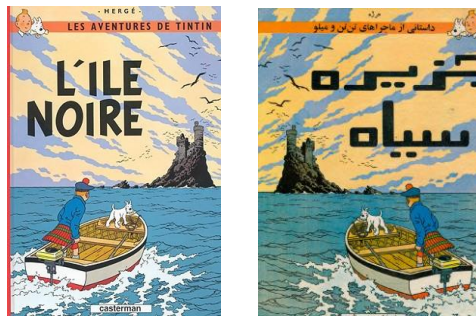
Tintin series have been translated into over 80 languages, with sales of more than 230 million copies (Farr, 2007; Dunnett, 2009; see also Index). Some translation scholars, such as House (2006:343) have proposed the idea of “translation as recontextualization”, for the obvious reason that, most often, translation means that a text will change its context and be replaced with new elements from a different language. Translators have long been aware of such changes as a result of translation. However, they have recently started to take into account ideological elements and broader contextual dimensions that can be inserted during translation (see Munday, 2007; Cunico and Munday, 2007; Bassnett, 2014). The reason for this is pointed out by Bernstein (1996:24), who maintains that “[e]very time a discourse moves, there is a place for ideology to play”. In other words, a re-contextualised text is adjusted to cultural and political circumstances (Tominc, 2012:60–1; see Chapters 5 and 6). As Lefevere (1992) suggests, when texts are translated, they are in fact rewritten. In this way, ideological elements are added to translated work, as stated above.

Additionally, in translation studies, such a process is also referred to as ‘domestication’,²³ because translated texts become domesticated to the target language and culture (Tominc, 2012:61). In the context of this study, I make some observations of recontextualisation, between original French text and target English counterpart, that has appeared as a consequence of either

²³ The concept of ‘domestication’ is closely interrelated to the concept of ‘glocalisation’ (discussed later in this section). Despite their similarities, in that they both pursue integration by adding ideological elements to the target language, they differ in that, in ‘domestication’, the end product remains essentially untransformed, while in ‘glocalisation’ the end product may include some transformations (Yifeng, 2009).

domestication or glocalisation²⁴. As mentioned earlier, in Chapter 1, I first read these adventures in my native language, Persian. They were published in the following three periods in Iran:

- a) **Pre-Islamic Revolution (aka the old) versions:** These editions were released by an Iranian publisher, called ‘Universal’ publications (*Persian*= pronounced ‘ʔentešārāt-e yuniversāl’ انتشارات یونیورسال). The company printed 13 volumes under a Casterman (the original *Tintin* book publishers) copyright license from 1971 to 1978. These volumes were fluently translated from the original French version by Khosro Sami’ee’s excellent translation without any specific changes to the texts (i.e. domesticated). But due to the Persian language writing system, from right-to-left (RTL), in contrast to languages such as French and English, obviously, there were changes to panel orders, and thus the covers of the books are more like mirror images of the original French versions (see Vignette 2.1). The first *Tintin* volumes published in Iran were *Destination Moon* and *The Black Island*, in 1971.



(a)

(b)

Vignette (2.1). French and Persian versions of the cover of *The Black Island*

- b) **Post-Islamic Revolution versions:** In 1979, following the Revolution in Iran, ‘Universal’ publications was closed down. In the early 1980s, which also coincided with Iraq-Iran War, another publisher called ‘Venus’ (*Persian*= pronounced ‘ʔentešārāt-e venus’ انتشارات ونوس) took over and started publishing the remaining unreleased series. This time the books were translated from the English version, judging by the name changes in those versions (see below). However, these new copies did not capture the

²⁴ The term has been popular since being used by the sociologist Roland Robertson in 1995. However, it was first coined by Japanese economists in the late 1980s. They invented this term to explain Japanese global marketing strategies. The notion was modelled on the Japanese word *dochakuka*, meaning adapting framing techniques to one’s own local conditions. Thus, in the business world, the idea was adopted to refer to global localisation (see Robertson 1995:28; also Khondker, 2004).

public's interest in Iran during those years, because of the poor quality of both their translation and publication, among other reasons²⁵. Thus, they were generally forgotten.

- c) **New versions:** There was a huge gap from the mid -1980s until the early 2000s, when other new publishers, such as 'History and Culture Publications' (*Persian*= pronounced 'našr-e tārix o farhang' نشر تاریخ و فرهنگ), resumed releasing *Tintin* albums in a completely re-contextualised format (i.e. glocalised). Some visuals had been re-contextualised according to Islamic law. For example, women's bodies were now covered with colourful inks. Moreover, texts which included alcoholic drinks were changed and re-contextualised to include non-alcoholic beverages, such as lemonade or orange juice! Even the panels containing drunk characters with double vision were either removed or changed. Such censorship after the Iranian Revolution serves as a benchmark of the Persian language translations of *Tintin* as well as other comic books. That said, such a diverse range of translations and re-contextualised formats can be a subject of another study.

As mentioned above, censorship and recontextualisation are two of the issues noted in the Persian language translations of the *Tintin* series. A similar case was also reported by Navarro (2007) and Bentahar (2012) for Arabic translations. In his illustrative article on *Tintin in the Arab world and Arabic in the world of Tintin*, Bentahar discusses different languages into which *Tintin* has been translated, with particular examples from Arabic translations, and the obstacles of Arabic versions in terms of re-contextualisation and censorship. Another point that he makes in this paper is the misrepresentation of Islam and Muslims in the series. His study is interesting in that he provides insightful evidence from different editions of *Tintin*, particularly those which represent Arabs (for more detailed discussion § 2.4.2 and §3.3).

Table 2.4, below, shows that the first French language edition of *Tintin* series was in monochrome. It was published as weekly comic strips in *Le Petit Vingtième* from 1929 to 1939; later it was serialised in *Le Soir* (aka *Stolen Le Soir*) newspaper from 1940 to 1944; after that, from 1946 to 1976, the series was published in *Tintin* magazine. As can be seen, from 1930 to

²⁵ http://www.bbc.co.uk/persian/arts/2011/11/111116_106_mf_tintin_cinema.shtml

1941, the whole series was published in monochrome, but then re-published in colour. The British English versions, however, were published in colour first, from 1951 to 2005, and then monochrome versions were released from 1989 to 2006.

Table (2.4). First publication dates for *The Adventures of Tintin* in Belgium and the UK (Owens, 2007)²⁶

Title	French-language editions in Belgium					English-language editions in the U.K.	
	<i>Le Petit Vingtième</i>	<i>Le Soir</i>	<i>Tintin</i> magazine	B/W book	Colour book	Colour book	B/W book
<i>Tintin in the Land of the Soviets</i>	1929-30	-	-	1930	-	-	1989 (Sundancer) 1999 (Methuen)
<i>Tintin in the Congo</i>	1930-31	-	-	1931	1946	2005 (Egmont)	1991 (Sundancer) 2004 (Casterman)
<i>Tintin in America</i>	1931-32	-	-	1932	1946	1978	2004 (Casterman)
<i>Cigars of the Pharaoh</i>	1932-34	-	-	1934	1955	1971	2006 (Casterman)
<i>The Blue Lotus</i> ²⁷	1934-35	-	-	1936	1946	1983	2006 (Casterman)
<i>The Broken Ear</i>	1935-37	-	-	1937	1943	1975	-
<i>The Black Island</i>	1937-38	-	1965-66 (2nd colour version)	1938	1943 (1st) 1966 (2nd)	1966	-
<i>King Ottokar's Sceptre</i>	1938-39	-	-	1939	1947	1951-52 (Eagle) 1958 (Methuen)	-
<i>The Crab with the Golden Claws</i>	-	1940-41	-	1941	1943	1958	-
<i>The Shooting Star</i>	-	1941-42	-	-	1942	1961	-
<i>The Secret of the Unicorn</i>	-	1942-43	-	-	1943	1952 (Casterman) 1959 (Methuen)	-
<i>Red Rackham's Treasure</i>	-	1943	-	-	1945	1952 (Casterman)	-

²⁶ <http://www.tintinologist.org/guides/books/pubdates.html> (Access date: 2 November 2016)

²⁷ This adventure was originally published as *Tintin en Extrême-Orient* (literally “Tintin in the Far East”). The first version of *The Blue Lotus* as can be seen in the above table was published in black-and-white in *Le Petit Vingtième* magazine in 1934. It was later coloured in 1946.

						1959 (Methuen)	
<i>The Seven Crystal Balls</i>	-	1943-44	-	-	1948	1962	-
<i>Prisoners of the Sun</i>	-	-	1946-48	-	1949	1962	-
<i>Land of Black Gold</i>	1939-40	-	1948-50	-	1950 (1st) 1971 (2nd)	1972	-
<i>Destination Moon</i>	-	-	1950-53	-	1953	1959	-
<i>Explorers on the Moon</i>	-	-		-	1954	1959	-
<i>The Calculus Affair</i>	-	-	1954-56	-	1956	1960	-
<i>The Red Sea Sharks</i>	-	-	1956-58	-	1958	1960	-
<i>Tintin in Tibet</i>	-	-	1958-59	-	1960	1962	-
<i>The Castafiore Emerald</i>	-	-	1961-62	-	1963	1963	-
<i>Flight 714</i>	-	-	1966-67	-	1968	1968	-
<i>Tintin and the Picaros</i>	-	-	1975-76	-	1976	1976	-
<i>Tintin and Alph-art</i>	-	-	-	1986 (1st) 2004 (2nd)	-	-	1990 (Sundancer) 2004 (Egmont)

As the table illustrates, Tintin first appeared in English translation in 1951, with the story *King Ottokar's Sceptre* from Eagle's British comics.²⁸ It was translated along with the version from Casterman, the original French publishers. At that point, *Tintin's* publishers in the UK described Tintin as 'a French boy'²⁹ and Snowy was called by his French name 'Milou' (Corn, 1989). The process of translating the albums into British English was commissioned in 1958 by Methuen Publishing Ltd., Hergé's British publishers, Leslie Lonsdale-Cooper and Michael Turner. They worked closely with Hergé to obtain an accurate translation, as authentic and as close as possible to the original work (Owens, 2004; Assouline, 2009; also § 4.2). Moreover, as will be discussed later, the British translations were anglicised to appeal to British values and customs (see Farr, 2001:106), e.g. the names of some of the characters, such as Dupont and Dupond to Thompson and Thomson, Milou to Snowy, Tryphon Tournesol to Cuthbert Calculus; some place names,

²⁸ Eagle was a seminal British children's comic periodical, first published from 1950 to 1969.

²⁹ Of course, one should note that this was a common stereotypical assumption from those UK publishers regarding Tintin's nationality in the series, as Tintin was 'a Belgian boy' and not French.

such as *Le château de Moulinsart* to *Marlinspike Hall* were also anglicised to suit the demands of British people (ibid.). Another significant point with respect to re-contextualisation of texts which indirectly addresses my research questions is that in seven volumes book titles were either changed or misinterpreted in translation (see Table 2.5), e.g. *Coke en Stock* is translated as *The Red Sea Sharks* in the English version. However, the correct translation, as can be seen in the second column, is ‘Coke on board’. The term ‘Coke’ here (see summary in Appendix B) is a derogatory nomination for sub-Saharan Africans who were smuggled as slaves to Mecca in this story. Hence, it implies ‘slavery’ and is a racist nomination. One may speculate that the British translators may have decided to translate the title into *The Red Sea Sharks* to distance themselves from any racist views.

Table (2.5). Changes to *Tintin* series titles

Original French	Literal English Translation	British English Translation
<i>Le Sceptre d’Ottokar</i>	<i>The Sceptre of Ottokar</i>	<i>King Ottokar’s Sceptre</i>
<i>Tintin au pays de l’or Noir</i>	<i>Tintin in the Land of Black Gold</i>	<i>Land of Black Gold</i>
<i>L’Etoile Mystérieuse</i>	<i>The Mysterious Star</i>	<i>The Shooting Star</i>
<i>Le Temple du Soleil</i>	<i>The Temple of the Sun</i>	<i>Prisoners of the Sun</i>
<i>On a Marche sur la Lune</i>	<i>We Walked on the Moon</i>	<i>Explorers on the Moon</i>
<i>L’Affaire Tournesol</i>	<i>The Tournesol Affair</i>	<i>The Calculus Affair</i>
<i>Coke en Stock</i>	<i>Coke on Board</i>	<i>The Red Sea Sharks</i>
<i>Les Bijoux de la Castafiore</i>	<i>The Castafiore’s Jewels</i>	<i>The Castafiore Emerald</i>

As can be seen, in eight out of 24 volumes, the titles were partially or fully changed in the British English version. Those with only partial changes are the ones in which one word is either inserted or deleted for the sake of translation. Examples are *King Ottokar’s Sceptre* in which the word ‘King’ is inserted, while in *Land of Black Gold*, the name Tintin is deleted. There are also some titles translated with different adjectives (e.g. Shooting instead of Mysterious) and, nouns (e.g. Emerald instead of Jewels), and Proper nouns (e.g. Calculus instead of Tournesol). Those with full title changes, which are highlighted darker in the above table, are *The Red Sea Sharks*, *Prisoners of the Sun*, and *Explorers on the Moon*. According to Michael Turner,³⁰ one of the

³⁰ At *The World of Tintin ‘Study Day’* Conference in Maritime Museum, Greenwich on 15 May 2004.

British English translators of the series, “the titles were indeed changed to make them more exciting if possible.” As mentioned earlier, the British English version of *Tintin* series was re-contextualised to tailor the affordances of its readers. The reason for such re-contextualisation at that time is explained in an interview conducted by Chris Owens³¹ with the British English translators of *Tintin*, Leslie Lonsdale-Cooper and Michael Turner, on 10 July 2004: “We decided to anglicise [the *Tintin* series] a bit, quite simply because we felt that an English market at the time hadn’t a great deal of interest in French productions”.

Such marketing considerations at this point raise the aspect of ‘*glocalisation*’ as mentioned earlier in this section. In a marketing context, *glocalisation* means the creation of products or services for a global market by adapting them to meet the needs of local consumers (see Koller, 2007, 2008; Blatter, 2007). For instance, using particular strategies, such as changing illustrations into similar local ones, enhances the chances of those products being sold in the receiving countries. Their use has increased across a variety of disciplines and fields. Thus, apart from business, management and marketing, it is widely used in the literature on cross-cultural economic marketing, though it has also been applied to other fields, such as academic discussions, TV episodes, comic books, and so forth.

Two concepts are salient for comprehending *glocalisation* in a comic book series such as *The Adventures of Tintin*: (a) *intertextuality* refers to the linkage of texts to other texts, both in the past and in the present. Such links can be established in different ways: through continued references to a topic or to its associated actors; (b) *recontextualisation* is making references to the same events as other texts. By taking a topic, a genre or a discursive event out of context and restating it in a new one, we first observe the process of decontextualisation and then, when the respective element is implemented into a new context, we perceive the process of recontextualisation (van Leeuwen and Wodak, 1999; Wodak, 2011; Reisigl and Wodak, 2016). In other words, the concept of *glocalisation* is a portmanteau word, which serves as a means of combining the idea of globalisation with that of local considerations. Mitsikopolou (2009:1) defines it as:

The investigation of the negotiation between the global and the local involves, among others, looking at effects of globalizing tendencies in local

³¹ Published on the official website of *Tintin* studies, known as Tintinologist, which includes the latest articles and interviews concerning this series. See <http://www.tintinologist.org/articles/mt-llc-interview.html>

contexts (e.g. tensions and conflicts in discursive practices); appropriation of global discourses, strategies, and techniques; recontextualization of global discourses and emergence of new discursive practices; legitimation practices in the process of localizing the global as well as ‘globalizing the local’.

Similarly, Roudometof (2016:65) describes it as “globalisation refracted through the local”. According to the above definitions of *glocalisation*, it is inferred that the concept of *re-contextualisation* is closely related to it. As discussed earlier, *recontextualisation* is defined as “a process of transferring given elements to new contexts” (see Reisigl and Wodak, 2009:90; Fairclough, 2006:34). Meanwhile, *glocalisation* is used for the global distribution of products to increasingly differentiated local markets (Robertson, 1995:20). In this line, one of the rare, but interesting works on comics with reference to CDS is van Leeuwen and Suleiman’s (2010) work on processes of *glocalisation* in an Egyptian superhero comics. They investigate the translation and thus the re-contextualisation of an Arabic comic into English, i.e. the different ways of conveying meaning through comics in ‘the Arab world’ and ‘the West’. Their work is relevant to my study in terms of dealing with the notions of *re-contextualisation* and *glocalisation* (see Chapter 4). In a similar vein, Machin and van Leeuwen (2003) apply the term *glocalisation* in their seminal work in which they investigate the representation of female identity and practice in several versions of *Cosmopolitan* magazine. In another equally prominent study, Wodak (2010) investigates the application of this term in a popular TV series, *The West Wing*, via the DHA approach to CDS. All these works emphasise *glocalisation* in order to “capture the simultaneous processes of globalisation and localisation” (Machin and van Leeuwen, 2003:496). In this way, approaches from discourse studies (DS) can be usefully applied to the analysis of fictional texts (Wodak, 2010:57), such as *Tintin*. The reason is that the series is one of the few translations to have been localised, or rather ‘glocalised’, to appeal to the targeted British culture and values, e.g. re-contextualising places’/people’s names into local British names (see above). Such elements are then recontextualised universally.

2.4.2. Some observations on re-contextualisations in *Tintin*

Over the years, the *Tintin* series changed in both form and style. This section shows some of the differences between various versions of the series in both English and French. I do not have access to the publication dates for whole albums in other languages; however, at this point, the

French versions are taken into account, as they were all updated by the author himself. Historically, they are categorised into three eras: (a) Pre-War series (b) War time series, and (c) Post-War series. In each era, they were recontextualised in different ways. That is, they were redrawn and/or re-worded (see Fig. 2.4).

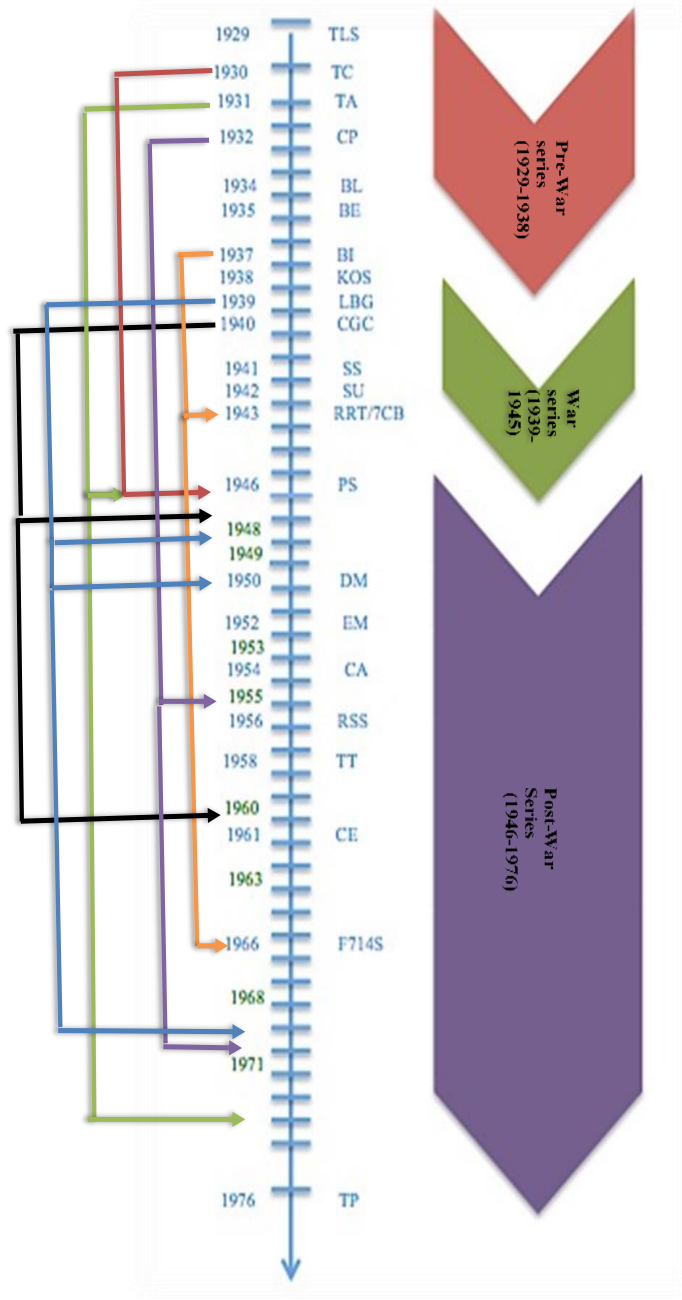


Figure 2.4. The re-drawn *Tintin* series during (1929-1976)

As discussed earlier in Section (2.4.1) and illustrated in Table (2.4), the books were published and republished in different formats, first as comic strips in two newspapers, and then in a magazine as comic books. As Figure 2.4 above presents, there are six volumes which were partially or entirely re-drawn, mostly during the 1940s. The coloured arrows illustrate their (re)publication dates. These re-drawn books are *TC*, *TA*, *CP*, *The BI*³², *LBG*, and *The CGC*, which were redrawn twice. The exceptions are *TC* and *LBG*. The former was fully redrawn once in a clear line style and published in 1946, while the latter was redrawn in 1948, 1950 and 1971, respectively. Assouline (2009) explains that some of the reasons for such changes are to correct errors or defuse awkward moments and ambiguities. Some other changes, as will be seen, were more controversial. These changes include, but are not limited to characters' visual features, such as changes to their skin colour and physical appearance.

Regarding *TC*, Assouline (2009) and Provost (2012) point out that this book was revised several times by Hergé himself in an attempt to respond to many criticisms (e.g. racism) that it was an 'apology' for colonialism.³³ These numerous changes include removing references to Belgium and colonial rule (for a detailed discussion of the Belgian Congo and colonialism § 2.5; also see Chapter 6), to broaden its appeal, initially to the key French markets, and subsequently to other countries (Farr, 2001:25). The most infamous panel regarding this issue (Peeters, 1988/1992; Farr, 2001; Apostolidès, 2010) is Tintin's visit to a missionary school and voluntarily teaching Congolese children (see Vignette 2.2).

³² Assouline (2009:202) maintains that *The Black Island*, which is set in Great Britain, underwent three revisions at the request of the British publishers of the *Tintin* series. That is, the editors found the book rife with misinformation and mistakes about England, with 131 errors to be precise! (ibid.).

³³ It can be inferred that even during that period the concepts of colonialism and racism were problematised, which as will be seen later in Chapter 6 (section 6.2.2) is in contrast to Hergé's own statement on the zeitgeist.



(a) p67b

(b) p36i

Vignette (2.2). The same panel: visual and textual changes (a) 1930 version (b) 1946 version, *TC*

Such an example is relevant to my study, in that there is an “ideological softening” (Peeters, 1988/1992:30) in this textual recontextualisation. As Peeters (ibid.) argues, “the most blatantly colonialist details are suppressed” in the second version. Thus, the geography lesson which was given by Tintin to Congolese children about “Your country: Belgium”³⁴ was replaced by a more neutral mathematics lesson (§ 2.5 and also Chapter 6). Another equally significant revision in the same book includes changes to physical features, e.g. the change in skin colour of a character called ‘Jimmy MacDuff’, from an African-American/sub-Saharan African “manager of the Great American Circus” (English translation) to a white European-looking “supplier of the biggest zoos in Europe” (English translation) (see Vignette 2.3).



(a)p69f

(b) p38i

Vignette (2.3). Visual and textual changes, the same panel (a) 1930 version (b) 1946 version, *TC*

³⁴ At the time when *TC* was written, Congo was a colony of Belgium. Regarding this particular panel, only after being criticised for such an explicit colonial reference, Hergé changed the text. However, even in the second version, such colonial ideology exists, which is not our concern at this stage.

This vignette illustrates another controversial issue regarding changes to skin colour in a later version. The same issues are found in *TA* and *The CGC* (see the following Vignettes).



(a)

(b)

Vignette (2.4). The same scene: visual changes (a) 1946 version (b) 1973 version, *TA*

As can be seen in the 1973 version of *TA*, the African-American character on the right is slightly modified and redrawn with thinner lips. The next examples from the same album are more interesting in that similar to *TC* album, the characters depicted show skin colour changes in the later version.



(a) p.29

(b) p.29

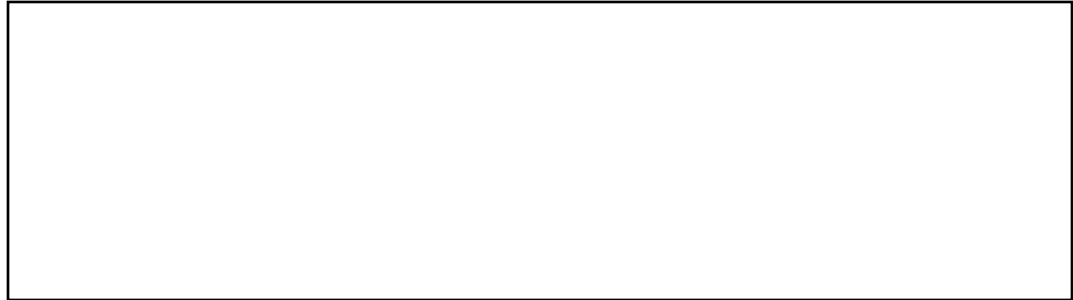


(c) p47

(d) p47

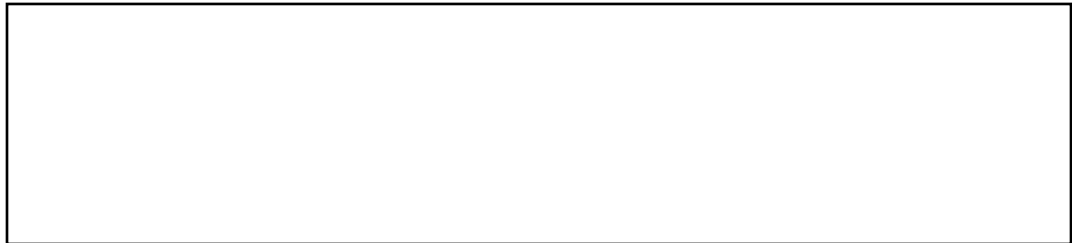
Vignette (2.5). The same scene: visual changes (a, c) 1946 version (b, d) 1973 versions, *TA*

In this pair of images, the first version (1946) (a, c) both show African looking³⁵ characters: (a) a janitor at a bank and (b) a woman holding a baby are changed to white characters in the redrawn version (1973). A similar pattern is observed in *The CGC* in the following vignettes:



(a)p18d

(b) p18d



(c) p53f

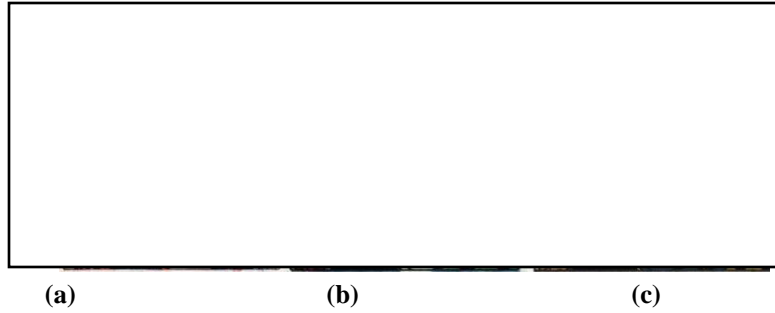
(d) p53f

Vignette (2.6). Changes to the skin colour of tied up character: (a, c) 1943 versions; (b, d) 1960 versions, *CGC*

In the above vignettes, the sub-Saharan African characters (tied-up sailor and torturer) have been replaced by white characters of unknown origins in the later versions. All the changes regarding these characters were made at the request of the American publishers (see Assouline, 2009:160; Bentahar, 2012). At the time, the US censors did not approve of mixing races in children's books (Assouline, 2009). Thus, they requested some modifications to be made to this album, and Hergé agreed to redraw several panels in which sub-Saharan African characters were depicted and replaced them with white characters.

The next most controversial album which underwent several re-drawings was *LBG*. I summarise Bentahar's (2012) observations on the textual and visual changes in this volume:

³⁵ This is determined by the visual features which will be discussed in Chapter 4 at length.



Vignette (2.7). The same scene in three versions of *Land of Black Gold* in French, p18h (a) 1939 version (b) 1948 version (c) current version since 1971

As mentioned earlier, there are three versions of this album: The first was published in *Le Petit Vingtième* as a comic strip in 1939, but was interrupted by the War. The second version was resumed and published after the War in 1948, following the Israeli-Palestinian conflict, the final changes were made in 1971. Thus, as can be seen, there are slight colour changes in these images; also, the Arabic language used here by the Middle Eastern character wearing shumagh, mishlah and thawb³⁶ (§ 4.3.1.1 for discussion on dress codes) in (a) and (b) is written in squiggly lines that are meant to be Arabic but are not. Only the last image (c) contains accurate Arabic language where the same character is cursing:

لعنك الله... يا ابن الكلب يلعن ابوك بدوي

“God damn you... O’ son of a dog. Damn your father [you] Bedouin.” (my translation)

In the 1948 version, Hergé resumed the story, which coincided with the beginning of the Israeli-Palestinian conflict in the Middle East. The setting in both these versions is the British Mandate of Palestine. By the late sixties, however, the story’s setting changed to a fictional country, ‘Khemed’, due to the ongoing Israeli-Palestinian conflict in the Middle East after 1948 (Assouline, 2009:278). Thus, Hergé produced a third and final version of the story in 1971, at the request of his British publishers at that time, Methuen. They suggested that alterations be made to this album before releasing it into the UK market (Peeters, 1988/1992; Farr, 2001; Lociffier

³⁶. For a detailed description of traditional Arab costumes see <http://www.saudiembassy.or.jp/DiscoverSA/TC.htm>.

and Lociffier, 2002). With that in mind, I turn into the socio-historical context of Belgium from where the books were originated.

2.5. Socio-historical context of Belgium (1929–1976)

This section makes some remarks about the socio-political situation in Belgium in the mid 20th century, the period when the *Tintin* series was written. Such background knowledge not only allows a general picture to be painted of Belgium in that era, but also reveals some aspects that are important for this study, e.g. the intimate connection the comic books have with European socio-political context and ideological behaviour (Barker, 1989).

Many traumatic events in Europe's past are linked to experiences of fascist and National Socialist regimes in the 20th century and related colonial and imperialist expansionist politics (Wodak and Richardson, 2013). In this vein, the point of departure for the present study is to understand the expansion of Belgian colonialism in the Congo, followed by one of the most traumatic experiences of the 20th century, namely, the Holocaust or 'Shoah'³⁷ (Hebrew: שואה) during the Second World War.

2.5.1. Belgian Congo and colonialism

Colonial history in most ex-colonial countries is described [positively] in terms of adventures, exploration, heroic performances, or the diffusion of "civilisation", rather than in terms of exploitation, slavery, or brutalities (van Dijk, 1987), i.e. the colonisers considered colonialisation as running in parallel with civilisation (Memmi, 1965). In this respect, research on colonialism in the media (negatively) characterises the colonised as primitive, poor, stupid and "strange" or, at best, exotic (van Dijk, 1987; Mc Kinney, 2011). In this vein, colonialism surrounding some of the *Tintin* books, and especially *Tintin in the Congo*, has rightly seen major scrutiny in recent years (see Hunt, 2002; Frey, 2004, 2008; McKinney, 2011; Rifas, 2012). Therefore, it is useful to orient the reader with a brief socio-historical background regarding the Belgian Congo and colonisation history in central Africa during 20th century.

Today's Democratic Republic of Congo (DRC), initially called the Congo Free State before colonisation, became a Belgian colony, also known as the Belgian Congo, from 1908 to 1960

³⁷ The term is initially used for Holocaust meaning 'the catastrophe' during the early 1940s (Dawidowicz, 1981).

(Stanard, 2011; Vanthemsche, 2012). The country was often characterised as one of the most brutal and exploitative colonial regimes in the last century (ibid.). Past experiences of colonial times are encoded within images and symbols as well as sayings which set the coloniser ‘Self’ and the colonised ‘Other’ apart (Nederveen Pierterese, 1992). What stands as an extreme example of the cruelty of European imperialist expansion in the African continent towards the end of 19th century was when the Berlin Conference formalised and granted the much-desired Congo River basin to King Leopold II of Belgium. The colony remained his personal possession between 1885 and 1908 when it was taken over by the Belgian government and renamed it as the Belgian Congo. Thus, Leopold was able to persuade his government to support colonial expansion in that part of Africa, which was largely unexplored at that time. Turner (2007:28) points out that Belgian rule in the Congo was based on the “Colonial trinity” of (a) state, (b) missionary, and (c) private company interests. Thereby, large levels of capital flowed into the Congo, where the interests of the Belgians and private enterprise were closely tied. It is noteworthy that, during colonial times, large numbers of white immigrants, mainly Belgians, moved to the Congo after the end of the War. They were always treated as superior to blacks (Nederveen Pierterese, 1992; Blommaert and Verschueren, 1998; Turner, 2007).

As stated earlier, a key argument that was often invoked as a justification for colonialism in the Congo was that of the “civilising influence” of European culture (i.e. a civilising mission) (see Memmi, 1965; Turner, 2007; Stanard, 2011). The goal was basically to gain economic benefits. Thus, conversion to Catholicism, basic education, and improved health care were objectives in their own rights. In this way, colonial development in the Congo was impressive. The educational system was mainly dominated by the Catholic Church and schooling reflected Western Christian values (see Nederveen Pierterese, 1992; Apostolidès, 2010). Children received a basic education, such as learning how to read, write and do some mathematics (for example, § 2.4.2). Because of the close relationship between economic development and the “civilising mission”, the ideology underpinning colonial policy was summed up to convey the image of a so-called benevolent and conflict-free administration of the Belgian Congo as a colony in the mid-20th century (Stanard, 2011). The colonisers alone suggested that they knew what was good for the colonised. In this regard, the economic exploitation of the Congo was the coloniser’s top priority (Turner, 2007; Stanard, 2011). Thus, it is not surprising that the colonised were not given a voice in the affairs of state. What seemed to be most important for the Belgian rulers of the

Congo was massive investment in the Congo's economic infrastructure, so that they could gain more profits (Turner, 2007) and exploit the natives for their own benefits.

2.5.2. The Holocaust and antisemitism in Belgium during the Second World War (1939-1945)

Another equally important socio-historical fact in respect to the mid-20th century Belgium was the Holocaust. Over the years, the Holocaust has been defined and analysed by a number of scholars (e.g. Bauer, 1977; Dawidowicz, 1981; Kershaw, 1989/2015; Edelheit, 1990; Marrus, 2000; Michman, 2007). It is not the intention of this section to present a detailed or extensive description of the Holocaust. Rather, I intend to point out some of the newer developments relevant to CDS and this study; especially those concerning research on the Holocaust in Belgium, which appears to remain a "black hole" in the Belgian context (Michman, 2007).

Surprisingly, initial studies on this topic only began to appear around the mid-1960s, some 20 years after the liberation of Belgium in 1944 (Michman, 2007). Even after the '60s, there was not much research in Belgium. The possible key reasons why there had been such limited studies in Belgium on the Holocaust are summarised below (ibid.:22-25):

- In Belgium, this field of general research had problems in maturing. One important reason for this prematurity was the "King Question". This was the post-War dilemma of whether or not to maintain in its entirety the institution of the monarchy, as the reigning king of Belgium, who had 'collaborated' with the Nazi German occupiers, was still alive at the time. Thus, the "King Question" caused the Belgian state to impose restrictions on the use of important governmental materials.
- Another consideration is the social character of Jewish Belgians, what it was like on the eve of occupation and during the Holocaust, and what it became in the post-War era.
- Research on Belgian Jews, especially with respect to the Holocaust, has been thwarted by the linguistic complexity of the local scene. i.e., in order to achieve a truly comprehensive understanding of the Holocaust, researchers have to know the following six languages: French, Dutch, German, Yiddish, Hebrew, and English. Thereby, a well-coordinated effort of such researchers might produce a well-balanced view and interpretation of the Holocaust in Belgium.

- Last but not least, seems to be the lack of interest in the history of the Holocaust in Belgium on the part of researchers. They have neglected this matter due to the small community of about 70,000 Jews living in Belgium on the eve of the German invasion as compared to much greater numbers in most other European countries. For them, the small numbers might imply historical insignificance, which can also be seen as another form of exclusion, supposedly created by the elites. It can also suggest that there were much denial and silence, and many taboos due to the collaboration of many citizens with the Nazis in other countries (e.g. France, Austria, Norway, Poland, and so forth) (see Judt, 2005, 2010).

Further research (e.g. Wodak and Reisigl, 1999, 2001; Wodak, 2015) has addressed the problem of antisemitic language behaviour from a critical discursive point of view in contemporary Austria, dealing with indirect and coded linguistic manifestations of prejudice towards Jews. In that regard, Wodak and Reisigl (1999) maintain that antisemitic language behaviour can explicitly hold and/or articulate hostility towards Jews. For example, in a recent study by Stoegner and Wodak (2016), antisemitic slurs and stereotypes triggered debates about ‘demonising the Jews’ and constructing them as ‘Jewish aliens’, ‘anti-national’, ‘anti-intellectual’ or ‘Jewish Bolsheviks’ in the *Daily Mail* article published in September 2013, under the provocative title ‘The man who hated Britain’. The article was aimed against the then Labour leader Ed Miliband, who is of Jewish background and whose father, Ralph Miliband, fled from Belgium during the War.

There are also comparative studies on *Holocaust denial* within media debates in Austria and the UK (see Wodak, 2015). Holocaust denial is defined as:

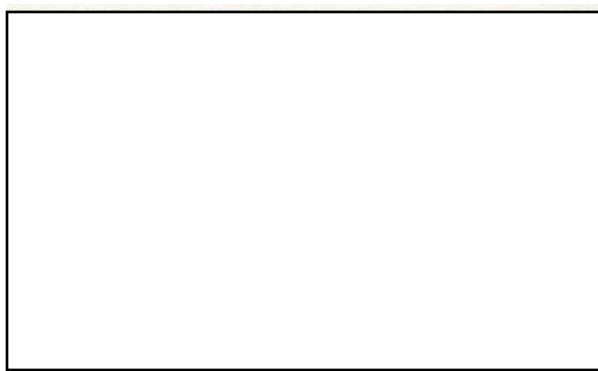
the claim that the mainstream, historical accounts of the Holocaust are either exaggerated or wrong, whereas historians, experts and witnesses almost universally regard Holocaust denial as untrue and as an obvious expression of antisemitic hate speech.

(Wodak, 2015:16)

Such instances of antisemitic hate speech can also be regarded as linguistic manifestations of prejudice towards Jews. In this way, Holocaust denial is part and parcel of antisemitic prejudice. Since the present research focuses on exclusion, racism, and so forth in the *Tintin* series published during the past century, it is worth pinpointing any traces of antisemitism in these books as well.

2.5.2.1. Allegations of antisemitism in respect to *Tintin*

Tintin series has often been accused of being antisemitic by several scholars (e.g. Frey, 2008; Assouline, 2009; Peeters, 2012). For example, in pre-War series, there were some instances of ‘sinister’ Jewish-looking characters, like the shopkeeper in *The Broken Ear* (see Vignette 2.8) who appears only once in this volume.



Vignette (2.8). First appearance of a Jewish character in *The Adventures of Tintin: Tintin* (left) and the Jewish shopkeeper (right), *The Broken Ear*, p.57g ©1935, 1945, 1984, Casterman: Paris and Tournai; © 1975, 2011 Egmont

His visual features, such as a crooked nose and a kippah, suggest an explicit stereotypical image of a Jewish character. He is rubbing his hands while responding to Tintin. This action can also be interpreted as a sign of ‘sneakiness’ and ‘greediness’ (see Kendon, 2013), both of which trigger traditional antisemitic stereotypes (for a detailed analysis of Jewish characters see Chapter 6). As mentioned earlier, the first version of *LBG* (1939-40) was published during the War. In that edition, the setting was in the British Mandate of Palestine, featuring “Jewish Zionist terrorists”³⁸ led by a rabbi (see Farr, 2011:129). The story was suspended due to its political nature but completed after the War. The post-War version was recontextualised into an Arab context (§ 2.4.2) excluding any Jewish characters.

The most significant instance of antisemitism in these adventures, however, featured in *The Shooting Star* (1941) during the German occupation of Belgium (see case studies of Philippulus and Mr Bohlwinkle in Chapter 6). After the War and the Holocaust, Jewish characters noticeably disappeared from these adventures. Frey (2008), however, argues that antisemitism continued to

³⁸ Such a reference to ‘Jews’ as ‘Jewish Zionist terrorists’ is an explicit example of anti-Jewish language behaviour, whereby Jews are considered as terrorists (see Chapter 6 for a further discussion about the representation of Jews in *Tintin*). It is not clear, however, whether such a reference was initially made by Hergé directly, or by his biographer, Michael Farr.

be manifested in the post-War series too, such as in *Flight 714 to Sydney*, where Tintin's archenemy, 'the evil' Rastapopoulos, reappears. Frey claims that Rastapopoulos is a typical example of an "antisemitic caricature" (ibid.: 31). I will return to this issue in a detailed case study of this character later, in Chapter 5.

2.6. Summary

This chapter has provided a historical overview of comics, their definitions and differences. In order to help us through the following chapters, the main components of comics, such as panels, and speech bubbles, have also been described.

Drawing on McCloud's (2006) definition of comic artists, and inspired by Leech and Short's (2007) concept of 'real speech and fictional speech' as well as Duncan and Smith's (2009) model of comic book communication, I have adopted and introduced a dialogic multi-layered model of interaction in comics, part of which will be used in the analysis chapters. Moreover, the chapter presents Hergé's *The Adventures of Tintin* as one of the most influential Franco-Belgian comic books of the 20th century. It highlights the issue of recontextualisations of the *Tintin* series across time and place, while taking into account the socio-historical context of Belgium from 1929 to 1976: Belgian colonialism in the Congo, the Second World War, and the Holocaust.

Chapter Three: Discourse about racism

3.1. Introduction

This chapter consists of two parts: The first part presents general descriptions on the concept of ‘racism’ and its (re)production of discourses and texts. To that end, first, a brief sketch of the historical background of the concepts of ‘race’ and ‘racism’ is provided to give the reader a more general overview of the timeline for the emergence of this ‘social problem’. Apart from the notion of ‘racism’, I also explore working definitions of theoretical concepts such as ethnicity, national identity, discrimination, prejudice and stereotypes, and how they relate to each other in the context of research about racism. An overview of some critical research on comic books concludes this part.

The second part of this chapter describes the principles and approaches of Critical Discourse Studies (CDS) and its constitutive concepts (see Chapter 1), with a particular focus on the Discourse Historical Approach (DHA) as a methodological and theoretical approach (§3.4) in this study. I will elaborate the reasons behind the choice of this approach. The following chapter proceeds with a range of specific discursive strategies, such as the discursive construction of Self and Others in order to address my research question on *how are Self and Others constructed in terms of their national/ethnic identities and how are they represented in texts and images in the Tintin series*.

3.2. Definition of relevant concepts

3.2.1. Race and Racism

To comprehend the term ‘racism’, it makes sense to discuss the concept of ‘race’ from the following points of view, as observed by Reisigl and Wodak (2001:2-3):

From a socio-functional point of view, they regard the concept of *race* as “a social construction... [which] has been used as a legitimising ideological tool to oppress and exploit specific social groups while denying them access to different resources, services, and rights. On the other hand, it is these affected groups that have adopted the idea of *race*”.

From a linguistic perspective, however, the term does not have a precise etymological history (ibid.). Nevertheless, it has been documented in several languages from the 13th century onwards and with more frequent occurrences beginning in the 16th century (Wodak and Reisigl, 2000:32)

when it entered different semantic fields (Reisigl and Wodak, 2001: 2-3). For example, since 1945, use of the term ‘race’ (*Rasse*) in Germany and Austria in the German language has been strictly tabooed, especially in the public sphere (Reisigl and Wodak, 2001:5; also, Wodak, 2009). The reason for this restriction is the extremely radicalised use of ‘Race Theory’ (RT)³⁹ by German antisemites and National Socialists, which then instigated a more thorough critical evaluation of the idea of ‘race’ in Europe and North America (Reisigl and Wodak, 2001:4). It was this radicalised use of RT that led to the creation of the concept of ‘racism’ in the 1930s (Miles, 1993:29).

Regarding the emergence of ‘racism’ as a ‘social problem’, it dates back to antiquity (see Table 3.1). Despite the many socio-cultural changes and traumatic experiences in the past, this phenomenon still exists in the 21st century in a way more or less similar to the past (Wodak, 2015), especially given several historical facts, beginning with the 9/11 terrorist attacks in the US and the recent unprecedented rise of extreme right-wing populism (Wodak 2015; Richardson, 2017), with Brexit in the UK in June 2016, and the election of Donald Trump as the 45th president of the USA (see Inglehart and Norris, 2016). The following timeline briefly draws on milestones for the emergence of ‘racism’:

Table (3.1). Timeline for the emergence of racism as a ‘social problem’

Timeline (centuries)	References
<i>Antiquity (5th BC)</i>	In Greek and Roman societies, Aristotle’s reference to the word ‘Barbarians’ as non-Greeks, regarding them as ‘slaves’ by nature (Isaac, 2004).
<i>Middle Ages (5th -15th CE)</i>	The popular identification of Jews with the devil and witchcraft in the minds of people in that period was considered to be the first sign of ‘racist’ views and antisemitism (Fredrickson, 2003), e.g. in medieval European societies where Jews were identified with ‘the devil’ or his companions (Gregg, 1997; Perry and Schweitzer, 2002). At the same time, Jews were accused of being untrustworthy which stands in the tradition of an ancient antisemitic trope dated back to the 13 th -century ‘Ahasver, the eternally wandering Jew’ (Wodak, 2015).

³⁹ Race Theory (RT) is interpreted by its followers (e.g. Arthur de Gobineau, Houston Stewart Chamberlain, Georg Ritter von Schönerer) as a ‘racial struggle’ within which only the fittest ‘races’ would have the right to survive (see Reisigl and Wodak, 2001:4), in this way, it is radicalised.

<i>Renaissance</i> <i>(15th - 17th CE)</i>	The emergence of racism in the Western world and the start of ‘slavery’ (Fredrickson, 2002, 2003). Global colonialism began in the 15 th century.
<i>Modern times</i> <i>(17th - present CE)</i>	Colonisation and decolonisation; Nazism, fascism, the Holocaust, and Antisemitism.

As discussed above, ‘racism’ has a long historical trajectory and is mainly, if not exclusively, a product of the West, originating in at least a prototypical form in the 14th and 15th centuries (Fredrickson, 2002:6). Furthermore, the concept also dates back to the 16th and particularly the 17th centuries, i.e. during the period when Europeans were enslaving people from Africa and the New World (Native Americans) (Patterson, 2011). In this connection, the history of ‘racism’ in the Western world is broadly associated with ‘slavery’ as an early form of colonialism (§ 2.5.1) in which racist views were constructed and reproduced. Thus, racism and colonialism are interrelated.

According to Ferro (1997:1), colonialism is “associated with the occupation of a foreign land, with its being brought under cultivation with the settlement of colonists”. The term can be traced back to the ancient Greek period (see Table 3.1). However, the real colonial adventure began with the explorers of the 15th century. At the height of slave trading in the 17th and 18th centuries, the image of Africans changed drastically in terms of degrading and dehumanising them. Towards the end of the 19th century, colonial states in central Africa and the incorporation of the slave trade into legitimate commerce in West Africa continued to reinforce European prejudices (see Landau, 2002). Meanwhile, there were antisemitic pogroms in many parts of Eastern Europe and Eurasia, such as in Russia during the 19th century (see Klier, 1992). Thus, the concept of ‘racism’ can also be understood in relation with these traumatic past experiences, through a critical analysis.

That said, I move on to provide some working definitions of the term, which are important in this study. The issue of ‘racism’ with its multifaceted origins has captured the attention of many researchers from different fields around the world. This phenomenon is like a ‘contagious disease’, which needs to be tackled thoroughly. To treat it we require an understanding of its symptoms such as stereotyping, prejudice, discrimination, which at times result in perpetration of hate crimes and violence in a society. Etiological factors such as different socio-cultural context, lack of knowledge/education, and misunderstandings can be considered as essential

conditions in the development of this disease. Hence, comprehending the origins of ‘racism’ requires interdisciplinary analysis, which exposes the multiple layers of meaning within racist texts and the ways they relate to socio-historical contexts.

Researchers refer to the concept of ‘racism’ as ‘a social problem’ (e.g. Bobo and Fox, 2003; Smedley and Smedley, 2005) or a “social practice, as well as an ideology [which], manifests itself discursively” (Wodak and Reisigl, 2000:31). In this vein, Wodak and Reisigl maintain that:

[Mean]while racist opinions and beliefs are produced and reproduced by means of discourse, discriminatory exclusionary social practices are prepared, promulgated, and legitimised through discourse [as well]. On the other hand, discourse serves to criticise and argue against racist opinions and practices, that is, to pursue anti-racist strategies.

(Wodak and Reisigl, 2015:576)

Similarly, Kaposi and Richardson (2018:633) point out that “racism, like all aspects of social life, is in part discursive”. They further explain it as a simultaneous “product of, and a factor contributing to the continuation of hierarchical and unjust social relations” (ibid.). They also maintain that there are different forms of racism “to the degree that it may be more appropriate to talk of racisms”.⁴⁰ Along these lines, many other studies in various fields from socio-psychology to linguistics and media studies have paid close attention to the interrelated issues of ‘racism’, ‘discrimination’, ‘prejudice’ and ‘stereotypes’⁴¹. Among them, van Dijk’s studies specifically focus on issues regarding ‘racism’ (van Dijk, 1987, 1992, 2000, 2005). He defines it “as a social system of domination that is of a specific kind of power of one group over other groups” (van Dijk, 2005: 1-2). Since ‘European racism’, according to him, has historically been the most widespread and consequential in the world, in a similar way, the main dominant group in this thesis is labelled Europeans, while the latter groups are tagged as non-Europeans and minority groups⁴². Moreover, in his latest work on discourse and racism (van Dijk, 2016: 285-

⁴⁰ They examine three prominent ways via case studies in which racism features in contemporary Western public discourses labelling them as (a) explicit racism (b) implicit racism and, (c) racism a threat. Their research is relevant to this study as will be discussed in detail in Chapters 5 and 6.

⁴¹ See, for example, Allport’s (1954/1979); Dovidio et al. (2010); Essed (1991); Fredrickson (2002/2003); Law (2010); Ottomeyer (2009); Reisigl and Wodak (2001); Richardson and Wodak (2009a, b); Richardson (2017); van Dijk, (1984, 1987, 1992, 2000, 2005); van Leeuwen (2000a); Wodak and Richardson (2013).

⁴² In this thesis, minority groups are those ethno-religious groups that differ not only regarding their frequency of occurrences but also this group usually does not hold a particular social power dominance, i.e. a hierarchy of character roles as it can be observed in other ethnic groups is not an important feature in this group.

286), he neatly outlines some of the findings of previous research under the following three main tenets:

- Studies regarding the coverage of immigration in the Dutch, British, Spanish and Latin American press (van Dijk, 2005). Similar to Baker et al. (2008), van Dijk maintains that “newspapers in many parts of the Western world portray immigrants and minorities as different, deviant, and a threat, and focus on immigration in terms of an invasion, integration as a major social problem, and multiculturalism and diversity as a threat to cultural homogeneity” (van Dijk, 2016: 285).
- Studies concerning political discourse, like the seminal project *Racism at the Top* (Wodak and van Dijk, 2000), which analyses discourses on immigration in European countries such as the UK, Germany, Austria, Italy, Spain, France and the Netherlands. The coverage of topics and strategies of political discourse are similar to the above studies where immigrants are portrayed as different, deviant and a threat.
- Research on education, as textbooks also tend to reproduce stereotypes on minorities and immigrants, focusing mostly on problems of immigration and integration, and typically avoiding or mitigating ‘Our’ racism (van Dijk, 2016).

As mentioned earlier in Chapter 1, there are several discourse-analytical approaches in CDS which focus on discrimination and exclusion (§1.4.1). Among them the following two approaches pay particular attention to issues of ‘racism’:

- (a) Reisigl and Wodak’s (2001/2015) the Discourse Historical Approach (DHA) to racism and antisemitism, and
- (b) van Dijk’s (2008) Socio-Cognitive Approach (SCA) to racism.

In order to understand whether or not *The Adventures of Tintin* reproduce some racist/ethnicist stereotypes I decided to focus mainly on Wodak and Reisigl’s (2015) approach for reasons explained below (§3.4); however, I will also draw on elements of van Dijk’s approach, such as the strategies of positive Self and negative Others whenever relevant.

According to Reisigl and Wodak (2001:10), ‘racism’ is based on “the hierarchical construction of groups of persons who are characterised as communities of descent to whom are attributed specific collective, naturalised or biologically labelled traits that are considered to be almost invariable”. They maintain that such traits are primarily related to “biological features,

appearance, cultural practices, customs, traditions, language, or socially stigmatised ancestors”, all of which are implicitly or explicitly, directly or indirectly, assessed in negative ways, i.e. ‘racism’ emerges when ‘Others’ are negatively evaluated and certain [negative] characteristics are generalised to this ‘Other’ group. Such negative and generalised assessments align closely with hegemonic⁴³ views, which is similar to van Dijk’s (2005:2) viewpoint that “racism is based on constructed differences of ethnicity, appearance, origin, culture and/or language”. Moreover, as an ideological mix, racism combines different, and sometimes even contradictory doctrines, religious beliefs and stereotypes, thereby constructing an almost constant pseudo-causal connection between—possibly fictitious— biological, socio-cultural and mental traits (ibid.; also, Reisigl and Wodak, 2001).

Since the prime objective of this thesis is to comprehend whether or not the *Tintin* series reproduces any racist stereotypes, I decided to pursue Wodak’s (2009:411) working definition of ‘racism’, in which she considers at least the following two levels in defining this concept:

(a) *ideology and belief level* about ‘Others’

(b) *social practices* (Who is included? Who is excluded?)

Each of these levels will be explored throughout the subsequent chapters. In order to capture the multi-dimensional and complex nature of racism, Wodak (ibid.) proposes the concept of *syncretic racism*, by which the construction of differences is implied. Such differences serve ideological, and/or political discrimination at all levels of society: old and new stereotypes form a mixture of exclusionary practices. For example, in sub-Saharan Africans, Native Americans, Jews, Roma and so forth. Essed (1991: 143) understands “racism as an ideology”, she further sees it as a “structure and process in which inequalities inherent in the wider social structure are related, in a deterministic way, to biological and cultural factors attributed to those who are seen as a different ‘race’ or ‘ethnic group’ ”(ibid.). As can be inferred from this quote, Essed links the concept of ‘racism’ with ‘ethnicism’. Similarly, van Dijk does not neatly distinguish between ethnicism, racism and adjacent forms of discrimination (see van Dijk,1997); he assumes that these are fuzzy and overlapping concepts and thus considers ‘racism’ to be:

⁴³ Hegemony is a concept developed by Antonio Gramsci in the context of rising fascism in Italy. This concept is based upon the idea that the dominant classes base their power on various kinds of domination, of which one is “intellectual and moral leadership” (Fairclough, 2010:128; see also Tominç, 2012).

...a social system of ‘ethnic’ or ‘racial’ inequalities, just like sexism or inequality based on class... [and a form of] power abuse of white (European) groups directed against (non-European) minority groups.

(van Dijk, 2000:20-35)

He adds that the concept consists of “two major subsystems: racist social cognition (prejudices, racist ideologies) underlying racist practices (discrimination)” (van Dijk, 2016:76). In his later definition of the term ‘racism’, however, he refines it and specifies “a social system of ethnic domination that is a form of power abuse of dominant European groups, not only in Europe and North America but also elsewhere” (van Dijk, 2016: 289–290).

As can be seen in this definition, he clearly focuses on ethnic domination, while dismantling the previous fuzziness of the terms ‘racism’ and ‘ethnicism’. Thus, the Socio-Cognitive Approach to racism defines it not only in terms of “a form of social power abuse or domination”, but also as

a combination of social and cognitive factors of inequality, and it is analysed as a special relation between social groups of which the dominant one has preferential access to or control over scarce social resources, such as residence, nationality, jobs, capital, housing, education, knowledge, health or culture.

(van Dijk, 2000: 20)

In this way, the sense of Western superiority in the case of Belgian-ness in the *Tintin* series is based on socio-economic power or dominant Western culture especially concerning the colonial period.

As can be inferred from the above paragraphs, the SCA, as compared with the DHA, seems less concerned with an account of broader societal and historical, intertextual and interdiscursive, mechanisms of the processes of production and interpretation of discourse in question. As discussed in Chapter 2 and will be illustrated further in Section (4.2), the *Tintin* series are intertwined with some of the historical events of the 20th century. That said, the DHA proves to be a better approach as it considers the historical analysis which allows an understanding of both diachronic reconstruction and an explanation of discursive change(s) (Reisigl and Wodak, 2016:57).

3.2.2. Ethnicity, ethnic groups, and national identity

In this section, I examine some aspects of the concepts of ‘ethnicity’ and ‘ethnic groups’ and their interdependence with constructions and imaginaries of ‘national identity’ for the sake of this research. I will explain how they evolved and why they matter in the context of this thesis.

Historically, in classical Greek, the terms *ethnos/ethnikos* were used to refer to a collectivity that shares similar cultural or biological characteristics (Law, 2010). Anyone outside Greece was considered “different, inferior, barbarian and less civilised” (Bakaoukas, 2005:12; Law, 2010). Thus, Greeks were marked as ‘Us’, and non-Greeks were marked as ‘Them’, in that context. I will return to this Us and Them distinction later, in Section (4.5).

Usually, the term ‘ethnicity’ is used to refer to “groups that are characterised in terms of a common nationality, culture, or language” (Betancourt and López, 1993:631). Some scholars differentiate ‘ethnicity’ from ‘ethnic group’ (Isajiw, 1974; Keyes, 1976; Jeffres and Hur, 1981). According to them the concept of ‘ethnicity’ refers to “the socialisation process by which individuals in involuntary groups inherit and share the common culture of their group” (Isajiw, 1974: 120), while the term ‘ethnic group’ indicates cultural attributes of larger societies in which a group of people share a common and distinctive culture (Keyes, 1976). Similarly, Leckenby (1974) suggests that ‘ethnicity’ is essentially concerned with the relational aspects of group life or social bonds in human groups, and the term ‘ethnic group’ is being used increasingly as an overall term for cultural, religious, national, linguistic or even purely social groups. Thus, ‘ethnicity’ consists of multi-dimensional concepts, and research into it requires a multidisciplinary approach. Jeffres and Hur (1981) demonstrate that it is precisely because of such a multidimensional approach that the term ‘ethnicity’ lacks a functional, systematic definition. However, Weber (1978) maintains that ‘ethnic groups’ are those groups that believe in a common descent arising from either collective memories of colonisation and migration, collective customs, physical similarities, or all three (see Law, 2010:62). In other words, ‘ethnic groups’ are marked out by a range of dimensions of ‘ethnicity’ including a common language, the ritual regulation of life and shared religious beliefs (Law, 2010: 76). Weber (1978: 389) defines ‘ethnicity’ as follows:

Human groups that entertain a belief in their common descent because of similarities of physical type or of customs or both, or because of memories of colonisation and migration; this belief must be important for the

propagation of group formation; conversely, it does not matter whether or not an objective blood relationship exists.

In parallel, the concept of ‘ethnicity’, according to Law (2010:77), refers to the “differentiation of groups of people who have shared cultural meanings, memories and descent, produced through social interaction”. Such differentiation of social groups according to him is based on the following distinct criteria:

- a) The notion of a homeland or place of common origin
- b) A common language
- c) Identification with a distinct religion
- d) A common culture with distinctive social institutions and behaviour, dress, and a common tradition or shared history of one’s own nation.

(ibid.)

The first two criteria are used to identify different ethnicities in this study. It should be noted that ethnic identities are social, and not cultural constructions. These social constructs often arise through the political mobilisation of groups, by drawing on a common ancestry and origin in a particular time and place, as well as shared historical memories of a common past, and so forth (Hutchison and Smith, 1996). Such features of ethnicity have to be considered in order to understand how Hergé constitutes European-ness in general and Belgian-ness, in particular. Therefore, in categorising different ethnic groups (see Chapters 4 and 5), I draw on Weber’s (1978) and Law’s (2010) definitions of ethnicity explained above. As already discussed in Chapter 2, the nationality of some ethnic groups also matters as it plays a significant role in this research. Thus, at this point, I shift my focus to the concept of ‘national and other identities’⁴⁴ for a simple reason that they are ascribed in a stereotypical and even racist way to the characters in the *Tintin* series.

Similar to previous concepts, there is no commonly accepted, precise definition of the term ‘nation’ that creates a sense of membership, nor is there any consensus of the time from which point one can speak of a nation (Wodak et al., 1999/ 2009). Given the extensive literature on theoretical approaches to ‘nation’ and ‘national identity’ and ‘nationalism’ (e.g. Anderson,

⁴⁴ Triandafyllidou and Wodak (2003: 210) view identity “as a process, a condition of being or becoming, that is constantly renewed, confirmed or transformed, at the individual or collective level, regardless of whether it is more or less stable, more or less institutionalized”. Thus, as Wodak (2017) points out the debate about the alleged contradiction between collective and individual (national, regional, local) identities is ongoing.

1983/2006; Wodak et al., 1999/ 2009; Wodak, 2017) which consider their complex political, economic and territorial constructions, it is not possible or indeed necessary to discuss them all in this thesis. Thus, I will focus on the DHA's definitions, while drawing on some other relevant approaches (e.g. Anderson, 1983/2006; Hall, 1996) when investigating discursive manifestations of collective memories in the construction of national identities (see Wodak et al., 2009). Anderson (1983/2006:6) considers the concept of 'nation' to be 'an imagined community'. In line with his definition of 'nation', Hall (1996:612) describes this notion as "systems of cultural representations" through which an imagined community is construed. He maintains that "a nation is not only a political entity but something which produces meanings" (ibid.). In other words, for him, national cultures construct identities by producing meanings about 'the nation' with which one can identify; such meanings are contained in stories, collective memories of the past and the present, and imagined ones which are constructed outside these. In this way, the concept of 'identity' is seen as a relational and ever-changing term (Wodak et al., 2009).

National identities, according to Wodak (2017:409) "are continuously negotiated, co-constructed and re-produced discursively" (see examples in Chapter 6). She adds that 'national identities', as an imagined community, are stable enough to allow identification and cohesion of social groups. On the other hand, they are flexible and dynamic enough to be articulated by various actors in different contexts and for varied audiences (ibid.). In this regard, they can always be redefined, according to socio-political and situative contexts (ibid.:404) as will be seen in Chapters 5 and 6. As membership of a certain national identity is salient and targeted in this study, the concepts of *stereotype* and *prejudice* will be defined as a result.

3.2.3. Stereotypes, Prejudice and Language Attitudes

The empirical study of stereotyping and prejudice began in the mid-20th century. Lippman (1922:4), in his seminal book *Public opinion*, initially coined and gave conceptual weight to the term 'stereotypes', defining it as "pictures in our heads". His first use of the term was followed by many others over the following years (e.g. Buchanan and Cantril, 1953:1). The study of stereotyping is now a central concern of many scholars in different disciplines, including linguistics. Lippman was interested in how individuals react to people from different countries and different races. He asserts that stereotypes are products of faulty thought processes that lead to largely incorrect beliefs (Lippman, 1922; see also Dovidio et al., 1996:279). Thus, he assumes

that they can be linked to cognitive processes. Similarly, Stangor (2000:6) describes stereotypes as cognitive representations. That is, they can be perceived as characteristics that are mentally associated with a social category label in long-term, semantic memory (Stangor and Lange, 1994). Such characteristics are also echoed in van Dijk's (2008) Socio-Cognitive Approach (SCA) (see above).

Dovidio et al. (2010:5) define 'stereotypes' as "associations and attributions of specific characteristics to a group", which are learned and developed, in part, from our communications with people like our parents and our peers (Aboud and Doyle, 1996), as well as from the media (van Dijk, 1987; Brown, 1995).

It is likely, Allport (1954/1979) maintains, that almost everyone has at least some stereotypes about different social groups, and it may well be the case that many of us routinely categorise each other and generate stereotypes, involving negative feelings or attitudes toward the members of a group. Such an attitude is called 'prejudice'. The word *prejudice* derives from the Latin noun *praejudicium*, which has undergone a change in meaning since classical times. It has been defined in various ways: For example, Allport (1954/1979:14) defines it as "an aversive or hostile attitude toward a person who belongs to a group, simply because s/he belongs to that group and is therefore presumed to have objectionable qualities ascribed to the group". In this regard, van Dijk (1984:13) considers it as "not merely a characteristic of individual beliefs and emotions about social groups, but a shared form of social representation in group members, acquired during processes of socialisation and transformed and enacted in social communication and interaction". He suggests that such ethnic attitudes have social functions. For example, to protect the interest of the in-group. Their cognitive structures and the strategies of their use reflect these social functions (ibid.). In this vein, Dovidio et al. (2010:5) conclude that it is an "attitude reflecting an overall evaluation of a group". Thus, while 'prejudices' are mental states that are defined as unjustified negative attitudes towards certain social groups (Billig, 2012), stereotypes deal with thoughts or beliefs about a group with an element of collective knowledge, shared to a high degree in a specific culture (Quasthoff, 1978,1987; Reisigl and Wodak, 2001). Accordingly, it can be inferred that 'prejudice' has a more emotional component involving negative feelings, such as likes and dislikes, anger, fear, disgust, discomfort and hatred (see also Stangor, 2000:8), whereas 'stereotypes' are considered to be individual and collective representations (Stangor and Schaller, 1996) and "pictures in the head" (Lippman, 1922).

Since comic books belong to the media, they can also impact on the racial attitudes of their readers and more specifically on children who are usually the readers. Therefore, it is important to uncover any traces of (negative) stereotypical attitudes or prejudiced discourses that might affect these young readers in shaping their attitudes and beliefs in their later lives (see also Wodak and Forchtner, 2014).

Most recently, Kunka (2017:277) stresses that stereotypes also involve “exaggeration as a visual indicator of racial identity, which serves to render an entire group as sub-human or inferior”. Such visual indicators may be understood by the reader as part of an illustrative tradition (Barker, 1989:196), but their effect is negative or diminishing. These stereotypical indicators are often presented in an abstract or iconic style, e.g. large lips, saucer eyes for Africans, buckteeth for Asians, and so on. Apart from these visual characteristics, their speech style may be mocked as well, especially if it presents characters as ignorant and/or intellectually inferior (see below). In this way, the image along with the text function involves racial and ethnic stereotyping (see examples in Chapter 6). Additionally, it should be noted that stereotypes involve a larger collection of indicators, which include not only visual and verbal representation, but also behavioural and cultural elements, such as implicit references through some traits. e.g. being superstitious and ignorant and so forth to a certain ethnic group (Kunka, 2017; see Chapter 6).

One important characteristic regarding ‘stereotypes’ in this study as mentioned above, is speakers’ speech styles, which can be regarded as markers or indicators of social affiliation (Culpeper, 2001; Kristiansen, 2011), i.e. some information regarding socioeconomic background, intellect, dynamism, and so forth may be contained or indicated by them. Thus, studies on ‘language attitudes’ are relevant at this point. As Garrett et al. (2003:7) point out, “attitudes are also seen as complex phenomena in the sense that they can have many facets and manifestations”. In this regard, ‘language attitudes’ focus on the feelings/ opinions/ beliefs that people have about their own language variety or the languages or language varieties of others. Garrett et al. (2003) continue that attitudes are generally viewed as comprising three types of components: (a) cognitive (beliefs and stereotypes) (b) effective (evaluations) (c) behavioural (§ 3.2.4). Moreover, attitudes are also attributed to various functions: For example, negative and positive stereotypes are employed to give order to our social world and, in particular, to explain intergroup relations

(Tajfel, 1981). However, since attitudes are “a mental construct” (Garrett, 2007:116), there can be uncertainty regarding research data and the characters and/or participants.

Furthermore, many studies have pursued the idea that certain social or personality traits are associated with particular linguistic features (see Giles and Powesland, 1975; Scherer, 1979; Kristiansen, 2011). As Culpeper (2001:143) argues, the focus in language attitude research has been on “how certain aspects of someone’s language performance trigger beliefs and evaluations in the hearer [the reader] about the person”. In this regard, some linguistic features are associated directly or indirectly with personality features, as will be seen in Congolese non-standard use of language (§ 6.2.2 for an extensive analysis), implying that they are ‘stupid’ or ‘inferior’.

Adegbija’s (1994) work on *Language Attitudes in Sub-Saharan Africa* is relevant in this context. He considers sociolinguistic features, such as the imposition of European languages and attempts at language standardisation, while presenting a socio-historical basis of language attitudes, including colonial and post-colonial language politics in sub-Saharan Africa. In view of the colonial background of most sub-Saharan African countries (see Chapter 2), the Europeans came as colonisers, and imported all the tensions of a hostile master-servant relationship, particularly since the Europeans considered themselves and their cultures, as well as their languages, “superior to those of their colonised subjects” (Adegbija, 1994:30). Such a mindset led to the proposal of European languages being used in most sub-Saharan African countries. In this way, languages such as English, French, Spanish, and Portuguese were introduced into many countries in Africa, including today’s Democratic Republic of Congo (DRC), while dominating the culture by the debilitating conditions of master/ servant, superior versus inferior. Such feelings of superiority or inferiority were, nevertheless, associated with the master’s language and the servants’ languages (Adegbija, 1994; for an extensive discussion see West-Brown, 2016).

3.2.4. Discrimination

‘Discrimination’ is an umbrella term used for biased behaviour and treatment toward a group or its members (Dovidio et al., 2010; Law, 2010). In other words, when stereotypes or prejudice produce negative behaviours towards others, the subsequent behaviour is called ‘discrimination’ (Stangor, 2000:11). In the context of intergroup relations, however, the notion has a pejorative

meaning in terms of selective unjustified negative behaviour towards members of the target group (Dovidio et al., 1996).

According to Allport (1954/1979:51), ‘discrimination’ involves denying “individuals or groups of people [the] equality of treatment which they may wish”. Thus, it can be argued that ‘discrimination’ is the unfair treatment of members of a particular group based on their membership of that group. It is an action and a behaviour. Meanwhile, a stereotype is an idea that deals with people’s cognition and emotions; it can affect people and create positive or negative feelings towards a certain group, and then it could develop to prejudice and in-group favouritism.

As mentioned above, discrimination takes many forms, ranging from racial, ethnic, and national discriminations to discriminations against particular languages, gender and sexual identities, age groups, religious beliefs and so forth. i.e. favouritism of one group over another. Marger (2000) identifies a ‘spectrum of discrimination’ that includes wide variations in both form and severity. Broadly speaking, there are three categories of discrimination identified by him: (1) the most severe acts of discrimination that involve mass societal aggressiveness, (2) discrimination that involves denial of access to societal opportunities, (3) the use of derogatory, abusive verbal language that is felt to be offensive (e.g. ‘the nigger’) (Law, 2010:167). With regard to general patterns of discrimination, Law (2010:172) reports that in Belgium, Moroccan, Turkish, Congolese and Chinese people were key targets of discrimination with the highest levels of perceived discrimination. Similarly, we will observe if there are such discriminations in the *Tintin* series (see Chapters 5 and 6).

3.3. Critical research on comic books regarding stereotypical ethnic discrimination

The mass media (including comic books) are the primary source of information about ethnic groups for both adults and children. Thus, previous studies in various fields find variable degrees of ethnocentrism, prejudice, and racism at different levels in a society (van Dijk, 1984,1987; Ferro, 1997; Mc Kinney, 2011). The findings generally portray the home country, and other Western nations or Western civilisations (i.e. colonisers), as superior to the colonised (van Dijk, 1987; see also Chapter 2). That is to say, the dominant white perspective prevails, and ‘Other’ ethnicities are under-represented.

In recent years, linguists have turned to comic book genres by focusing, for instance, on visual and verbal modes conveying humoristic, ironic, sarcastic meanings, and metaphorical representations of emotional states, such as anger (e.g. Eerden, 2009; Forceville, 2011; Wodak and Forchtner, 2014). Singer (2002:107), in particular, addresses previous critical debates over the function of race in comics. According to him, these books “have a long history of ugly, racist portrayals” which makes them substantial in terms of the ways that they represent and construct different ethnic groups.

Many of the most important and influential cartoonists of the 20th century (e.g. Hergé, Hogarth) used blackface iconography as a regular, central part of their works (Nederveen Pieterse, 1992; McKinney, 2011). Little attention has been paid to the range of various ethnic representations in Francophone colonial worlds. As discussed in Chapter 2, these series have had an enormous impact on French-language comics, cartoonists and publishers. Thus, as part and parcel of the colonial heritage of today’s comics, they deserve critical analysis. Although I cannot fully review the extensive literature on comic books and racism in this thesis, I will, however, refer in detail to those studies that have a general bearing on this research.

The most recent work by Chakraborty (2016), for example, discusses popular culture and the Othering of spaces in *Tintin*. The study focuses on the question of dealing with the Other in general, and how Hergé, the author of *Tintin* stereotypes the Other by employing colonial ideology. In this regard, he postulates that:

The representation of the Other in the texts is replete with colonial energy and bias towards non-European spaces, in terms of racial representations, [the] depiction of “uncivilised” people and cultures, as also a general hierarchization of visual representation, moving into “dark spaces” from the colonial centre.

(ibid.:21; emphasis in the original)

As can be seen, his focus is on colonialism and the obvious bias of *Tintin* texts towards colonised non-Europeans, depicting them as “uncivilised”. He provides examples from several *Tintin* albums, such as the infamous *TC* adventure with its explicit racial and colonial overtones, as well as in *TA*, *CP*, *PS* and *TT*. The examples from these texts are challenging, in that they fall back on the tenet of a racially and politically stereotyped ‘Other’ while viewing it from a Eurocentric perspective (ibid.) analogous to what I follow. His work, however, mostly falls under literary

criticism of colonialism and ‘othering’ in post colonial studies in literature (e.g. Ashcroft et al, 2000, 2007; Brons, 2015; Fatima et al, 2015) which is not the focus of this thesis.

Another relevant study is Rifas’s (2012) critical approach to the construction of race and history in *Tintin in the Congo*. In it, he mainly focuses on an ideological analysis of this volume of *Tintin*. He argues that the concepts that dominated the controversy over *TC* book, namely, censorship effects and racism, do not provide the most useful tools for understanding this story. Moreover, he reports two cases– Enright’s and Mondondo’s – that resulted in an international uproar over this particular album, both of which considered the book to be racially offensive (see Chapter 1). Drawing on these two cases, there were many contradictory Web-posted comments: some opposed the *Tintin* series, considering it to be racist, while others defended it and were, accordingly, against Mondondo’s case. In the end, however, the case raised by Mondondo failed, and the court ruled later, in 2012, that the book was *not* ‘racist’ (emphasis added) but rather ‘paternalistic’, which again involves discussions that are beyond the scope of this thesis. Without getting drawn further into a far more complex debate about the controversy, some other scholars, such as Thompson (1991), have previously referred to the reception of *TC* in the Congo itself. He maintains that the ‘biggest market of all [for this book] was in the Belgian Congo, and it continues to sell in great numbers in independent Zaire [the DRC] today’ (ibid.:41). In this regard, Assouline (2009: 205) reports:

...the results of a survey conducted by the Zaire⁴⁵ magazine in the early 1970s, which showed that Congolese readers regarded Tintin as a part of their cultural heritage and something of a national hero...[and] consider it an honour that he [Tintin] had visited their country.

The reason for such comments, as Vaclavik (2009:233) also suggests, is that “in the Post-colonial world, relationships between former coloniser and colonised continue to be marked by desire and emulation” (see above; also, Chapter 2).

Moreover, Bentahar (2012) examines re-contextualisation and censorship in the *Tintin* series, while providing examples from Arabic translations and the obstacles to Arabic versions. He further shows in detail the misrepresentation of Islam and Muslims. His study is interesting, in that it provides both visual and contextual analysis while claiming the political intentions of

⁴⁵. Central Africa’s most influential magazine in the 1970s.

Arab publishers. In my view, the latter case only takes into account speculations without an in-depth analysis.

Woodall's (2010) PhD thesis on the secret identity of race in superhero comic books also inspired the present research. In it, he explores ethnic and racial portrayals in three superhero comics: *Superman*, *Batman* and the *Black Panther*. By applying a counter-narrative analysis informed by the strategies of Critical Race Theory (CRT), and post-modernist thought, he analyses the dual identities of the superheroes mentioned. For example, Superman, apart from being an American superhero, is constructed as "a white alien Jew" (Woodall, 2010:76). Such references to 'Jews' as scapegoats also create the notion of the 'alien Other' regarding Superman and therefore serve to reinforce an antisemitic ideology (for a detailed discussion on US and THEM § 4.5 and § 6.4.1).

In another related study, Sheyahshe (2008) takes an in-depth critical approach while examining the world of comic books through the eyes of a Native American reader and offers a thorough commentary on the medium's cultural representation of Native Americans, referring to them via a range of stereotypical portrayals, from the 'bloodthirsty barbarians' and 'noble savages' of dime novels to sidekicks or insignificant characters against the paternalistic white hero. He examines the consistent marginalisation and misrepresentation of Native Americans in comics while seeking to understand why and how this happens.

Finally, other research, which is directly related to the current study in terms of positive and negative representations of Far-East Asians, was conducted by Laser-Robinson (2006). He analyses Hergé's portrayal of various racial groups in one of the volumes of *The Adventures of Tintin: The Blue Lotus*. In it, he points to the use of propaganda and discusses the positive portrayals of Chinese and negative portrayals of Japanese in this volume and provides some possible reasons for such positive and negative presentations of the Other. He conducts a comparative visual study of these two groups and explains why they are portrayed differently. In a similar way, I explore positive and negative representations of various ethnic groups. However, a serious weakness in Laser-Robinson's article lies in that the title of his work emphasises various racial groups' portrayals, the analysis, however, only focuses on two different national identities (i.e. Chinese and Japanese) which belong to the same ethnic group (for a detailed quantitative analysis of different ethnic groups in *Tintin* § 5.2). Although he does not justify this choice, he

offers stereotypical portrayals of two national identities (Chinese and Japanese), all of which will be further discussed in Section (6.2.1).

3.4. The Discourse Historical Approach (DHA)

As the main theoretical framework employed in this thesis, the DHA includes a synergy of various theories, methods, research practices and practical applications in order to understand and explain the research project in a forthright manner (Reisigl and Wodak, 2009). According to Reisigl and Wodak (2016:26), one of the most important features of the DHA is ‘the principle of triangulation’, which emphasises, as a guiding methodological principle, serving to minimise the risk of critical bias and to help ground analyses. This approach mainly focuses on how audio, spoken, visual and/or written texts, as they relate to structured knowledge (discourses), adhere to specific genres and how they are viewed in terms of their situatedness (Wodak, 2015). Among its distinctive features are argumentation, functional analysis and rhetorical analysis (see Reisigl and Wodak, 2016). The DHA also endorses one of the most systematic methodologies for textual analysis. Moreover, it emphasises the analysis of inter-discursivity and intertextuality, as well as of the historical dimension of the issue/ context under investigation. In this study, the context under investigation as discussed earlier, is Belgium, Hergé, and the selected texts (see Chapters 5 and 6) from *The Adventures of Tintin*.

As discussed above, ‘racism’ as a *social practice* and/or an *ideology* manifests itself discursively. In this way, racist attitudes and beliefs are produced and promoted by means of and through discourse (Wodak and Reisigl, 1999, 2000, 2015). Therefore, it is important to illustrate how the notion of *discourse* is defined in the DHA. Reisigl and Wodak (2009:89) provide a comprehensive definition of *discourse*, considering it to be:

- a cluster of context-dependent semiotic practices that are situated within specific fields of social action.
- socially constituted and socially constitutive
- related to macro-topic
- linked to the argumentation about validity claims such as truth and normative validity involving several social actors who have different points of view.

Thus, as an object of investigation, they demonstrate that “*discourse* is an open unit with a dynamic semiotic entity, which is open to reinterpretation and continuation” (ibid.). In this sense,

I follow Wodak and Reisigl's (2009) and KhosraviNik's (2015) view that the notion of *discourse* entails macro-topic relatedness as well as pluri-perspectivity in ideology, positioning, and attitudes, rather than a single perspectivity as constitutive elements of a discourse. In other words, "as an analytical construct a *discourse*, always depends on the discourse analyst's perspective" (Reisigl and Wodak, 2009: 89). Such a view of *discourse* requires the notion of *critique* to adopt more meta-layers of analysis, rather than arising from *automatic assumptions* (KhosraviNik, 2015).

As pointed out in Chapter 1, similar to *discourse* the notion of *critique* is central to CDS. The DHA's view on the concept of *critique* adheres its orientation to the Frankfurt School⁴⁶ as a socio-philosophical orientation of Critical Theory (CT). Accordingly, it follows the concept of social critique, which integrates three related aspects as follows (for an extended discussion on this concept see Reisigl and Wodak, 2001/ 2009/ 2016; Chilton et al., 2010):

1. *Text or discourse-immanent critique* seeks to discover inconsistencies, self-contradictions, paradoxes and dilemmas in text-internal or discourse-internal structures (see Chapter 6, e.g. the case of paradoxical representations of Far East Asians' as positive Self vs negative Others and vice versa in *The Adventures of Tintin*).
2. *Socio-diagnostic critique* aims to demystify the – manifest or latent – persuasive or 'manipulative' character of discursive practices. In this way, we make use of our contextual knowledge and draw on social theories as well as other theoretical models from various disciplines to interpret discursive events (see Chapters 5 and 6).
3. *Future-related prospective critique* contributes to improvement in communication (e.g. by illustrating guidelines on anti-racist language use).

Thus, considering the three aspects above, I will follow Reisigl and Wodak's (2016:24) understanding of 'critique':

Critique refers to the examination, assessment and evaluation, from a normative perspective, of persons, objects, actions, social institutions and so forth. [Moreover, the term] can relate to a quest for truth, specific values and ethics, to

⁴⁶ Critical Theory (CT) in the sense of the Frankfurt School is mainly based on Max Horkheimer's (1937) famous essay, in which he indicates that social theory should be oriented towards critiquing and changing society, in contrast to traditional theory oriented solely to understanding or explaining it (Wodak and Meyer, 2009:6). Moreover, a CT in both the broad and the narrow senses provides descriptive and normative bases for social enquiry aimed at decreasing domination and increasing freedom in all their forms (Horkheimer, 1982).

self-reflection, to enlightenment and emancipation, to specific aspects of social change, ecological protection, and [finally] to aesthetic orientation.

In this regard, the DHA tends to provide a careful formulation of a critique that aims to address the research questions by raising awareness of the social problem at hand while considering relevant discursive strategies such as the strategies of Self and Other (§ 4.5).

The next two central concepts that are frequently employed with different meanings in every CDS approach, including the DHA, are the interrelated notions of *ideology* and *power*. Some scholars such as van Dijk (2008), emphasise the socio-cognitive aspect of *ideology*, initially defining the term as the *world views* that constitute social cognition (van Dijk, 1996). In his later works, he re-defines the term as “clusters of beliefs in our minds” (van Dijk, 1998:26; 2008). For him, beliefs are “anything that can be thought”, while the notion is sub-divided into “the products of judgements based on values or norms” (van Dijk, 1998:18). He further specifies that such beliefs are general, abstract and context-independent, as well as socially shared (ibid.: 32, 46). In a similar vein, Koller (2014) follows van Dijk’s cognitive approach. She defines the concept “as a network of beliefs that leads to expectations, norms and values, [which] can entail emotional effects and is a more crucial means of organizing social life” (ibid.: 247). In the DHA, on the other hand, *ideology* is seen as “an (often) one-sided perspective or world view composed of related mental representations, convictions, opinions, attitudes and evaluations, which is shared by members of a specific social group” (Reisigl and Wodak, 2009:88). Moreover, they continue that “ideologies serve as an important means of establishing and maintaining unequal power relations through discourse” (Reisigl and Wodak, 2016:25). In this regard, Reisigl and Wodak suggest that ideologies function as a means of transforming power relations.

Similar to the previous terms, there are numerous definitions of the concept of *power* in both sociology and social-psychology theories (e.g. Emerson, 1962). For the purposes of this study, however, I will only focus on the DHA’s view of the notion of *power*:

Language is not powerful on its own- it is a means to gain and maintain power via the use that powerful people make of it, and an expression of power relations. [Therefore] *power* relates to an asymmetric relationship among social actors who have different social positions or who belong to different social groups.

(Reisigl and Wodak, 2016: 26; emphasis in the original)

The notion of *power* has also been defined in terms of *control* (van Dijk, 2001). Thus, different groups can exert more or less power based on their ability to control the acts and minds of members of their own or other groups. Such a capability presupposes a power base of privileged access to scarce social resources, such as coercive forces, knowledge, information, culture and so forth. (KhosraviNik, 2010:107). In this respect, the DHA, considers *power* to be ‘socially ubiquitous’, possibly ‘productive but often destructive’, ‘legitimised or de-legitimised in discourses’, ‘limiting and regulating discourses by various types of controlling procedures.’ (Reisigl and Wodak, 2016: 26).

3.5. Summary

In this chapter, I have focused on three important themes: First, I introduced the socio-historical background of racism and the main concepts related to this ‘social phenomenon’, such as working definitions of ethnicity, ethnic groups, national identity, stereotypes, prejudice and discrimination. After that, I referred to previous critical research on comic books regarding stereotyped ethnic discrimination relevant to this study. Finally, the chapter focused on the DHA as one of the most influential approaches in CDS, while specifically highlighting the strategy of Self and Other (re)presentations which will be discussed at length in the next chapter.

Chapter Four: Data and methods

4.1. Introduction

This chapter outlines methodological issues as well as the ways in which analytical frameworks related to this study are applied. First, I present the reasons why I chose the British English version of the *Tintin* series from among other translations. After that, issues regarding data selection, coding process, and categorisation of the characters' representations in selected adventures are covered. Since I am dealing with comic books, both visual and contextual features are accounted for in categorising different ethnic groups. Finally, I provide a summary of the analytical frameworks and strategic devices employed in my analysis. Based on these elements, in the following chapters, I analyse how some selected characters are represented and constructed to understand the construction of Self and Others in these comic books.

4.2. The choice of English Translation

The data I collected initially consisted of 24 volumes of *The Adventures of Tintin*, each volume containing 62 pages. However, I decided to exclude the final volume, *Tintin and Alph-Art* (1986), because it was never finished by Hergé and was only published posthumously (see Chapter 2). As a result, I examine 23 volumes. In order to answer to my first research question: *How are different ethnic groups distributed in these series?* I will discuss quantification issues by considering panels and speech bubbles in Section (5.2) of this thesis

As mentioned in Chapter 2, the series was originally published in French, so the next step involved tracing their publication dates, both for the original French and the English translations (see Table 2.4). Table (4.1) below, provides us with an overview of the timeline of salient and potentially relevant 'real' historical events during the period when this series was written. Hence, this could be useful for the contextualisation of data in a DHA analysis, with particular reference to 're-contextualisation' and 'intertextuality' in *Tintin* comic books (see Chapter 3).

Table (4.1). List of the *Tintin* series, first publication date, Macro-topics/themes and historical events (adapted from Thompson, 1991 and Dunnett, 2009)

Main socio-historical context	Album	First publication date (French)	Macro-topics/themes in the stories	Some 'real' and relevant historical events at the time of first publication
Pre-World War II series	<i>TLS</i>	1929	Anti-Soviet espionage thriller	<i>Start of 'The Great Depression' period in Europe and America</i>
	<i>TC</i>	1930	Colonial adventure	
	<i>TA</i>	1931	Crime reporter adventure	<i>American Gangster Al Capone sentenced to 11 years in prison (but freed in 1939 after 8 years) Japanese invasion of Manchuria (Mukden incident)</i>
	<i>CP</i>	1932	drug-smuggling mystery	<i>Al Capone sent to prison; Japanese troops occupy Harbin, Manchuria; Abdul Aziz Ibn-e Saud merges the Kingdom of Najd and Hijaz to form the Kingdom of Saudi Arabia; First mummy horror film released.</i>
	<i>BL</i>	1934	Far East Asian drug-smuggling mystery	<i>Coronation of King Leopold III of Belgium; Failed Nazi coup in Austria; Japan agrees to the naval treaties of 1922 & 1930 but later renounces them.</i>
	<i>BE</i>	1935	Latino adventure/mystery/revolutions	
	<i>BI</i>	1937	Scottish island mystery	<i>Coronation of King George VI of the United Kingdom.</i>
	<i>KOS</i>	1938	Balkan coup d'état drama, annexation of Balkan states.	<i>Occupation and annexation of Austria by Nazi Germany</i>
		<i>LBG</i>	1939	Oil politics, Middle Eastern adventure
	<i>CGC</i>	1940	Drug-running in North Africa	<i>Occupation of Belgium by Nazi Germany</i>

World War II Series	SS	1941	Scientific expedition	<i>Start of the Holocaust first mass killing of Jews in Romania; Jewish Weekly newspaper taken under Nazi control; The first gas-chamber murders were perpetrated at Auschwitz concentration camp.</i>
	SU	1942	Treasure hunt/mystery	
	RRT	1943	Maritime adventure	
	7CB	1943	Mystical thriller	
Post-World War II series	PS	1946	Inca-themed adventure	<i>Start of the Nuremberg Trials (post-World War II) re Holocaust and other war crimes (ended in 1948)</i>
	DM	1950	Build-up to lunar expedition	
	EM	1952	Moon exploration/ space flight	<i>N.B. The first Moon landing took place in 1969</i>
	CA	1954	Balkan espionage thriller	
	RSS	1956	Middle Eastern Adventure	<i>Suez Crisis (Second Arab-Israeli war); Egypt seizes the Suez Canal</i>
	TT	1958	Tibetan adventure, theme of friendship	<i>Britain sponsors an expedition to search for the Abominable Snowman in Nepal.</i>
	CE	1961	Crime narrative	<i>Start of second wave feminist movement (lasted through the early 1980s)</i>
	F714S	1966	Adventure on a Pacific island, hijacking theme	
TP	1976	Latin American adventure	<i>Argentine right-wing coup d'état</i>	

As can be seen in the above table, some of the macro topics/themes in the series relate to ‘real’ historical events in different ways, either being recontextualised (e.g. *King Ottokar’s Sceptre*, *Tintin in America*, *The Red Sea Sharks*, *Tintin and the Picaros*) or alluded to an historical event

(e.g. *Destination Moon* and *Explorers on the Moon*). Although some important issues are noted in this series, such as intersection between reality and fiction (§ 6.2.1.2 and 6.2.1.3), and so forth, they are not central to my research, however, they will be explored in this study whenever relevant.

As stated earlier, although the stories were originally written in French, I am examining the British English version in its own right, for the following reasons:

First, Michael Turner and Leslie Lonsdale-Cooper, the British translators of the *Tintin* series, translated Hergé's works for more than four decades. During that time, they also engaged in a very close working relationship with the author himself in order to produce translations as accurate and as true to the original works as possible (Owens, 2004; see also Chapter 2). Assouline (2009: 196) sees the British editions as, "evidently [an] understated conversation and wonderfully delirious"; Notably, he points out that Hergé confided to his British English translators that, "You really think that this was originally written in English." This statement is somewhat ambiguous because it could be both an indication of Hergé's acceptance and admiration of his British translators, accrediting their translations, or it could be an ironic expression demonstrating his dissatisfaction. Either way, it is evident that there was a close relationship between the author and his British translators.

In order to investigate the circulation and impact of the books on British culture, I calculated the sales figures for the British English versions (Egmont publishers Ltd.) by consulting: <http://www.salesrankexpress.com/>. To obtain a homogenous data set, I only looked at books published in paperback with the same number of pages (62 pages). The results show that a total of 3,393,367 copies of the whole series had been sold in the UK by 2012 when I started this project. Such large circulation numbers indicate the books' huge impact on the British market, and possibly other anglophone countries too, including Australia, New Zealand and so forth. On another note, it is highly likely that these large numbers were boosted by Spielberg's (2011) film, *The Secret of the Unicorn*, as pointed out earlier (§1.1). Finally, as already discussed in Chapters 1 and 2, glocalisation of the British English versions is another reason for choosing these versions of *Tintin*.

4.3. Data selection for analysis

4.3.1. Categorisation criteria for characters' representations

Previous research has not sufficiently addressed the factors that define and simplify ethnic categorisation judgements systematically for comic book characters. To that end, I decided to apply certain criteria to deconstruct the characteristics of ethnic groups appearing in the series.⁴⁷ With regard to 'ethnic groups' and 'ethnicity', as already highlighted in Section (3.2.2), I follow Weber's (1978) and Law's (2010) definitions⁴⁸ of ethnic groups. By drawing on their approaches and taking into account the visual features of comic books, I set my own criteria for categorising different ethnicities, considering both visual and textual cues in the data, as outlined in the following sections.

4.3.1.1. Visual features

Physical appearance

Before I go on to explain this criterion, I would like to refer the reader back to the construction of race and stereotypes, as explained in Chapter 3, where race is considered to be a 'social construct' (Reisigl and Wodak, 2001). As discussed there, ethnic categorisation is a tool for society to create groups on the basis of certain somatic features, such as skin colour, facial features, shape of the eyes and so forth, which have to do with physical appearance. Hence, this feature is an important factor when categorising ethnic groups in comic books. According to Hersch (2011:671), "physical appearance affects how people are treated in a wider range of dimensions". Thus, physical appearance, in this study, refers to certain visible biological features such as the shape of the eyes (e.g. round or narrow), head description and hair colour, as well as skin colour, dress code and so forth (see following sections). For instance, the Japanese characters in my data are portrayed stereotypically as having narrow eyes, bony heads and jutting-out teeth (see examples in Chapter 6).

⁴⁷ During the early stages of this study, I briefly examined gender stereotypes in a pilot study. However, as gender is not a particular concern in this research and due to limitations of space and time, I decided to exclude it at this stage.

⁴⁸ Weber distinguishes between the terms 'ethnicism' and 'racism', unlike scholars such as van Dijk (1987) who do not make a neat distinction between these terms, believing that they are fuzzy and overlapping. In van Dijk's view, national origin and/or appearance, socioeconomic status and sociocultural norms and values including religion and language are decisive categories for ethnic prejudice (see van Dijk, 1987; Reisigl and Wodak, 2001; see Chapter 3).

Skin colour

Skin colour is usually regarded as being of primary importance in defining ethnic categorisation judgements about non-white groups, and also with regard to constructing racist concepts and stereotypes (see Maddox, 2004; Stepanova and Strube, 2012). In other words, this feature, as a ‘visible and measurable’ reality, is one of the first visual cues in categorising ethnic groups. Wade (2002, 2012) considers it to be a ‘culturally constrained notion of human nature’, which could act as an analytic device for measurement (see Banton, 2011; Wade, 2012). Whilst this is plausible, I believe that there is a need to problematise this inherently simplistic assumption, especially with regard to its abusive usage that provokes discriminatory ideologies. However, in this study, capturing ‘skin colour’ was done on a primarily quantitative basis which entailed counting the number of panels in which different ethnic groups appear (§ 5.2.1 for quantification of panels). In some cases, such as sub-Saharan Africans and Europeans, skin colour was a more-or-less sufficient criterion. However, with regard to other cases, such as Native Americans, Middle Easterners, South Asians and Far-East Asians, apart from skin colour as a distinctive feature, the physical appearance constructed and choice of clothes help to deduce the probable ethnicity of these groups, aside from the context. This will be further explained below.

Dress code

Naturally, different ethnicities have various types of dress norms also known as traditional clothes. In other words, clothing is not only a way of covering up but also of representing identities. For instance, Japanese women wearing kimonos as their traditional costume are representing a part of their cultural identity (see Kondo, 1990; Goldstein-Gidoni, 1999). Similarly, Arabs from different regions have a variety of traditional costumes all of which convey different meanings (§ 2.4.2). On a cautionary note: dress codes on their own cannot always be an indication of an individual character belonging to a particular ethnic group, as will be seen in Section (4.3.2.1) and discussed further in subsequent chapters.

Social roles

This criterion is based on the roles the characters are playing within the context of the panels and stories. In this regard, I follow Culpeper’s (2001:75–6) social categorisation of characters presented as “social role categories”. As he emphasises, such roles include knowledge about people’s social functions such as kinship roles (e.g. parent, uncle, aunt) and occupational roles

(e.g. professor, captain), which can also be called “achieved roles” and “relational roles” (e.g. friends, colleagues). All of these roles are likely to change (ibid.:76) according to the context. That is, some of these characters might be portrayed in different roles according to specific plots (e.g. a reporter becoming a general) (§ 4.3.3.1; also see Chapter 5). It is noteworthy to mention that these social roles are similar to Propp’s (1928/1968) character roles (for an extended discussion § 4.4.1.1) in that they are likely to change according to the context. However, they differ in that Propp’s character roles are labelled under limited number of characters and mainly include Manichean divisions.

4.3.1.2. (Con) textual features

By (con)textual features, I mean those features which are important determinants for effective classifications. These features are useful for classification only when they are considered with other relevant features, such as the texts. In this section, I identify and outline these features as they appear in the data.

Region of origin

This factor is not as easy to detect as the visual features stated above. It is based on textual cues and other visual factors such as dress code. For region of origin in this study, I take into account both ‘real’ and fictional places mentioned in the stories (§ 5.2.1). This category reveals which part(s) of the world a character or a group of characters come or claim to come from by the act of disguise. At times, different languages used in context can also serve as clues to the place of origin.

Languages spoken

Despite the fact that the series is a translation from French to English, there are instances of different languages spoken in these books. I sub-categorise these as ‘real’ and fictional languages. By ‘real’ languages, I mean those spoken in the ‘real’ world within the same or different geo-political boundaries, such as German, Italian, Spanish, Chinese and so forth, as well as those spoken in the fictional text (e.g. Syldavian). The ‘real’ languages are those which are native languages (L1) of individuals in both the ‘real world’ and the ‘fictional world’ (§ 2.2). They are widely spoken languages, and can be translated from one into another.

In addition, there are instances of creoles,⁴⁹ a contact language variety that developed and became an L1 in colonial European settlements during their colonialisation period (17th - 20th centuries) (see Chapters 2 and 3). Creoles are spoken by some ethnic groups in the *Tintin* series (e.g. the Congolese) as a result of their contact with colonial settlers (e.g. the Belgians). Fictional languages, on the other hand, are those languages created as part of fictional settings (e.g. Syldavian language in *King Ottokar's Sceptre*).

4.3.2. Selection of specific texts

The texts that have been selected for narrative analysis and character roles (§4.4.1), are chosen in respect of Propp's different plot types (see Chapter 5). The data selection method in this study is based on frequency and function (see Fig.4.1 below):

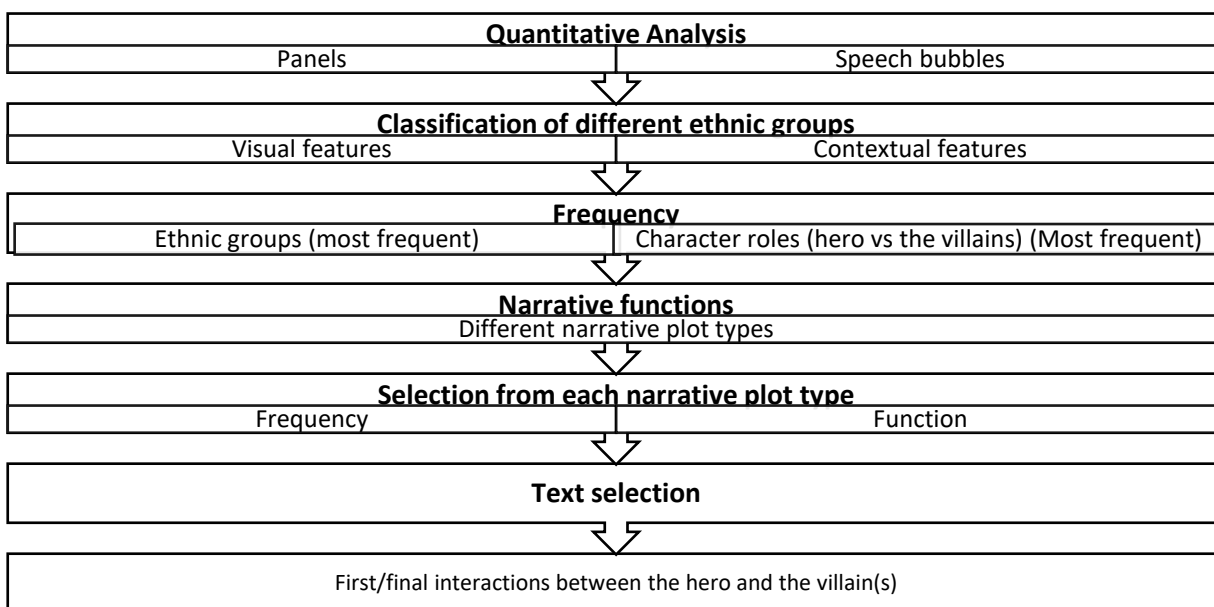


Figure 4.1. Criteria for the data selection process of characters

As a first step, in order to determine the distribution of different ethnic groups, I quantified the total number of panels and speech bubbles in each volume (§5.2). After that, considering the

⁴⁹ Creoles arose in the context of the European slave trade in Africa (see Thomason and Kaufman, 1988; Rickford and McWhorter, 1997:246). Even the term “creole” itself derives from the Portuguese word *crioulo*, meaning “a slave born in the master’s household”. An example of a creole is *Kikongo-kituba* which is a ‘Bantu-based’ language variety from central Africa, spoken mainly in the southern part of the Republic of Congo, the south-western part of the DRC and the northern part of Angola during the era of 19th and 20th century colonialism (see Mufwene, 2002:211).

aforementioned visual and contextual features, several ethnic groups were categorised (§ 5.2.1). To that end, I counted the characters from different ethnic groups once only, i.e. if they appear as individuals or as groups in a panel, and not based on their dispersion in the same panel. For speech bubbles, however, I quantified all the speech bubbles allocated to every character from the same or different ethnic groups excluding animals' speech bubbles and non-human sound effects (see below) to understand the frequency of their speech. The next step was to examine narrative functions in this series. Due to the large amount of data gathered, I decided to focus only on the parts of narrative functions which include character roles from different ethnic groups, and among these character roles I focus specifically on interactions between hero and villains. The reason for this choice is that they appear in all the volumes. These characters are selected based on their frequency of appearance in the stories and their ethnicity (§ 5.4).

4.3.2.1. Coding process

To downsize the data at hand, it is necessary to understand what/who are included and what/who are excluded during the coding of panels and speech bubbles in the quantification process. The following table summarises the coding process at each level.

Table (4.2). Summary of coding process during quantification of data

Elements	Included	Excluded
<i>Panels</i>	<ul style="list-style-type: none"> • Humans • Body parts (arms, legs etc.) 	<ul style="list-style-type: none"> • Animals
<i>Speech bubbles</i>	<ul style="list-style-type: none"> • Humans • Speech bubbles when the character (s) is/are not present • Soliloquy (Self talks) 	<ul style="list-style-type: none"> • Animals • Thought bubbles • Non-human sound effects (e.g. boom, bang etc.) • Interjections (e.g. question marks, exclamation marks etc.).

A note of caution should be stated here in that although soliloquies and thought bubbles have similar functions in terms of communicating speech in comic books, they differ as soliloquy presents characters' thoughts out loud to the reader (Dahl, 1969). As such, it may reflect the

narrator's voice at a macro-level (§ 4.3.4 for an extensive discussion on soliloquies). For that reason, they are included in coding process of speech bubbles.

4.3.3. Complex representations of ethnicities in an imaginary world

In the course of quantifying the data, I observed instances of complex representations in the *Tintin* series, such as characters in disguise, characters in possible worlds (e.g. dreams or hallucinations) and flashback scenes.⁵⁰ Despite the fact that these complex representations are not repeated in all series, they have to be taken into account because such representations can display and have implications regarding specific characters (e.g. the hero) and help us to understand how they are constructed in texts and images.

4.3.3.1. Characters in disguise

There are instances in the series in which characters – mainly the hero – change their physical appearance to conceal their true identity by acts of disguise. That is, by wearing different costumes, such as traditional dresses, hats, glasses, false beards or wigs, and even in rare cases changing the colour of their skin (e.g. Tintin in *The Broken Ear*, p.16 i–j), they seek to change their ‘real’ identities. The motivations for these changes can be grouped into the following distinct themes:

- security
- in-group/out-group acceptance
- deception and/or spying
- terrorism

In this regard, when relevant, I carefully examined panels in which characters disguise themselves as other characters, considering their social roles and ethnicities, e.g. when Tintin disguises himself as a Chinese person. As will be shown in the next Chapter (§ 5.5.1.1) among all the characters in *The Adventures of Tintin*, the hero (Tintin) and the main villain (Rastapopoulos) display a strong aptitude for acting and disguise. The reasons for their disguise will be explained in due course.

⁵⁰ Similar to the concept of ‘intertextuality’ (see Chapter 1), I assume that ‘flashbacks’ in comics are images/instances of an event that are linked to other images or instances in the present or past, and at times projecting into the future (§ 4.3.3.3).

4.3.3.2. Characters in fictional possible worlds

A ‘possible world’– an important concept in narratology – is a state of affairs that can be seen as alternative to the world we regard as ‘actual/real’ (see Semino, 1994). This notion originates in logic and is also applied to the study of fiction and fictional worlds. According to Ryan (1991), fiction involves a ‘re-centring’ of the frame of reference of a text from the ‘actual world’ to an alternative ‘possible world’ or ‘sub-worlds’ that exist(s) in the minds of the characters.

With that in mind and drawing on the assumptions mentioned in Section (2.2), I viewed four interrelated layers in analysing comic books as (a) ‘real’ world (b) source’s world (c) fictional possible world and, (d) recipient’s world. These layers interact with each other in different ways, directly or indirectly, and they may overlap. For example, the source’s world overlaps with both the ‘real’ world and the recipient’s world via production and perception processes, respectively.

Obviously, as shown in Figure 2.1, the ‘real’ world encompasses the source’s world, the fictional possible world and the recipient’s world. The fictional possible world, in this case, is a textual/visual layer which takes ideas directly from the source, who then immediately receives it from the ‘real’ world, or even the ‘imaginary’ world which is a part of the source’s world, i.e. messages that the source (e.g. author, editor) produces and encodes are derived from the ‘real’ or ‘fictional’ possible world. Such messages will then be interpreted and decoded by the recipients (readers). In this study, I mainly focus on the fictional possible world layer of this model, as well as the interface between fiction and reality in both analysis chapters. Meanwhile, the author’s world is also taken into consideration when relevant.

4.3.3.3. Flashback scenes

‘Flashbacks’ tell the backstory and present a character’s motivation, and thus they can be regarded as a factor in their Self-presentations. The term originates in film terminology, a reminder that their purpose is to dramatise the past. According to Turim (1989:1):

the flashback is a privileged moment in unfolding [the juxtaposed] different moments of a temporal reference. [It is] a juncture [which] is wrought between present and past ... two concepts are implied in this juncture: memory and history.

These latter two concepts are important when studying flashbacks because they represent a past event or a fragment of the narrative, i.e. a flashback is introduced when an image in the present

dissolves into an image in the past, understood as either a story being told or a subjective memory (Turim, 1989:1). A general definition of flashbacks, sees it as:

...simply an image or a filmic segment that is understood as representing temporal occurrences anterior to those in the images that preceded it. It concerns a representation of the past that intervenes within the present flow of film narrative.

(ibid.)

Although this definition applies to films, it can also be applied to comic books. As discussed in Section (2.2), they are considered to be ‘a medium’ in their own right (McCloud, 1994:4; Duncan and Smith, 2009:1). From a discursive point of view, flashbacks can be related to the concept of ‘intertextuality’, in that both texts and images are linked to other texts and images in the past ⁵¹ (see Reisigl and Wodak, 2009:90; § 1.4.1.1). In *Tintin*, such cases occur frequently (see related examples in Chapter 6).

4.3.4. Self-talk (soliloquy): a form of interaction

In this section, I maintain that self-talk (or soliloquy) in comic books serves to reinforce two roles: a) performing the narrator’s role and b) exposing the characters’ thoughts that are shared with the reader through the fiction. In other words, self-talk is a speech [act] spoken by a single character who may or may not intend the words to be heard by other characters (cf. Hirsh, 2003). This aspect is important in understanding the Self-presentations of characters as it exposes their thoughts and inner selves which are shared with the reader. In the *Tintin* series, 9.3 percent of speech bubbles consist of Tintin’s self-talks (for a detailed quantification of self-talk/soliloquy see Appendix F). Therefore, self-talk is included whenever relevant in my analysis for the following reasons:

- It presents a character’s thoughts aloud (Dahl, 1969:9), exposes the character’s inner Self and may reflect the author’s point of view at a macro level;
- It serves as ‘a self-guidance function’;(Goffman, 1981:95)

⁵¹ I would like to add a note of caution here, and that is the implicit intertextuality and intersection between the fictional world and the real world. i.e. fictionalisation of reality (see Chapter 6). Sometimes intertextuality can be seen as a projection of reality in the future (see Chapter 1).

- It is used as a means to inform the audience, identify characters and explain their double roles, and for linking scenes and bridging the gaps between them; (Clemen, 1969:3)
- It is used as a device of exposition and narration, prologue and commentary. (Clemen, 1969:3)

I included the following instances of self-talk some of which were similarly identified by Murphy (2007:72-3):

- Where one character continues to self-talk, unaware of the presence of another character.
- Where a character is aware of another character's presence but their utterance is private, presenting their own thoughts.
- Where a character reads the lines of a newspaper, letter or book when s/he is alone. The content is not considered as self-talk, however, the characters' commentary on it is.
- Where the whole context is a series of self-talk instances.

In the course of my analysis, I postulate that such instances of self-talk can create a sort of interaction with the reader/audience in terms of sharing feelings, thoughts and experiences in the same way as any dialogue does (see also Chapter 2). For example, Tintin's self-talk in some of the stories such as *TLS* and *TC* can also play the role of an omniscient narrator.

4.3.5. Categorisation based on addressees

This section focuses on the ways in which I categorise the characters' interactions and how they address one another, or the ways in which they are addressed. I specifically examine contexts which show interactions between the hero and the most frequently occurring characters from different ethnic groups. I analyse their interactions when both characters are present in panels, determining how Tintin is referred to by in-groups and out-groups by employing nomination strategies in the DHA (§ 4.5). I also examine how he addresses them. The next stage is to compare how they are all referred to. In this way, I aim to operationalise my final research question: How are Self and Others constructed in this series (see Chapters 5 and 6). This process of categorisation, however, has its own limitations because there are times when the addressee is not present in that panel or subsequent panels. I exclude such cases from my analysis.

The following sections elaborate the analytical and theoretical frameworks I apply in order to understand and explain how different ethnic groups are (re)presented and constructed in these fictional comics.

4.4. Analytical frameworks: An eclectic approach

The analytical framework that I apply in this thesis is specifically designed to suit the needs of comic book texts in general and the *Tintin* series, in particular. It contains relevant concepts, tools and categories from CDS approaches (e.g. intertextuality, recontextualisation, critique), particularly from the DHA (e.g. discursive strategies and linguistic devices), used together with elements from van Leeuwen's (2008) Visual Social Actor model (e.g. specific/generic, individual/group) and his representation and viewer network model (e.g. close shot/long shot). It also includes Propp's narrative analysis as a first step to analyse the discursive construction of Self and Others.

There are many reasons why each of these models can provide an innovative approach for an eclectic analysis at this level. First, the visual social actor's model, in a similar way to the DHA, has developed a fine-grained framework to examine the communicative potential of images (see El Naggar, 2015). Secondly, both the DHA and the visual social actor's model are aimed at 'critique', which in the DHA entails an examination of socio-historical as well as socio-political contexts of the discourse or phenomenon under investigation, not taking anything for granted (Wodak, 2001: 67-72). Thirdly, Propp's narrative analysis, as a systematic approach, highlights similarities and differences, which are the main issues in this study.

To that end, I first identify character roles by examining the actions of the hero and selected villains based on Propp's (1928/1968) 'dramatis personae'⁵² (henceforth, character roles) and narrative functions, then I analyse what characteristics are attributed to these character roles in order to understand the actions of in-groups vs out-groups. The method of selection hinges on their frequent reoccurrence in the series and their different ethnicities. I mainly focus on their first and final interactions with the hero in each volume to determine how they are introduced and how they refer to each other in the opening and closing. The reason for this choice is that

⁵² In this thesis, I prefer to use the term 'character roles' instead of 'dramatis personae' (Latin: meaning 'Persons of a drama'). The reason is that the latter term is commonly employed for on-stage characters in drama and theatre as the name suggests, while the former can generally be applied to both drama and other media such as comics.

such interactions can help the reader to understand the possible power relations between the characters. Moreover, the openings and closings of these interactional sequences also manage the impressions of the reader. Secondly, in order to understand how the selected character roles are named and referred to linguistically, and from what perspective these nominations and attributions are expressed, I analyse the data through a selection of relevant discursive strategies of the DHA (§ 4.5).

4.4.1. Analysing narrative functions: Propp (1928/1968)

As stated in Chapter 2, narrative is the way in which a story is told, as either a fiction or non-fiction. As a result, narrative analysis is extensive and ever-growing in various fields and disciplines, especially in the field of media studies. There are various approaches in narrative research, including Todorov (1969), Propp (1928/1968), Barthes (1981), Lévi-Strauss (1984), and Campbell (1993). In order to begin deciphering the *Tintin* series and understand how different narrative plots are constructed in them, I decided to apply the narrative approach developed by the Russian theorist of folk-tales, Vladimir Propp, despite frequent criticisms of his approach⁵³ (for a detailed criticism see Lévi-Strauss, 1984). There are a few published works on films deploying Propp's narrative functions (e.g. Wright, 1977; Wodak, 2009, 2011). However, scholarly research concerning comic books is not very rich in terms of applying this narrative approach. I decided to make use of it because I believe his model is effective in that it highlights the similarities between seemingly quite different types of stories. Propp analysed over 100 fairy tales⁵⁴ in the late 1920s, proposing a classification of characters and their actions into a set of seven defined character roles (Propp, 1928/1968:79-80; see Table 4.3). Moreover, his approach helps to embody repetitive patterns and sheds light on the overall structure of any comic series similar to folk tales or films.

⁵³ Propp has been frequently criticised for removing all verbal/ textual/ discursive considerations from the analysis (even though a folk tale's form is almost always oral), and also all considerations of tone, mood and other distinctive features that might serve to differentiate one story from another (see Wodak, 2011:165).

⁵⁴ Fairy tales seem to be used as a variation of folk tales in Propp's *Morphology of the folktales* in its English translation. Bear in mind that fairy tales can be folk tales whereas not all folk tales can be fairy tales.

4.4.1.1. Definition of concepts: Character roles

The study of characters according to their functions, ethnic distribution, and forms of appearance inevitably leads us to the concept of character roles, on the one hand (Propp,1928/1968) and their attributions, on the other. Thus, in his analysis of Russian folk tales, apart from his 31 narratemes (see Appendix A for a list of these functions along with their designated abbreviations⁵⁵), as stated in the previous section, Propp (1928/1968) initially proposed a limited set of seven broad character roles, which are defined with examples from the *Tintin* series as follows:

Table (4.3). Propp’s Character roles

Character roles/Dramatis personae	Definition	Example(s)
<i>The hero/ heroine</i>	<p>The hero/heroine is a major character and the key person in the story with whom the reader can normally associate most strongly. The hero/heroine may, however, also identify with another role, such as a ‘victim’ or ‘seeker’ after some treasure or knowledge, or s/he can play all these roles in the story. For Propp (1928/1968: 80), the sphere of action of the hero is constituted by the following functions,</p> <p>each of which is designated by a letter or symbol for simplification purposes: “departure on search (C↑); reaction to the demands of the donor (E) (see below) and wedding (W*). The first function (C) is characteristic of the seeker-hero; the victim-hero performs the remaining functions”.</p>	Tintin (see Chapter 5)
<i>The helper</i>	<p>The hero/heroine is supported in his/her quest by a helper, often a wise old man or a magician, who appears at critical times to provide support to the hero/heroine. Guidance is the function of the helper. The sphere of action of the helper includes the following constituents, described as: “the special transference of the hero (G); liquidation of misfortune or lack (K); rescue from pursuit (Rs); the solution of difficult tasks (N); transfiguration of the hero (T)” (Propp, 1928 /1968:80).</p>	Snowy ⁵⁶ (Tintin’s dog)

⁵⁵ For a more detailed abbreviation, see Propp (1928/1968:149-154).

⁵⁶ Despite his important role as ‘the helper’ and possessing human-like characteristics in the series, the fact that he is a non-human excludes him from my analysis. As stated earlier (§ 4.3.2), in this study I focus only on human interactions and not on animals.

<i>The villain</i>	The opposite character to the hero is the villain, who struggles directly against the hero. It is usually a bad person who may re-appear in the series. The sphere of action of the villains is constituted of “villainy (A); a fight or other forms of struggle with the hero (H); pursuit (Pr)” (Propp, 1928/1968: 79). These villains are typically morally ‘bad’ as opposed to the hero who is the ‘good’ one. The villain may seek to prevent the hero from achieving the goal or may quest after the same artefact.	Rastapopoulos (see Chapter 5)
<i>The false hero/heroine</i>	Propp (1928/1968:80) maintains that “the sphere of action of the false hero also includes C↑, followed by the hero’s reaction (E) and as a specific function such as unfounded claims (L)”. It seems to be a different type of villain (or a villain in disguise) triggering a potential complication within the plot. The false hero appears to act heroically and may even be initially mistaken for the real hero. They may steal things which belong to the hero. They may wrongly gain respect or control of other people’s good nature, thus frustrating the hero’s ability to gain what they want.	Mitsuhirato (see Chapter 6)
<i>The donor (provider)</i>	The sphere of action of the donor according to Propp (1928/1968: 79) consists of: “preparation for the transmission of a magical agent (D); provision of the hero with a magical agent (F)”. Thus, the donor is a person who gives the hero something special, such as a magical weapon or some particular wisdom. They may typically be gods, oracles or wise persons, although they may also be as simple as gatekeepers. This role can be combined with that of a helper. The donor may also be capricious and not easily swayed, and may not give up their gift without setting the hero another task, from a simple riddle to a whole other quest.	Huascar (see Chapter 6)
<i>The dispatcher</i>	This role usually appears early in the story, by which I mean s/he is the one who sends (dispatches) the hero on his/her mission. This may be a family member, such as a mother or father. Propp (1928/1968) maintains that the dispatcher can also be someone who gives the hero a set of quests to be completed before he gains the hand of the princess. Moreover, the dispatcher may also be combined with another role, e.g. a false hero, who then trails behind, possibly disguised as a helper.	Anonymous editor of the fictional newspaper “Le Petit XXE ” (see Chapter 5)

<i>The prince(ss) (a sought-after person)</i>	This role appears to be more like a social one, which is less abstract than the roles mentioned above. According to Propp (1928/1968: 79), the sphere of action of this character type consists of “the assignment of difficult tasks (M); branding (J); exposure (Ex); recognition (Q); punishment of a second villain (U); marriage (W)”. This role may take two forms: First, s/he may be the object deliberately sought by the hero, perhaps finding him/her. Secondly, s/he may be the reward, e.g. after completing some other mission, the hero/heroine gains her/his affections. It should be noted that the prince(ss) may appear rarely in the story, perhaps only at the end, or may be an integral character, e.g. when s/he accompanies the hero/heroine on her/his mission, whereupon s/he may win his/her respect by the courage and determination of his/her actions.	Crown prince of Gaipajama (see Chapter 6)
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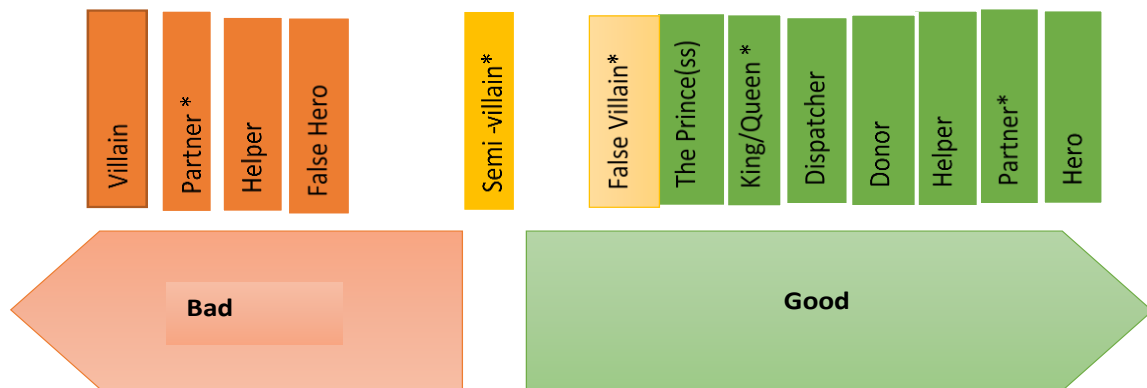
Apart from the afore-mentioned *dramatis personae*, I propose five new character roles, which re-occur frequently in the series, and in the course of my analysis, but seem not to have been covered by Propp. A likely reason for this issue is the fact that his focus was on fairy tales and not the comic book genre. They are as follows:

Table (4.4). Proposed character roles as they appear in *Tintin*

Character roles/Dramatis Personae	Definition	Example(s)
<i>The prince(ss)'s parents/guardians</i>	This role is not explicitly mentioned in Propp's character roles. However, there are some implicit references to such character roles (see Propp, 1928/1968:79), which indicate that it is the prince(ss)'s father who constrains the prince(ss) or who may dispatch the hero/heroine on his/her mission to save the prince(ss). In other words, s/he is the one who is in control of a nation or an ethnic group. This is the least abstract role among the other character roles discussed above, i.e. it has to do with kinship. The prince's father is a key figure for the hero, to convince him to save the prince, as the father is almost always protective of his child.	Maharaja of Gaipajama
<i>The partner of the hero</i>	This role is not mentioned by Propp but it is equally common in many narratives, including comic books. I call it 'the partner of the hero'. I chose this label because the function of this character role is to work in line with the hero, supporting him/her in a complementary way, as a spouse, lover, partner etc.	Chang and Captain Haddock

<i>The semi-villain</i>	This role is also not defined by Propp. The sphere of action of this character role has characteristics of both villain and hero considering the context of situation. This role may take two forms: First, s/he may be the one who pursues the hero to harm him/her. Secondly, s/he may be a victim or a seeker for a good cause similar to the hero.	Chiquito (Rupac Inca Huaco) (see Chapter 6)
<i>The false-villain</i>	This role, which is not described by Propp includes the characteristics opposite to the false-hero's actions, as defined above.	N/A
<i>Indeterminate</i>	This role is not explained by Propp. The sphere of action of this character role is indefinite. s/he may pursue the hero to make a point. Mostly they are the ones who obey the hero.	Phillippulus (see Chapter 6)

Considering the above character roles, and as will be seen throughout the analysis, I offer the following continuum retrieved from Propp's *dramatis personae*, which can be applied to comics and other media as well. They are selected from among the most frequently occurring characters from different ethnic groups.



*Proposed character roles

Figure 4.2. Range of character roles

Each of these character roles plays at least one part in the series. At one end, there is *the hero* who may play the role of *the helper* (see Chapter 5), at the other end, the villain (super-villain) may play different roles (for an extensive analysis § 5.4). Furthermore, it is noteworthy that Propp's 31 narrative functions may or may not appear in all stories. Nevertheless, they appear in the same sequence as functions in tales and help to classify and structure the narrative. I will

return to this issue in Section (5.5). For Propp, a function is a plot motif or event in the story. In this vein, I examine the narrative functions of all stories in order to find similar and/or repeated patterns. Then, I categorise all the stories with similar patterns under their associated plots. In the following sections, I describe the theoretical framework employed in my analysis of the construction of ethnic groups.

4.4.2. Analysing visual representations: van Leeuwen (2008)

4.4.2.1. Visual representation of Social Actors and the viewer network model

This framework adapted from Kress and van Leeuwen’s (1996/2006) Social Actor Network (SAN) Model is often applied to visual representations of ‘Others’ in Western media. The critical questions that van Leeuwen raises for his viewer network model are: “How are people depicted?” and “How are people depicted in relation to the viewer?” (van Leeuwen, 2008:137). Thus, given that comic books have a language which combines elements to constitute a mixture of images (i.e. panels) and words (i.e. speech bubbles), both of which have “their own syntax, grammar and conventions” (see Sabin, 1996; Cohn, 2013), this framework also features prominently as it provides useful angles when doing my analysis of what groups are included and/or excluded, how and why. The following figure summarises the types of categorisation provided in the Visual Social Actors model.

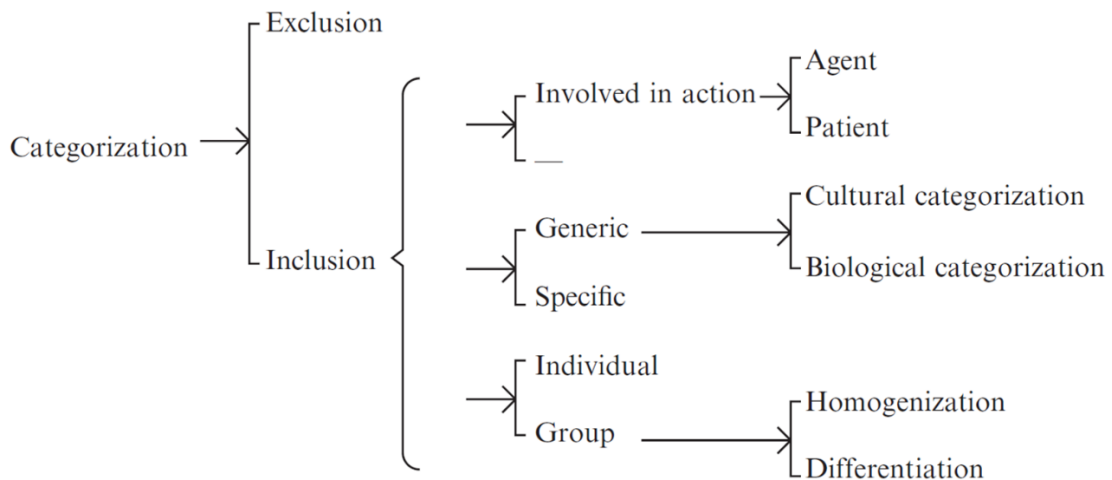


Figure 4.3. Visual Social Actor Network (van Leeuwen, 2008:147)

As can be seen, this categorisation starts with two dimensions: Exclusion and inclusion. In the course of my analysis, I will consider including some of these sub-dimensions: (1) people's roles (either involved in the action or not); (2) specific /generic (3) individual/ group binary dimensions. The next sections briefly outline each of these dimensions:

(a) Involvement in the action

This dimension shows whether the characters depicted are doing an action or not. If they are involved in the action they may be either the doers of the action (agents) or the one(s) to whom the action is done (patient(s)) (see van Leeuwen, 2008:142). In either case, knowing whether an action takes place is important when doing a visual analysis. I do this by applying Propp's narrative analysis.

(b) Specific/Generic

This distinction is of particular importance for studying and analysing racist discourses, specifically with regard to stereotyped depictions of ethnic groups. As my data deal with people of different ethnic and cultural backgrounds, this sub-dimension should be accounted for in the analysis. To be more precise, this section discusses whether we are talking about a specific person in an ethnic group or a particular ethnic group in general. In this vein, van Leeuwen (2008:143) also points out that "what categorises people may not only be their dress code, hairstyle or grooming, it may also be stereotypical facial characteristics". Thus, all these issues will be taken into account in visual analysis of characters depicted in comic books.

(c) Individuals/Groups

Characters in pictures (panels) can be portrayed as individuals or groups. This binary dimension connects the viewer to the (probable) interests and experiences of the characters depicted (see also Machin, 2007:118). The concept of 'individualisation' is realised linguistically by singularity (ibid.). i.e. it shows one character in the picture alone or it presents the characters depicted as a group who look the same and are homogenised by similar visual features, such as those outlined in Section (4.3.1.1).

4.4.2.2. Representation and Viewer Network Model

This model, which is based on van Leeuwen’s joint work with Kress (2006:114–54), consists of three dimensions: (1) social distance (2) social relations and (3) social interaction (see Fig.4.4).

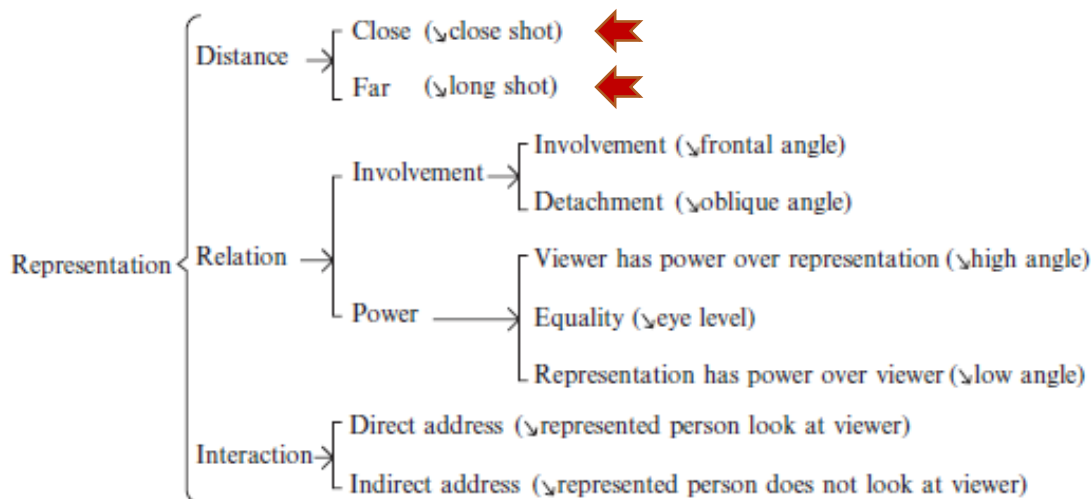


Figure 4.4. Representation and Viewer Network (van Leeuwen, 2008:141)

The first dimension, deals with the social distance between the characters depicted and the viewer(s). In this regard, van Leeuwen (2008: 138) emphasises that “distance indicates the closeness of our relationships [us as viewers and those depicted] and [also] whether such closeness is temporary, lasting the duration of a particular interaction or more permanent”. He adds that in images, distance becomes symbolic (*ibid.*). i.e. when people are portrayed in a ‘long shot’, from far away, it is as if they are strangers and unknown to us, whereas those shown in a ‘close-up’ are regarded as if they are ‘one of us’. To be more precise, the notion of close-up vs. long shot according to Kress and van Leeuwen is similar to what Cohn (2013) calls ‘filmic shot types’⁵⁷ in terms of the frame sizes of panels. The following table summarises and entails the characteristics and social relations of the sizes of frames and social distance:

⁵⁷ ‘Film-frame shots’ are types of panels that present the meaningful elements of a scene, such as when an action is in progress (see Cohn, 2013:56).

Table (4.5). Size of frame and social distance (adapted from Kress and van Leeuwen, 2006:124-9)

FRAME SIZE	CHARACTERISTICS	SOCIAL RELATION
<i>Very close up</i>	Less than head and shoulders of subject	intimate
<i>Close shot</i>	Head and shoulders of subject	Friendly or personal
<i>Medium close</i>	Cuts off subject approximately at waist	Social or ‘one of us’
<i>Medium shot</i>	Cuts of subject approximately at knee	‘familiar’ social
<i>Medium long</i>	Shows full figure	General social
<i>Long shot</i>	Human figure fills half image height	Public, largely impersonal
<i>Very long shot</i>	Full figure and anything beyond (wider) than half height	Little or no social connection, not ‘one of us’

As can be seen in the table, the first column shows the range of frame sizes, from very close shot to very long shot, the second column determines their physical characteristics and the last column presents the degree of intimacy with the viewer, all of which are also accounted in my analysis.

The second level of the framework illustrates social relations. This level deals with the angles from which we, as viewers, can see the image both vertically and horizontally. Moreover, these angles show two aspects of the viewer and the people who are portrayed in the picture: ‘involvement’ and ‘power’ (for a more extended discussion on viewing frames also see Hart, 2014:95–6). Kress and van Leeuwen (2006) interpret the vertical angle as related to power differences, i.e. “to look down on someone is to exert imaginary symbolic power over that person [whereas] to look up at someone signifies that someone has symbolic power over the viewer, whether as an authority, a role model or something else” (van Leeuwen, 2008:139). In this connection, to look at someone at eye level signifies equality. One of the limitations of this model, however, is that it only focuses on the viewer’s perspective and does not include the depicted character’s point of view which could be the subject of another study. Another possible criticism is an excess of dichotomies and generalisations (e.g. looking at someone at eye level).

The third dimension of Figure 4.4 shows social interactions. The crucial point here is whether or not the characters depicted are looking at us (ibid.:140). The direction of their gaze and ours are considered equally important, because this may show us why they are looking at us or not. To conclude, there are three key factors at work in this model: distance, angle and gaze, which will be accounted for in my analysis when relevant.

4.4.3. Analysing interactions

When people say or write things, not only do they say them, they also perform acts by saying or writing what they do. This is also the case for fictional characters who appear in comic books and through the actions that they perform via their utterances. Such linguistic acts which are performed via utterances are generally called ‘Speech acts’ (SA) (Searle, 1969). Austin (1962/1975) initiated Speech Act Theory and Searle (1969, 1979, and 1989) developed it. They set forth six categories or types of actions: (1) Assertives (2) Directives (3) Commissive (4) Declaratives (5) Expressives and, (6) Representatives. Thus, speech acts have effects on people and in turn make them do things. i.e. by analysing the speech acts which different people perform, we can infer things about them and their relations with others (Short, 1996: 195). In this way, I make use of Searle’s (1969) speech act types whenever relevant in the analysis of interactions between the hero and other characters. As power can be implemented in various ways, either by threatening, commands, orders, requests, control through topics in order to understand the power relations between Self and Others, I focus mainly on commissive and directive speech acts because in both of them the speaker can maintain power relations with the hearer. These speech acts differ in that in commissives speakers use them to commit themselves to some future action. They express what the speaker intends. Examples are promises, threats, refusals and pledges (Searle, 1979). Whereas, directives are those kinds of speech acts that speakers use to get someone else to do something for them, i.e. they express what the speaker wants the interlocutor to do. Examples are commands, orders, requests and suggestions. They can be positive or negative (Searle, 1979).

Since the present study is interested in patterns of discrimination and the ways in which majority group members talk to ethnic/minority group members, and vice versa, and in order to answer the research question on how Self and Others are represented and constructed in *The Adventures of Tintin*, exploring how this dichotomy of US and THEM is identified in the series is required. Thus, I dedicate the next part of this discussion to understanding the discursive construction of ‘Self’ and ‘Other’.

4.5. The discursive construction strategies of ‘Self’ and ‘Others’

CDS scholars are typically interested in the way discourse reproduces social domination. That is, the power abuse of one group over others, and how dominated groups may discursively resist or

follow such abuse (van Dijk, 2009:63). Thus, different aspects of the characteristics of discourses about racism in which the dichotomy of US and THEM fall, is a pivotal recurring theme (e.g. Wodak, et al.,1994/2009; Reisigl and Wodak, 2001/ 2009/ 2016; van Leeuwen, 2008; Richardson and Wodak, 2009; van Dijk, 2009; Wodak, 2010). These studies have developed comprehensive analytical methodologies in the DHA, comprising the following three inter-vowen dimensions of analysis (Reisigl and Wodak, 2016: 32):

1. Contents/topics [or themes] of a specific discourse (e.g. colonialism, antisemitism)
2. Discursive strategies (e.g. referential/nomination, predication, intensification and so forth)
3. Linguistic means (as types) and context-dependent linguistic realisations (as tokens) (e.g. presuppositions, speech acts and so on)

As such, they deserve special attention while analysing a specific discourse. After identifying the contents/ themes/ major discursive topics, and in order to investigate the discursive construction of positive Self and negative Other presentations, the DHA is ‘heuristically’ oriented towards finding answers to the following five simple but not randomly selected questions (Reisigl and Wodak, 2001:44):

1. *How are persons, objects, phenomena/events, processes and actions named and referred to linguistically? (Nomination/ referential strategies)*
2. *What characteristics, qualities and features are attributed to social actors, objects, phenomena/events and processes? (Predicational strategies)*
3. *What arguments are employed in the discourse in question? (Argumentation strategies)*
4. *From what perspective are these nominations, attributions and arguments expressed? (Perspectivization strategies)*
5. *Are the respective utterances articulated overtly, are they intensified or mitigated? (Intensification and mitigation strategies)*

According to the above questions, five types of discursive strategies can be investigated (see Table 4.6 below):

Table (4.6). A selection of discursive strategies (adapted from Reisigl and Wodak, 2016: 33)

Strategy	Objectives	Devices
NOMINATION	Discursive construction of social actors, objects/phenomena/events and processes/actions	Membership categorization devices, deictics, anthroponyms, etc. Tropes such as metaphors, metonymies and synechdoches (Pars pro toto, totum pro parte) Verbs and nouns used to denote processes and actions, etc.
PREDICATION	Discursive qualification of social actors, objects, phenomena, events/processes and actions (more or less positively or negatively)	Stereotypical evaluative attributions of negative or positive traits (e.g. in the form of adjectives, appositions, prepositional phrases, relative clauses, conjunctive clauses, infinitive clauses and participial clauses or groups) Explicit predicates or predicative nouns/adjectives/pronouns Collocations Explicit comparisons, similes, metaphors and other rhetorical figures (including metonymies, hyperboles, litotes, euphemisms) Allusions, evocations, presuppositions/implicatures, etc.
ARGUMENTATION	Justification and challenging of claims of truth and normative rightness	Topoi (formal or content-related) Fallacies
PERSPECTIVIZATION	Positioning speaker's or writer's point of view and expressing involvement or distance	Deictics Direct, indirect or free indirect speech Quotation marks, discourse markers/particles Metaphors Animating prosody, etc.
INTENSIFICATION OR MITIGATION	Modifying (intensifying or mitigating) the illocutionary force and thus the epistemic or denotic status of utterances	Diminutives or augmentatives (modal)particles, tag questions, subjunctives, hesitations, vague expressions, etc. Hyperboles, litotes Indirect Speech Acts (e.g. question instead of assertion) Verbs of saying, feeling, thinking

Rather than giving examples of every single device listed in the above table, I choose to focus particularly on those strategies and devices that are most relevant in this study. i.e. those that contribute most to the object of my investigation *the construction of ethnic identities in The Adventures of Tintin*. Thus, as a first step, it is necessary to understand the meaning of the term

strategy in the context of the DHA. This term is widely used in different fields and is subject to an increasing number of different definitions that may be contradictory at times in terms of its usage (Unger, 2009). In this study, however, I draw on Reisigl and Wodak's (2009/ 2016:33) definition of *strategy*, by which they mean:

...a more or less intentional plan of practice (including discursive practices) adopted to achieve a particular social, political, psychological or linguistic goal. Such discursive strategies are located at different levels of linguistic organisation and complexity.

As stated above, the discursive construction of US and THEM is the foundation of prejudiced and racist perceptions and discourses (van Dijk, 1993; Wodak et al., 1999; Reisigl and Wodak, 2001, 2009; Wodak, 2009). Such discursive construction starts with the labelling of the social actors (i.e. character roles in this study) proceeds to the generalisation of negative attributions and then elaborates arguments to justify the exclusion of many and the inclusion of some (Wodak, 2014:403). In this way, the construction of ethnic group identities feeds into ideologies and power relations from various perspectives. Such differences between and among various ethnic groups may create negative attitudes among those who do not belong to the in-groups. However, as Wodak (2009: 412-3) rightly stresses "it is not the existence of differences or inequalities that produces discrimination or racism, rather it is the generalisation of such differences into negative categories and their attribution to whole groups that constitutes stereotyping". For example, we view our individual experiences with a particular 'out-group' as explanatory for the whole group, usually grading them as negative, while positive experiences with the same groups are considered as exceptions. Thus, in accordance with the DHA's five discursive strategies (see Table 4.6), I embarked on building my research topic which is centred on discourses concerning the representation of different ethnic groups, their social roles and the ways in which they address one another to understand how these strategies construct the character roles in the *Tintin* series.

Considering that this study aims to uncover the macro-strategies of 'US' and 'THEM' and the construction of different ethnic identities (see Chapters 5 and 6), I draw on Wodak et al., (2009:33–42) to define five macro-strategies, which correspond to the discursive construction of national identities as below:

- (a) **Constructive strategies** – encompass the linguistic acts which serve to build and establish a particular national identity, such as discursively establishing ‘us’ and ‘them’ or an image of oneself, or an identity. These are primarily linguistic procedures, which constitute a national ‘we-group’ through particular acts of reference.
- (a) **Strategies of perpetuation and justification** – attempt to maintain and to reproduce a threatened national identity, i.e. to preserve, support, and protect. A special subgroup of these strategies is the group of strategies of justification. These strategies are frequently used when status quo is under dispute and needs to be justified. i.e. Justification strategies are employed primarily in relation to restore the problematic narrative of national history. They emphasise the legitimacy of past acts of the ‘in-group’ which has been put into question to maintain and support a shared ‘national self-perception’ which has been ‘tarnished’ in one way or another.
- (b) **Strategies of transformation** – aim to transform a relatively well-established national identity and its components into another identity by applying subtle rhetorical persuasion.
- (c) **Strategies of demontage (or dismantling) and destruction** – serve to dismantle or disparage parts of an existing national identity construct, but usually cannot provide any new model to replace the old one.

Each of the aforementioned macro-strategies, in turn, are identifiable through detailed linguistic means and context dependent linguistic realisations related to the strategies of positive Self and negative Other presentation as will be discussed in the next sections.

4.5.1. Strategy of positive Self vs negative Other presentation

As discussed above, positive Self-presentation and negative Other-presentation are two complementary strategies. They focus on participants as social groups rather than individuals (van Dijk, 2008). As Otkar (2001:344) maintains these strategies aim to determine “what *we* are, what *we* typically do, what *our* aims and values are in relation to *them*, and what *they* are, what *they* typically do, what *their* aims and values are in relation to *us*” (emphasis added). Thus, the Self (in-group members) will favour their own group over another group due to humans’ need for positive self-esteem, i.e. people are generally prone to hold favourable views about the groups

to which they belong. In this way, they are motivated to describe characteristics positively by emphasising positive traits as typical of their own in-group. On the other hand, out-groups are depicted stereotypically and described with negative characteristics typical of those groups. Such negative representations are constrained by laws, norms and values. In a nutshell, US is generally self-evaluated as holding ‘good’ values that are particularly related to the in-group, whereas THEM is perceived as carrying ‘bad’ values related to an out-group (see Otkar, 2001). Accordingly, the present study investigates how strategies of positive Self and negative Other presentation are reproduced while they manifest themselves discursively in the context of *Tintin* comic books. A common example is ingroup favouritism and outgroup discrimination, as shown by the ideological square below (van Dijk, 2011:396):

Emphasise <i>Our</i> good things	Emphasise <i>Their</i> bad things
De-emphasise <i>Our</i> bad things	De-emphasise <i>Their</i> good things

Apart from negative out-group presentations, this ideological square may also be manifested in the instances of negative in-group presentations as will be explained in the next section.

4.5.2. Strategy of negative Self vs positive Other presentation

This strategy of negative Self and positive Others representation is the reverse of previous strategy. It is related to favourable responses to others. It may occur often and for different reasons: a) face-saving b) empathy c) politeness strategy d) Self-hatred e) lack of confidence. It happens when in-group members de-emphasise their own good traits, evaluating them negatively and express positive views on the traits of out-group members. Similar to the previous strategy, they both serve to reinforce and reproduce stereotypes.

4.6. Persuasive communication strategies

The diversity of this type of communication is reflected in a variety of research from communication and social psychology to political studies as well as in marketing and advertising. More specifically, these persuasive strategies are massively used in the media. Thus, as part and parcel of the media, comic books are obviously prone to employ them when referring to conflict situations. Stiff and Mongeau (2016:4) define persuasive communication as “any message that is

[likely] to shape, reinforce, or change the responses of another or others”. i.e. how the message is conveyed to the readers through the use of persuasive devices (e.g. exaggeration/hyperbole, repetition, rhetorical language, and so forth). What follows are some of these strategies, which also appear in the subsequent chapters:

4.6.1. Strategy of provocation and pre-emptive legitimation

The terrorist sabotages which threaten certain groups/ nationalities are usually associated with provocation and preemptive strategies. A number of scholars (e.g. Merari, 1993; Kydd and Walter, 2006; Keller and Mitchell, 2006; Carter, 2016) suggest that groups plan attacks to provoke a draconian state response that results in collateral civilian damage. Recent literature which investigates provocation as a strategy focuses on right-wing populism (see Wodak, 2015) and terrorism (Merari, 1993; Kydd and Walter, 2006). The latter is an important issue in this study as will be demonstrated later in Section (6.2.1.3).

Regarding pre-emptive legitimation, MacMillan (1983:1) defines it as “one weapon that the strategist can exploit to secure an advantage over competitors”. In other words, this strategy involves “the anticipatory use of force in the face of an imminent attack” by rivals or opponents in order to take advantage of them, [which] has long been accepted as legitimate and appropriate under international law (see O’Hanlon, Rice, and Steinberg, 2002:1; cf. Schmitt, 2003). Thus, advocating pre-emptive strategies warns potential enemies/ rivals and often offers the best opportunity to gain an advantage over them.

4.6.2. Strategy of blaming and blame avoidance

This strategy has been explicated by several discourse analysts and cognitive linguists in political and bureaucratic communication, in particular (e.g. Wodak, 2006a; Hansson, 2015; Wodak, 2015). Wodak (2006a) provides a succinct overview of linguistic/pragmatic approaches to blaming and its frequent complementary speech act, denying. In this vein, Hansson (2015:299) suggests that “blaming as a constitutive feature of conflict talk can be analysed by using a variety of methodologies suitable to the particular genre and context.” In media studies, especially in the political debates and persuasive discourses, blaming and blame avoidance are strategically planned and serve positive self-presentation and negative other-presentation (ibid.). Such

strategies are illustrated in detail in Section (6.2.1.3) where I examine the Japanese and Chinese representations in the *Tintin* series.

4.6.3. Victim-perpetrator reversal strategy

According to Wodak (2015:64) this traditional and quite ubiquitous strategy, literally ‘turns the tables’. That is, for example, either the victims are transformed into the powerful perpetrators, or the perpetrators into victims. A variation of this posits that the victims are themselves to blame for their terrible fate, i.e. seeking for it by acting irresponsibly or dangerously (see examples in Chapters 5 and 6).

To sum up, I believe that the choice of putting emphasis on the aforementioned discursive strategies along with linguistic categories and devices provides this study with the specific tools which attempt to answer my research questions. Moreover, due to the recursiveness of this research, employing both top-down and bottom-up approach while embracing the triangulation principle will allow a more comprehensive understanding of the construction of ethnic identities within the data at hand.

4.7. Summary

This chapter has presented a summary of analytical and theoretical frameworks as the study’s methodological approach. The tools and equipment of analysis have been discussed, starting with how data collection was set up. I have detailed the reasons for the choice of a British English version of *Tintin*, as well as the processes involved in data selection, coding process and in particular the categorisation criteria for the characters’ representation. The categories used for analysis are those developed within the DHA combined with relevant sections of van Leeuwen’s (2008) visual representation and viewers’ network model. The subsequent chapters will address the initial research questions stated in Chapter 1. The construction of the hero, villains and victims, considering their ethnicities, in different narrative plots will be addressed through the discursive analysis of case studies in the next two chapters.

Chapter Five: Construction of Europeans as ‘Self’ in different narrative plots

5.1. Introduction

In order to explore whether or not the *Tintin* series reproduces some racist/ethnicist stereotypes, as a first step, this chapter and the next one discuss how character roles from different ethnic identities are constructed in the series. To that end, based on categorisation criteria previously discussed in Chapter 4 (§4.3), an overview of the data is presented, showing how different ethnic groups are illustrated and distributed in *Tintin* comic books. A detailed quantification of panels and speech bubbles sets the ground for this chapter and the next.

Following Propp’s (1928/1968) narrative analysis (§ 4.4.1), the focus will be on the functions of character roles from different ethnicities in the series. Despite the controversies over his approach discussed in Chapter 4, “his character types are often used in the analysis of media education, films, television programmes” (see Wodak, 2011:164–5). For example, there are criticisms regarding removing all verbal/ textual/ discursive considerations from the analysis along with all considerations of tone, mood and other distinctive features. Nevertheless, they may serve to differentiate one story from another. As comic books are part and parcel of the media (see Chapter 2), Propp’s approach can also be applied to these books (see Screech, 2005), as it allows us to create a systematic categorisation of the data to analyse the discursive construction of ethnic identities in comic books. However, since comic books are diverse and their full length cannot be studied in one go as it is not practical within the confines of a PhD thesis, this chapter focuses on specific volumes of the *Tintin* series, and the construction of European in-groups while referring to case studies from them.

To begin with, in order to answer to my research questions such as *how different ethnic groups are distributed in The Adventures of Tintin, how the characters from European in-groups are constructed in these adventures in texts and images, and how the different narrative plots in the Tintin series are constructed*, the data are categorised according to different plot types⁵⁸ in

⁵⁸ Ryan (2008:6) defines plot type as “the design of an interactive narrative [which] begins with the choice of a type of story.” Following Aristotle’s definition of plots in his *Poetics* (Butcher,1902), Ryan (ibid.) proposes three potential plot type patterns for interactive implementation of narratives: (1) the epic plot (2) the epistemic plot (3) the dramatic plot. In my analysis, however, since the focus is on comic book narratives and adventure genre, I prefer to label these plot types aligned with the context of stories.

the series. One of the important aspects of Propp's approach is his study of a character's attributes based on the following three basic headings (ibid.:88): (1) External appearance and nomination (of characters), (2) Particularities of introduction into the narrative and, (3) Dwelling place.

Considering the above headings, after providing a quantification of the data, first, the narrative functions of all stories are examined in order to find similar and/or repetitive patterns. Then, I categorise stories with similar plot type patterns labelling them under relevant group headings regarding their distinctive functions and shared narratemes as (a) Dangerous missions, (b) Discovery missions and (c) Rescue missions. Each of these narrative plot types possesses its distinctive features, e.g. the hero's fight against villains and his victory over them, his attempts to find something new or hidden, his pursuits to rescue kidnapped characters. After that, the construction of the European hero (Tintin) and the villain (Rastapopoulos) in selected volumes of each plot type is analysed.

5.2. Quantitative analysis

In order to identify the construction of different ethnic identities in *The Adventures of Tintin*, and to comprehend how these groups are excluded and included, as a first step, I manually quantified the number of times each ethnic group appears in panels along with the frequency of their speech in speech bubbles⁵⁹. This quantification is based on categorisation criteria discussed earlier in Section (4.3.1). I repeated this task three times in different time periods between 2012 to 2015 to confirm its accuracy⁶⁰. Recording the dispersion of panels and speech bubbles under each ethnic category along with the propagation of the most recurring character roles, helps us to understand the proportion and frequency of appearance of each and are the basis for my sampling. I examine instances from the highest frequency and the lowest. Such quantification can also identify trends in the inclusion of some and the exclusion of others.

It is noteworthy to remind the reader that, in this study, because the adventures are written by a Belgian author, and have a European hero, it is not surprising that a European perspective is taken into account in analysing the narratives. As a result, Europeans in this study are considered as 'Self/in-groups' and non-Europeans as 'Others/out-groups' (see Chapters 1 and 3). In the

⁵⁹ For this quantification, it is first essential to know the context of stories and the background of the characters, to be able to categorise each ethnic group under the relevant label.

⁶⁰This observational measurement is also known as Intra-rater reliability (IRR) in statistics, by which the task is administered by the same rater (e.g. the researcher) three times at different time intervals. This task aims to reproduce quantitative or qualitative outcomes under similar experimental conditions (see Baker and Egbert, 2016).

course of my analysis, I show that “both ‘in-groups’ and ‘out-groups’ may change due to different criteria of how insiders and outsiders are defined in each instance” (see Wodak, 2008:56). For example, in *The Adventures of Tintin*, Far-East Asians can be described as both ‘in-groups’ and ‘out-groups’ depending on different perspectives in context, which deals with their national identity (§ 6.2.1).

The approach I undertake in this classification brings together both ‘real’ and fictional worlds on two separate levels (§ 2.2). That is, the way each setting is referred to in either the ‘real’ world or the fictional world of this series is taken into account. However, this quantification has its limitations because, within the series, there are fictional countries and people who represent a particularly broad classification (i.e. Europeans etc.). Although there are no explicit references as such, it is only in the immediate context that one can construe the likely geopolitical location of these fictional countries. In this regard, I sifted through the whole series to pick all the place names explicitly mentioned in the volumes. Then, I classified these locations based on ‘real’ and fictional settings of the stories. By ‘real’ settings, I mean both present and past geopolitical boundaries. The following sections present detailed quantitative and qualitative analyses of the panels and speech bubbles in the series.

5.2.1. Panels

First, I counted the total number of panels in each volume based on the visual and contextual features discussed earlier. Then, I calculated the total number of panels in the whole series (n= 18,307) to be able to quantify the proportions of the presence of each ethnic group later. After this, I decided to categorise them based on their ‘assumed’ geographical settings as mentioned in the books. Therefore, speech bubbles together with narrative boxes were taken into account to do this classification. Table (5.1) below, presents a complete overview of both ‘real’ and fictional settings (§2.2) as they are textually referred to in the *Tintin* series.

Table (5.1). Detailed categorisation of ‘real’ and fictional settings in *The Adventures of Tintin*

‘Real’ settings: references in fiction				
Europe	Asia & Middle East	America	Africa	Oceania
<i>Belgium</i> Cities: Brussels, Antwerp, Ostend, Liège, Tienen, Louvain	<i>Saudi Arabia</i> Cities: Mecca, Jeddah	<i>United States</i> Cities: New York City, Chicago	<i>(Belgian) Congo</i>	<i>Australia</i> Cities: Sydney
<i>France</i> Cities: Le Havre, Saint-Nazaire, La Rochelle, Paris, Marseilles	<i>India</i> Cities: Bombay, New Delhi	<i>Peru</i> Cities: Callao, Jauga	<i>Egypt</i> Cities: Port Said, Cairo	
<i>Germany</i> Cities: Berlin, Frankfurt	<i>Singapore</i>		<i>(French) Morocco</i>	
<i>Switzerland</i> Cities: Geneva, Nyon	<i>Nepal</i> Cities: Katmandu		<i>Algeria</i>	
<i>England</i> Cities: Dover, Kent, Southampton, London	<i>China</i> Cities: Shanghai, Hukow, Nanjing, Mukden		<i>Tunisia</i>	
<i>Scotland</i> Cities: Glasgow	<i>Yemen</i> Cities: Aden		<i>Libya</i>	
<i>Iceland</i> Cities: Akureyri	<i>Lebanon</i> Cities: Beirut		<i>Djibouti</i>	
<i>Malta</i>	<i>Sri Lanka</i> Cities: Colombo			
<i>Gibraltar</i>	<i>Indonesia</i> Cities: Jakarta			
<i>Soviet Union</i> Cities: Moscow, Stolbtsy ⁶¹	<i>Hong Kong</i>			
<i>Spain</i> Cities: Santa Cruz	<i>Japan</i> Cities: Tokyo			
<i>Poland</i>				
<i>Czechoslovakia</i> Cities: Prague				
<i>Austria</i>				
<i>Netherlands</i>				
<i>Italy</i> Cities: Milan, Rome				
<i>Greece</i>				

⁶¹ A town located in today’s Belarus.

Fictional settings: references in fiction			
Europe	Asia	America	Africa
<i>England</i> Cities: Eastdown, Westermouth	<i>Khemed</i> Cities: Wadesdah, Abudin	<i>San Theodoros</i> Cities: Los Dopicos (Tapiocapolis)	<i>Morocco</i> Cities: Bagghar
<i>Scotland</i> Cities: Kiltloch	<i>India</i> Cities: Gaipajama	<i>São Rico</i>	
<i>Syldavia</i> Cities: Klow	<i>Sondonesia</i>	<i>Nuevo Rico</i>	
<i>Borduria</i> Cities: Zsohod	<i>Tibet</i> Cities: Charahbang	<i>United States</i> Cities: Redskin city	
<i>Poldavia</i>			

As can be seen on the second level, some countries are referred to by their ‘real’ names. However, the cities located in them are fictional ones. Thus, the boundaries between reality and fiction are blurred. I will come back to this issue in due course. Based on these real and fictional geo-political settings and considering the visuals, I adopted the categories presented below in Table (5.2).

Table (5.2). Categorisation of different ethnicities based on two-layered geo-political distribution (‘real’ and fictional references) in *The Adventures of Tintin*

‘Real’ world references	Europeans (in-groups)	Non-Europeans (out-groups)								Minorities (Out-groups)
	Europeans	Americans			Africans		Asians			Jewish and Roma
	West and East Europeans	Native Americans	South Americans / Latinos	North Americans	Sub-Saharan Africans	North Africans	Far-East Asians	Middle Easterners	South Asians	
<i>Fictional world references</i>	<i>Syldavians, Bordourians, The Soviets, etc.</i>	<i>‘Red’ Indians</i>	<i>San Theodora n, Peruvians</i>	<i>American (cowboys)</i>	<i>M’Hatuvu, Babaorum</i>	<i>N/A</i>	<i>Chinese, Japanese, Sondonesians</i>	<i>Egyptians, Khemedians</i>	<i>Indian s</i>	<i>Sao Ricans, Gypsies</i>

The first row presents ‘real’ world references classified into two groups: Europeans (in-group) and non-Europeans (out-groups) on a macro level. Each is sub-categorised into sub-groups, based on the features discussed in Chapter 4 and the geographical settings of the stories considered in this categorisation (see also Table 5.1). The European group, depicted throughout all the adventures, is labelled the ‘Self/in-group’, and non-Europeans and minority groups ‘Others/out-groups’. Obviously, all of these identities are dynamic. That is to say, they may assume different forms while developing varying social and cultural status in different states across European and non-European countries.

The second row shows the fictional references to these ethnic groups, considering both ‘real’ and fictional ones. While taking into account the visual and contextual features of the characters, for ease of reference, I included the Soviets as (East) Europeans and an in-group, although the Soviet Union was a transcontinental country, partly in Europe and partly in Asia (Eurasia). The reason for this decision is that the settings of the stories take place in Eastern Europe (e.g. Moscow and Stolbtsy) (see Table 5.1).

Non-Europeans are categorised under three main ethnic groups, all of which are sub-categorised into two or three sub-groups as described below: Americans include Native Americans, South Americans and North Americans.

The second group, Africans, is sub-categorised as both sub-Saharan Africans (e.g. Congolese and Sudanese) and ‘mixed’ North Africans (e.g. Moroccans). By ‘mixed’ I mean people depicted with a slightly darker skin colour, with possibly different ethnic and cultural backgrounds (e.g. Middle Easterners and North Africans). The next group under the non-European label is Asians. I sub-categorised them into three groups: Far-East Asians (e.g. Chinese, Japanese, Indonesians and Tibetan), Middle Easterners (e.g. Egyptians), and South Asians (e.g. Indians). The final group is minorities, including Roma and Jews. Having categorised each ethnic group, I then counted the total number of times all these groups or rather sub-groups appeared in the series. Table (5.3) presents both frequencies and percentages of panels in detail for each ethnic group.

Table (5.3). Detailed quantification of panels in the entire data set, including fictional and ‘real’ references⁶²

Title of the Albums	Non-Europeans (out-groups)																Europeans (In-groups)		Minorities (Out-groups)				Total number of Panels
	Native Americans		South Americans		North American		North Africans		Sub-Saharan African		Far-East Asians		Middle Easterners		South Asians		Europeans		Roma		Jews		
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	
<i>TLS</i>	-	-	-	-	-	-	-	-	-	-	19	2.6	-	-	-	-	642	90.8	-	-	-	-	707
<i>TC</i>	-	-	-	-	105	13.8	-	-	172	22.6	-	-	-	-	-	-	533	70.1	-	-	-	-	760
<i>TA</i>	56	7.8	-	-	400	50.5	-	-	1	0.14	-	-	-	-	-	-	405	56.8	-	-	-	-	713
<i>CP</i>	-	-	-	-	-	-	-	-	7	0.88	3	0.38	99	12.5	117	15	617	78.2	-	-	-	-	788
<i>BL</i>	-	-	-	-	31	3.4	-	-	-	-	502	55.8	2	0.22	41	4.5	582	64.7	-	-	-	-	899
<i>BE</i>	41	4.6	221	24.8	28	3.1	-	-	-	-	-	-	-	-	-	-	405	45.6	-	-	1	0.11	888
<i>BI</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	703	91.6	-	-	-	-	767
<i>KOS</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	632	79	-	-	-	-	800
<i>LBG</i>	-	-	-	-	-	-	-	-	21	2.2	-	-	289	32.7	-	-	774	87.7	-	-	-	-	882
<i>CGC</i>	-	-	-	-	-	-	103	14.2	-	-	8	1.1	-	-	-	-	665	91.7	-	-	-	-	725
<i>SS</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	713	88.5	-	-	42	5.2	805
<i>SU</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	675	91.7	-	-	-	-	736
<i>RRT</i>	-	-	-	-	-	-	-	-	1	0.13	-	-	-	-	-	-	709	93.7	-	-	-	-	756
<i>7CB</i>	18	2.2	33	4.2	-	-	-	-	-	-	1	0.12	-	-	24	3.1	681	86.9	-	-	-	-	783
<i>PS</i>	354	42.09	-	-	-	-	-	-	-	-	-	-	-	-	-	-	726	86.3	-	-	-	-	841
<i>DM</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	745	89.7	-	-	-	-	830
<i>EM</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	680	88.3	-	-	-	-	770
<i>CA</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	819	90.2	-	-	-	-	907
<i>RSS</i>	-	-	11	1.3	3	0.36	-	-	34	4.09	4	0.48	155	18.6	-	-	681	81.9	-	-	-	-	831
<i>TT</i>	-	-	-	-	-	-	-	-	-	-	297	38.02	-	-	37	4.7	663	84.8	-	-	-	-	781
<i>CE</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	756	94.6	36	4.5	-	-	799
<i>F714S</i>	-	-	-	-	-	-	-	-	-	-	50	6.3	-	-	-	-	704	88.8	-	-	-	-	792
<i>TP</i>	26	3.4	245	32.7	-	-	-	-	-	-	-	-	-	-	-	-	557	74.5	-	-	-	-	747
Total	495	2.7	510	2.7	567	3.09	103	0.56	235	1.2	884	4.8	545	2.9	219	1.2	15067	82	36	0.2	43	0.23	18,307

It is apparent from this table that the whole series depicts a considerable number of European characters (both Western and Eastern Europeans) (n= 15,067 in total), eight out of 23 volumes focus on Europeans only, e.g. *The Black Island* (1937), *King Ottokar’s Sceptre* (1938), *The Shooting Star* (1941), *The Secret of the Unicorn* (1942), *Destination Moon* (1950), *Explorers on the Moon* (1952), *The Calculus Affair* (1954) and *The Castafiore Emerald* (1961). As will be discussed in Section (5.5), the first two volumes are categorised and labelled under dangerous-missions plot type; Third, fourth, fifth and sixth under discovery-missions plot type, while the latter two fall under rescue-missions plot type (for a summary of the stories see Appendices B–D). Since the stories were written from a European perspective, it is not surprising that Europeans

⁶² For these quantifications, I examined the latest version of the *Tintin* series.

are the dominant group in the series (n=15,067) rather than non-Europeans (n=2,991 in total). The next most frequently occurring ethnic group is Far-East Asians (n= 884). They appear in the following eight volumes: *Tintin in the Land of the Soviets* (1929), *Cigars of the Pharaoh* (1932), *The Blue Lotus* (1934), *The Crab with the Golden Claws* (1940), *The Seven Crystal Balls* (1943), *The Red Sea Sharks* (1956), *Tintin in Tibet* (1958) and *Flight 714 to Sydney* (1966).

The least frequent ethnic groups are North Africans (n=103), who are only depicted in one volume *CGC* (1940). The data for the current research, however, came from a sample of the *Tintin* series because examining particular characteristics and stereotypical features of one subgroup could be treated as representative of one whole ethnic group. In this regard, I investigate the ways in which the major characters of a selected ethnic group are depicted individually and/or in relation to other ethnic groups.

5.2.2. Speech bubbles

To understand how the utterances of Self and Others are constructed, similar to panels, I categorised the speech bubbles by counting their total number in each volume. Considering the visuals, I present the frequencies of speech bubbles, each of which represents the ethnic group mentioned, taking into account who said what to whom. Then, I calculated the number of speech bubbles in the whole series (n=18,192) so as to be able to quantify the proportion of each ethnic group's speech (see Table 5.4).

Table (5.4). Detailed quantification of speech bubbles in the entire data set, including fictional and ‘real’ references

Title of the Albums	Non-Europeans (out-groups)																Europeans (in-groups)		Minorities (Out-groups)				Total Speech Bubbles
	Native America		South American		North American		North Africans		Sub-Saharan African		Far-East Asian		Middle Eastern		South Asians		West and East European		Roma		Jews		
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	
<i>TL</i>	-	-	-	-	-	-	-	-	-	-	12	1.9	-	-	-	-	293	48.4	-	-	-	-	605
<i>TC</i>	-	-	-	-	56	11.3	-	-	88	17.7	-	-	-	-	-	-	394	79.5	-	-	-	-	495
<i>TA</i>	43	6.9	-	-	312	50.08	-	-	-	-	-	-	-	-	-	-	407	65.3	-	-	-	-	623
<i>CP</i>	-	-	-	-	-	-	-	-	1	0.13	-	-	64	8.4	54	7.1	582	77.1	-	-	-	-	754
<i>BL</i>	-	-	-	-	21	2.6	-	-	-	-	303	38.6	-	-	24	3.06	436	55.6	-	-	-	-	783
<i>BE</i>	23	2.8	333	41.7	21	2.6	-	-	-	-	-	-	-	-	-	-	405	50.8	-	-	1	0.12	797
<i>BI</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	588	97.6	-	-	-	-	602
<i>KOS</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	616	83.4	-	-	-	-	738
<i>LBG</i>	-	-	-	-	-	-	-	-	4	0.46	-	-	278	32.3	-	-	655	76.1	-	-	-	-	860
<i>CGC</i>	-	-	-	-	-	-	28	4.2	-	-	7	1.07	-	-	-	-	602	92.3	-	-	-	-	652
<i>SS</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	643	85.2	-	-	34	4.5	754
<i>SU</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	683	98.5	-	-	-	-	693
<i>RRT</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	773	97.6	-	-	-	-	792
<i>7CB</i>	2	0.27	27	3.7	-	-	-	-	-	-	-	-	-	-	21	2.8	677	93.3	-	-	-	-	725
<i>PS</i>	159	19.8	-	-	-	-	-	-	-	-	-	-	-	-	-	-	630	78.4	-	-	-	-	803
<i>DM</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	920	96.7	-	-	-	-	951
<i>EM</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	849	97.1	-	-	-	-	874
<i>CA</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	928	99.1	-	-	-	-	936
<i>RSS</i>	-	-	7	0.77	5	0.55	-	-	31	3.4	3	0.3	81	9	-	-	765	85	-	-	-	-	900
<i>TT</i>	-	-	-	-	-	-	-	-	-	-	160	19.7	-	-	16	1.9	593	73.02	-	-	-	-	812
<i>CE</i>	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1062	98.4	19	1.8	-	-	1,079
<i>F714S</i>	-	-	-	-	-	-	-	-	-	-	15	1.4	-	-	-	-	944	90.6	-	-	-	-	1041
<i>TP</i>	5	0.5	359	38.8	-	-	-	-	-	-	-	-	-	-	-	-	503	54.4	-	-	-	-	923
Total	232	1.2	726	3.9	415	2.2	28	0.15	124	0.68	500	2.7	423	2.3	115	0.63	14,948	82.1	19	0.1	35	0.19	18,192

As can be seen in this table, clearly, Europeans with 14,948 instances vastly outnumber South Americans (n= 726) and Far-East Asians (n=500) respectively, while North Africans (n= 28) have less frequent speech bubbles. A comparison between Tables (5.3) and (5.4) indicates that all groups but one [–South Americans] are depicted more often than they speak. Moreover, in this comparison, we can see that three groups are included in a similar way in terms of dispersion: Europeans, Far-East Asians and South Asians. Also, considering the socio-historical context of the period (see Chapters 2 and 4) when the books were written it is apparent that Roma and Jews as minority groups tend to appear and talk less frequently than other groups (see also Table 5.3), which makes them a better choice for in-depth analysis.

As discussed in the previous chapter, due to the large amount of data, the research is designed and restricted to human speech bubbles, excluding thought bubbles, animal’s speech bubbles (e.g. when Snowy, Tintin’s dog, talks to Tintin), narrative boxes and balloons with jagged, wavy or coloured edges which are used as indications of any type of non-human sound effects (e.g. bang,

boom, etc.). I do, however, include instances of self-talk or soliloquy (§ 4.3.4), because such cases can create some sort of interaction with the reader/audience in terms of sharing feelings, thoughts and experiences in the same way as any other dialogue. In this regard, the character in the fiction is communicating his thoughts with the reader in the ‘real’ world (§ 2.2), which is in line with what Leech and Short (2007: 128) call “real speech and fictional speech”. They demonstrate that, in fictional speech, the reality is mocked or copied, so language is used to simulate rather than to report what is going on in the fictional world (ibid.:129). Thus, in the course of the analysis (§ 5.5.1.1), I show that, for example, Tintin’s soliloquy in some of the stories, such as *Tintin in the Land of the Soviets* and *Tintin in the Congo*, plays the role of an omniscient narrator.

5.3. Qualitative analysis

A qualitative examination of all groups is beyond the scope of this thesis. Thus, I focus exclusively on particular character roles from selected ethnic groups. According to the context of the stories (see Appendices B–D), the narratives revolve around the adventures of a young Belgian reporter, Tintin, the challenges he faces and his interactions with people from various ethnic groups in different countries, all of which will be discussed in the forthcoming sections. I begin with the portrayal of Europeans, as the in-group/Self in this chapter, focusing on the most frequently occurring character roles, the hero and the villains in the series. In the next chapter, I examine the portrayals of non-Europeans and minorities as out-groups/Others.

Tintin is a hero who is considered to be “a kind of European everyman figure” (Dunnett, 2009: 585). With his iconic appearance, some readers can easily engage with this character, especially given Hergé’s clarity of style and simplicity, also known as the Clear Line (‘ligne claire’) (§ 2.3 and 5.5.1.1). Tintin is depicted as “a youth with an almost blank face” (Hunt, 2002:92), whose eyes and mouth are often drawn as dots or a line. He is the most frequently depicted character in the series (59% of occurrences). The next section provides a hierarchy of character roles as they appear in the *Tintin* series following Propp’s (1928/1968) narrative theory.

5.4. Hierarchy of character roles

For a better understanding of the character roles in *Tintin*, I introduce a hierarchy of character roles in the form of two pyramids as ‘Good’ and ‘Bad’ (see below). To justify this Manichean

division, there is empirical evidence that readers place characters into such moral stances and use them as a key to understanding characters (see, for example, Livingstone, 2013).

Accordingly, Tintin as the hero is amongst the ‘Good’ in the series, based on some of the features related to characteristics of *the hero* (§ 4.4.1.1). He stands on top of the pyramid of characters and character roles presented in Fig. (5.1).

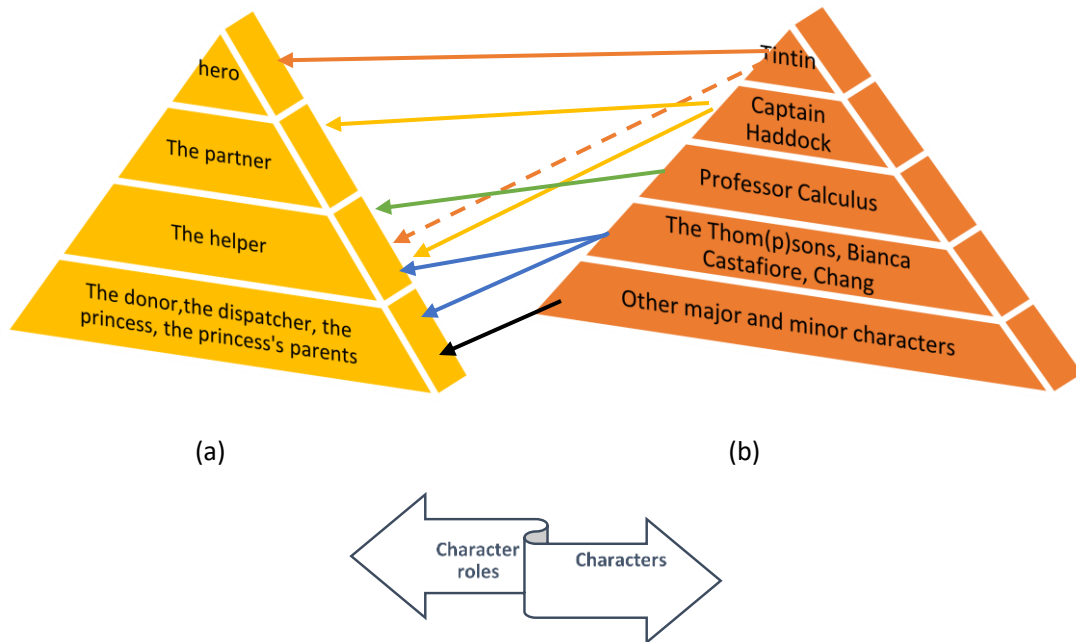


Figure (5.1). Pyramids of character roles and recurring characters: Hierarchy of ‘Good’ characters in *The Adventures of Tintin*

As can be seen in Figure 5.1, the coloured arrows show each character’s different functional roles (see Fig. 5.1 a). For instance, Tintin as *the hero* may also play the role of *the helper* in some stories (e.g. *Tintin and the Picaros*). This function is illustrated by a dotted arrow in the above figure. The other characters, however, tend to function as *the partner**, *the helper*, *the donor*, *the dispatcher*, *the prince(ss)*, *the prince(ss)’s parents* but, obviously, they never have the function of *the hero* as stated previously. The top three sections of the pyramid (see Fig. 5.1 b) consist of white Europeans, whereas the bottom two sections of the pyramid include characters of various ethnicities, e.g. the Thompsons are white Europeans but Chang is a Far-East Asian. In this way, the Europeans are constructed as more important.

Like the ‘Good’, with the good leader or a good king at the top, the ‘Bad’ also have their rites and hierarchies (Apostolidès, 2010:68). Thus, at the peak of this pyramid stands a European villainous leader, Rastapopoulos, who appears in five volumes of *Tintin* (see Appendix E). As can be seen in Figure 5.2 – apart from being the main villain in the series – he also plays the roles of *the false hero* and *the dispatcher*. The coloured arrows represent ‘bad’ characters’ different functional roles in the series.

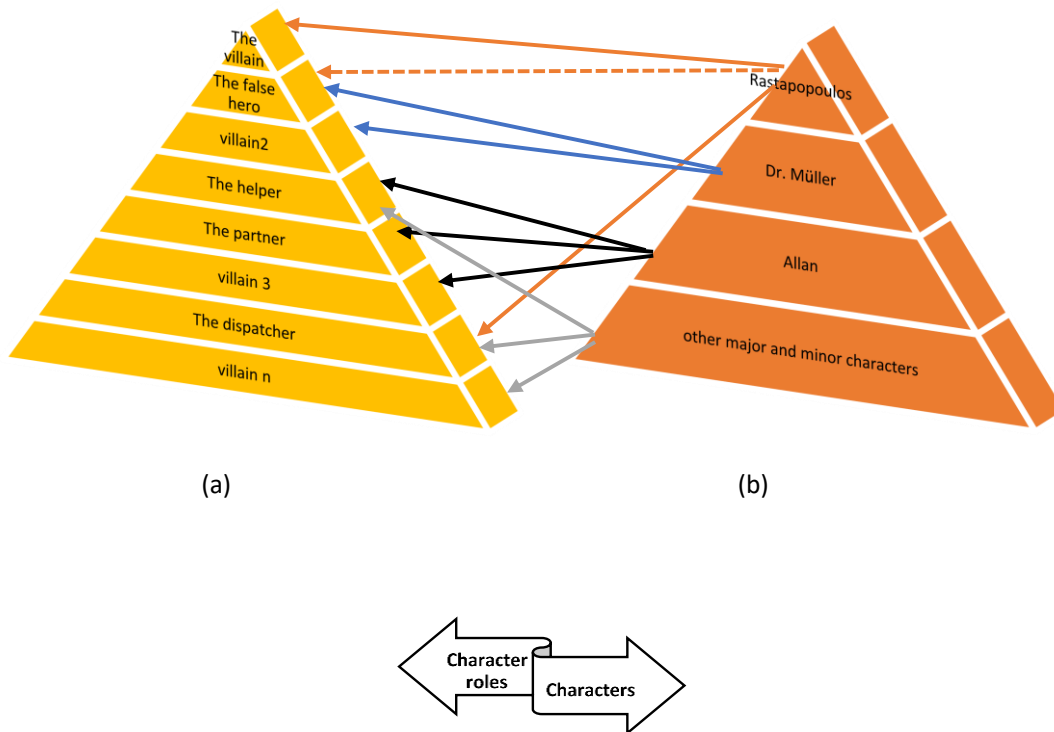


Figure (5.2). Pyramids of recurring character roles: Hierarchy of ‘Bad’ characters in *The Adventures of Tintin*

Similar to Figure 5.1, Figure 5.2 illustrates the functional roles of the ‘bad’ characters who appear in the *Tintin* series. Apart from Rastapopoulos, other characters play different functional roles, such as helper, and the partner to the main villain, the dispatcher and so on. However, unlike the previous pair of pyramids, which illustrate that there is only one hero in the entire series, this pair, comprises of several villains, no donors, no Prince(ss) and no Prince(ss)’s parents.

In the following sections, I analyse the construction and representation of the hero and the villains separately. They are both Europeans and as such are regarded as Self in this study. Before that, it will be helpful to uncover any similar patterns in the narratives of the *Tintin* series.

5.5. Structural patterns of narrative plots

My discussion here relies primarily on both a structural study of the narrative functions of Propp (1928/1968) and the structural study of Wright (1977) discussed in Chapter 4. In fact, as this study develops, their work became a source of inspiration for my study of *Tintin* comic books. Propp's analysis of folk-tales was popularised and standardised by many retellings. Wright's data were Western films based on "social myths, but created by specific individuals for popular acceptance and never standardised by public retelling" (Wright, 1977:25), whereas comic books are based on both social and historical events created for different age groups. Bearing in mind that comic books are a different genre to Propp's folktales and Wright's Western films, I propose new character roles (§ 4.4.1) and some new functions as they repeatedly appear in a systematic way in parts of my data. For example, 'The hero has an accident' or 'The hero escapes' are new narrative functions. I will provide more examples of such functions as I proceed. The narrative analysis I apply here is similar to that of Wright's (1977:25), i.e. "to reduce the stories to a single set of similar themes in a list of shared functions". These functions will be one-sentence statements only, which describe either a single action or a single attribute of a character (ibid.). Thus, for example, the statement 'The hero fights the villain' will be considered as a function, while 'The hero fights and defeats the villain' will not be, as they are two functions and not one. I should state that this narrative analysis is a simplified version of Propp's analysis of Russian folktales. The difference is that Propp restricts his functions to a description of actions, whereas Wright (1977) includes attributes. Propp (1928/1968) maintains that the functions that characterise a set of stories occur in an unchangeable order. Nevertheless, I argue that throughout the analysis it is possible to recognise a set of essentially similar stories with slightly different orders of events or themes. For example, in comic books, such functions and orders of events may be slightly different (see the detailed analyses in the following sections) due to their distinct genre.

The list of functions that describes a narrative structure must not be so general that it applies indiscriminately to a wide range of different stories (cf. Wright, 1977). Obviously, the test is to read the stories, from a group, that have been analysed and found to have the same structure to see if the details that are lost significantly change the meaning of the stories from that suggested by structural analysis. Following this order and method, I carried out my study. In total, ten out of 23 volumes are labelled as dangerous missions, five as discovery missions and eight as rescue

missions. The reason for choosing such labels is that each of them has their own distinctive functions and shared elements, such as risk, challenge and achievement. Some of these plots overlap, as illustrated in Figure 5.3, below, with relevant examples provided:

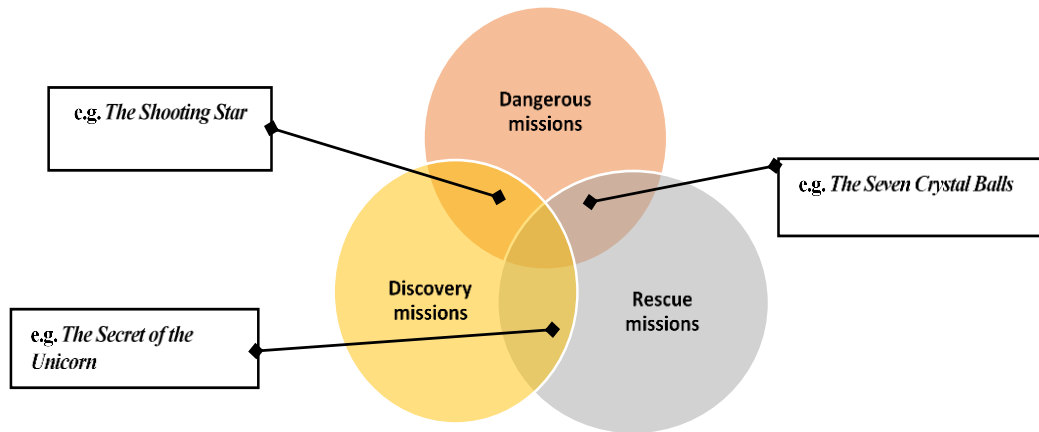


Figure (5.3). Overall structure of the plots in *The Adventures of Tintin*

Overlapping plots share some similar features (see more detailed discussion below). For example, as can be seen in Figure 5.3, each of these plots overlaps with at least one plot type. However, there is no instance of features being shared by all three plots. These plots also straddle a variety of genres, such as daring adventures with elements of fantasy, mysteries, political thrillers and science fiction (see Chapter 1).

I will now discuss each of these plots, providing examples from the selected stories to be able to understand how the hero is constructed in each plot and what are the main functions assigned to him and others (i.e. other character roles). Finally, I will point to the implications of such functions.

5.5.1. Dangerous missions: Fighting against villains

These stories mainly focus on the departure of the hero from his home country (Belgium) to other (European or non-European) countries on dangerous missions. In ‘dangerous mission plot types’⁶³, the hero is involved in various actions, such as being pursued and threatened by villains, arrested, imprisoned, sentenced to death, fighting directly against villain(s) and so forth. They also include the hero’s narrow escapes and survival (§ 5.5.1.1). The most important characteristic in these plots is that there is always at least one face-to-face fight between the hero and the villain(s), resulting in the hero’s victory and the villains’ defeat. The stories which contain such themes are the following:

- 1) *Tintin in the Land of the Soviets (TLS)*
- 2) *Tintin in the Congo (TC)*
- 3) *Tintin in America (TA)*
- 4) *Cigars of the Pharaoh (CP)*
- 5) *The Blue Lotus (BL)*
- 6) *The Broken Ear (BE)*
- 7) *The Black Island (BI)*
- 8) *King Ottokar’s Sceptre (KOS)*
- 9) *The Crab with the Golden Claws (CGC)*
- 10) *The Red Sea Sharks (RSS)*

My strategy for analysis is to provide brief plot summaries of some representative comics (see Appendices B–D) and then use these summaries to derive a set of functions that will characterise all comics of that type.

In the case of ‘dangerous mission plot types’, one narrative structure stands out as a kind of archetype, displaying with all the essential components of the ‘dangerous missions’. For the first category of plots, six volumes were selected: the first five are double albums, each of which follows the previous one in some ways (e.g. intertextual references). Moreover, these volumes all include representatives of different ethnic groups. Another reason for this choice is that they

⁶³ I would like to remind the reader about my selection method. Having read all 23 albums of the *Tintin* series, I identified their narrative functions, but to provide them all here would be repetitive and boring to both the reader and myself. I do, however, include detailed narrative functions in the course of analysis relevant to my research questions to provide some supporting evidence.

are well-remembered (e.g. *Tintin in the Congo*, *Tintin in America*, *The Blue Lotus* and *The Red Sea Sharks*), as they tackle the issues of ethnic discriminations wherein they reproduce some racist views (see Chapter 3). After determining the functions, I return to the comics to see how each of the relevant characters is constructed. All in all, two oppositions act as a grid for conceptual characterisation in the missions mentioned as (1) Good/bad (2) In-group/Out-group. Thus, the next sections explore how good/bad oppositions correlate with ethnicities and the selected character roles at the same time.

Attributes of character roles and their significance

According to Propp (1928/1968), the study of the attributes of character roles allow an interpretation of a story. He defines attributes as “the totality of all the external qualities of the characters such as their age, sex, social status, external appearance, peculiarities of this appearance like the colour of skin and so forth” (ibid.:87). This definition is in line with the definitions of ethnicity already discussed in Chapter 3. According to Propp, the study of the attributes of characters is of great importance because it leads us to functions which are, equally, subject to some kind of “laws of transformation”. By “laws of transformation” he maintains that “one character in a tale is easily replaced by another” (Propp, 1928/1968: 87). It is not very clear what he means here, as this replacement of characters cannot always be true for all characters, especially regarding the hero, e.g. Tintin, in *The Adventures of Tintin*. In other words, in the whole series, we do not see him being replaced with another hero. However, as discussed earlier (§ 5.4) and as will be seen below, Tintin gradually undergoes a metamorphosis in terms of characterisation in each story (synchronic metamorphosis) and the series as a whole (diachronic metamorphosis), but he remains the only hero in these albums at all times. There are instances in which we observe a villain playing the role of the helper (§ 5.5.1.1). Villains can also replace one another in the series (§ 5.4). Transformations of this kind play a key role in the creation of plot formations and indicate how the characters are represented. For instance, in *Tintin in America*, a

minor villain, Bobby Smiles, replaces the first villain, Al Capone⁶⁴, who is his rival. This pattern keeps reappearing with different characters until the end of that story (see Appendix B).

Evidently, the nominations and attributions related to characters are variable elements in the stories. There are also some inner qualities of characters such as their ‘goodness’ or ‘badness’, which can only be measured via the actions of the characters towards each other, considering the stories as a whole (see below).

The ‘Good’ and the ‘Bad’

In order to get a better grasp of how the ‘Good’ and the ‘Bad’ are constructed in the *Tintin* series, I examined the same visual and contextual features already discussed in Chapter 4. Some of these criteria overlap and are consistent with Propp’s (1928/1968:88) take on character attributes, such as external appearance and nomination (of characters), particularities of introduction into the narrative, and dwelling place. I examine the portrayal of villains in each story (for a detailed list of the villains in the *Tintin* series see Appendix E) for two reasons: (a) they are the most frequently occurring character roles after the hero (b) similar to the ‘Good’, the ‘Bad’ come from many different places. Among them, we find groups coming from European countries. The ‘Bad’ are classified according to their ethnicities, social roles, how they are represented in the stories and what they do to Tintin in particular, and to other characters, in general. To that end, Figure 5.4 presents the distribution of villains based on their ethnicity and country of origin. In total 2,421, panels out of 18,307 portray villains from different ethnicities in *Tintin* books (i.e. 13.2 per cent of the panels).

⁶⁴ Based on a ‘real’ life Italian-American villain character in the 20th century, born in 1899. He became a notorious gangster from his youth. Capone was largely immuned from local government because he bribed politicians and policemen extensively (Binder, 1998). He was directly involved in St. Valentine’s Day Massacre and the murder of a Chicago Tribune reporter. Similarly, in *TA*, this character in a fictional form attempts to kill Tintin who is incidentally a reporter. Thus, this can be another allusion to the real event of the murder of the Chicago Tribune reporter and therefore, an instance of fictionalisation of reality.

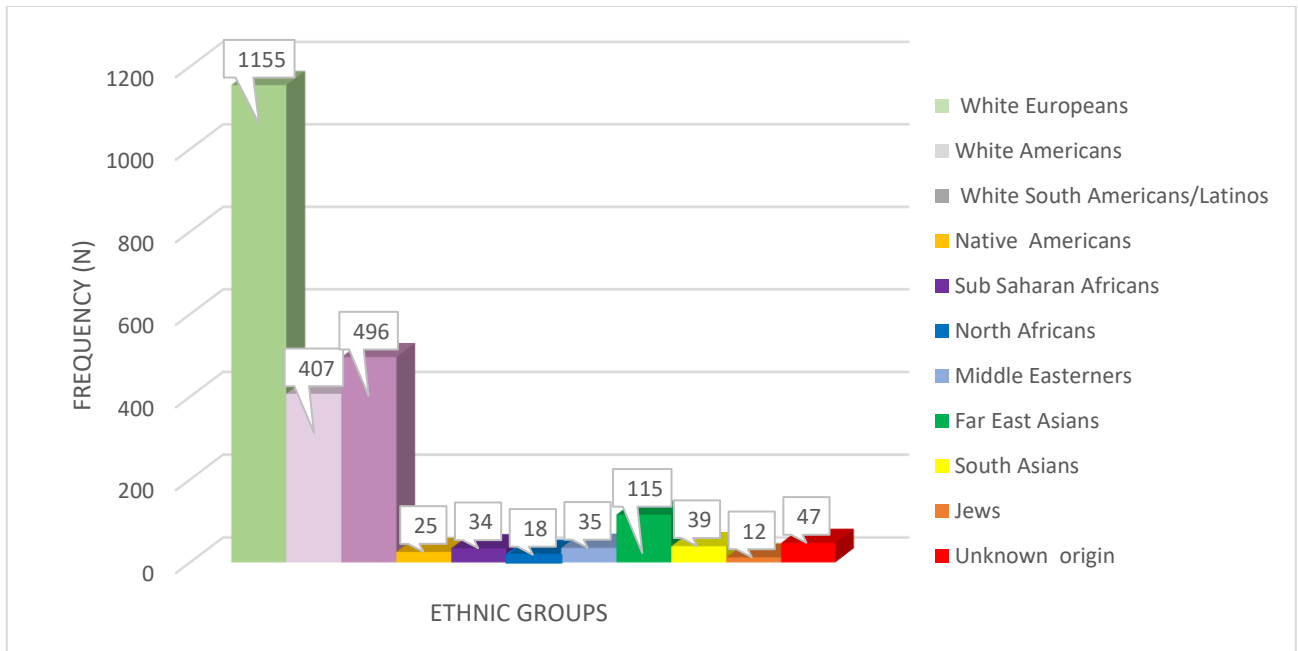


Figure (5.4). Distribution of villains depicted in panels and their ethnicities in *The Adventures of Tintin*

Notably, within the dominant ‘white’ group, we find variability regarding their ethnic background. A quick glimpse at the above graph shows that Europeans (n=1,155), South Americans (n=496) and Americans (n=407) are more frequently depicted as villains than other ethnic groups. Surprisingly, the highest percentage of villains for a specific ethnic group happens to be for white Europeans (48%). This dominance of ‘whites’, as compared to other ethnic groups, is evident in this chart. However, there is also a difference regarding the geopolitical boundaries of the ‘whites’ when it comes to Europeans, Americans and South Americans. Such frequent negative representations of ‘white’ villains may have some implications regarding the important question: ‘Is *Tintin* racist?’ (see Chapters 2 and 7). Thus, the analyses in this chapter and the next serve to answer this controversial question along, with whether it is only skin colour or if there are other features and attributes that contribute to discriminatory representations. To that end, the focus is narrowed down to selected case studies consisting of the hero and villains from different ethnic groups. For example, Rastapopoulos as the main villain, who belongs to the white European in-group, (re)appears in five volumes of the adventures (see Appendix E). Other villains, such as Mitsuhirato as a Far-East Asian villain, Muganga as a sub-Saharan African

villain, Chiquito as a Native American semi-villain and Mr Bohlwinkle who is constructed stereotypically as a Jewish villain, are individual characters who appear most frequently in the respective volumes (see Chapter 6).

5.5.1.1. Construction of the European hero in ‘dangerous mission’ plot types

As an illustration of analysis, I will now extract from the afore-mentioned stories (§ 5.5.1) a list of functions that describe common actions and features in the ‘dangerous mission’ plot types. The list characterises the shared actions in these six volumes as well as other ‘dangerous mission’ plots. Obviously, not all the functions will apply to this series, but a few may. I will show these in brackets when they appear. Moreover, the orders of these functions may not occur in precisely the same order in which I list them. Some occur more than once in certain volumes and in different places in the story. First, I examine basic similarities along with the introduction of main character roles (e.g. *the hero*, *the villain*). Each of the afore-mentioned volumes tells the story of a hero who travels to a foreign land. Due to his profession as an investigative ‘top reporter’ (see Vignette 5.1 a), he is likely to be well-known in other societies, such as the Congolese, Americans and so forth.



(a)

(b)

Vignette (5.1). (a) Narrative box (b) First appearance of Tintin (right) in *TLS*, p.1; © 1999, Casterman: Paris and Tournai; ©1999, 2007, 2011 Egmont.

The first panel (a) is a narrative box (§ 2.2.2) introducing Tintin, his social role as a reporter and his mission in Soviet Russia. It also introduces his dog, Snowy. The second frame (b) illustrates Tintin and Snowy (right) who are boarding a train and saying goodbye to the editor-in-chief of the newspaper (left) for which Tintin works. He is there to see Tintin off, wish him a ‘safe journey’ and make sure that he sends the journal the latest news. In this way, the editor-in-chief plays the role of a *dispatcher*. He never appears again in the series. Tintin leaves to seek for news.

This is his first act, “his birth act” as Peeters (2012:36) puts it. Hence, Tintin only exists through his actions (ibid.).

The narrative functions can be summarised as shown below. It is worth noting that, due to space restrictions, I only include those functions that re-occur in each volume and organise new proposed functions with both single and double asterisks. Single asterisks mark the new functions I propose whereas double asterisks mark modified functions (i.e. they already existed in Propp’s classification of narrative functions, but for a better understanding I specify them for both hero and villain(s)).

1. The hero departs to gather information for his newspaper. (↑)
2. Villains pursue the hero to eliminate him. (Pr.)
3. The hero has an accident. (Ac.) *
4. The hero survives. (S)*
5. The hero is imprisoned or sentenced to death. (A¹⁵)
6. The hero escapes. (PB)*
7. The hero is kidnapped. (A¹)
8. The hero is rescued. (Rs)
9. The hero is lost. (β)
10. The hero disguises himself so as not to be recognised. (T^h)**
11. The villain(s) disguise themselves. (T^v)**
12. The villain(s) threaten society. (A)
13. The hero and the villain(s) join in direct/indirect combat. (H)
14. The hero defeats the villain(s). (I)
15. The society is safe. (N)
16. The hero is praised by society (be it an in-group or an out-group). (Q)
17. The hero returns home. (↓)

The above 17 functions describe the narrative structure of the ‘dangerous mission’ plot types in *Tintin* adventures. These functions present a model for the action, part of which is communicative action amongst different character roles. This model can, therefore, be summarised in the formula below, based on the attributed designations mentioned by Propp (1928/1968: 149-154):

(↑) (Pr.) (Ac.)*(S)*(A¹⁵)(PB)*(A¹)(Rs) (β) (T^h)** (T^v)**(A)(H)(I)(N)(Q) (↓)

As can be seen, these patterns include *the hero*, *villain(s)* and *society*. In this way, we can understand how the characters are different and what their recurring or defining points of conflict are in such plot types and thus answer the second research question concerning how the characters from various ethnic groups are constructed in these adventures in both texts and images.

In the first five volumes, Tintin is constructed as the hero, as can be seen in the storylines, whereas in the *RSS*, it seems that this role is divided between two characters, Tintin and his friend Captain Haddock. Haddock is first introduced into the stories in the *CGC*, where he is initially portrayed as a weak alcoholic sea captain who is manipulated by his first mate, Allan (for a summary see Appendix B). Regaining his command and his dignity, he becomes a recurring character in the rest of the stories. It is worth mentioning that Haddock has an ‘ambivalent nature’. By ‘ambivalent nature’ I mean he plays two roles, as *the helper*, and what I called earlier *the partner of the hero* (see Chapter 4). I choose the latter label because the captain plays a significant role in the second half of the series. In other words, he works in tandem with the hero, Tintin, complementing his actions or doing similar activities to the hero. For example, as can be seen in the summary of *RSS* (see Appendix B), Tintin and Haddock appear together in almost every action ‘departing from home’, ‘being pursued’, ‘escaping’, ‘disguising’, ‘surviving’, ‘fighting against the villain’, ‘victory’, ‘being praised’ and ‘returning home’. Thus, I argue that the structure of the stories changes regarding different character roles when the Captain is introduced. That is, Tintin is no longer the main hero to save the day, now he has a *helper* or a *partner* who is almost always with him, as stated above and shares similar actions.

Furthermore, Tintin as the hero, ‘an adventurer’, ‘a roving reporter’ and ‘a popular explorer’ (Dunnett, 2009), is also constructed positively with attributes such as ‘brave’, ‘lucky’, ‘honest’ and ‘quick-witted’ (Butler, 2013). Table 5.5, below, illustrates in detail the referential and predicational strategies employed in the series regarding this European hero.

Table (5.5). Summary of the referential and predicational strategies in dangerous mission plot types in the *Tintin* series for presentation of Self (European hero)

Strategy	Objectives	Categories
Referential/Nomination	Discursive construction of the European hero (Self)	<p>Pronouns: us, our, we, my, me, I, you.</p> <p>References to the hero: Proper name: Tintin, Mr Tintin, Mister Tintin, Ali Bhai</p> <p>Endearing references: My dear Tintin, dear friend Tintin, (My)dear Mr Tintin, my friend, my dear departed friend, dear friend, dear sir, dear boy, dear chap</p> <p>Polite references: sir, Sahib, honourable sir, master, Young Sahib, Tintin Sahib</p> <p>References to occupation: A foreign journalist, Tintin the reporter, a young reporter, mister reporter, the famous reporter, young journalist, mischief-making reporter, Spy, number one reporter, famous and friendly reporter, Private Ali Bhai, elephant doctor, That journalist spy, The young sleuth</p> <p>Impolite references: Scoundrel, gangster, mongrel, impudent young whipper-snapper, idiot, imbecile, silly nitwit, tough nut, stupid idiot, interfering brat, busy body, clever-dick, nutcase, smart-alec, smarty pants, interfering scum, sucker, pestilential prairie-dog, young ruffian</p> <p>References to skin colour: wicked white man, wicked wicked white mister, good white man, white mister, little white man, white man, the Great white chief, miserable white man, cursed white man, merciful white man, young white warrior, young paleface, miserable paleface, little paleface</p> <p>References to youth: poor kid, bambino, sonny-boy, the kid, baby-face, young man, young human, young friend</p> <p>Metaphorical reference: Parasite 1, Boula matari</p> <p>References to social relations: Brother, friend, son</p>

		Reference to ethnicity: European kid
		Reference to fictional/real characters: <u>Sherlock Holmes</u> , young Sindbad, <u>Sir Galahad</u> , <u>young Don Quixote</u> , <u>Don Quixote</u>
		Ideological references: Comrade Tintin, The dirty little Bourgeois
		Religious references: big juju man

Predication	Discursive characterisation of the hero	Evaluative attributions: Fearless, modest, Young and shining hero, glorious hero, villain, fine fellow, noble stranger, good sir, all powerful, observant young man
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The above table illustrates a variety of references to the hero, including his occupation, his skin colour and his youth. As Sterckx (2015:87) puts it, “apart from being an adventurous reporter” Tintin is also represented as *a noble stranger* and “a champion of justice” in stories such as *Prisoners of the Sun* where he defends a young Native American against two white South American bullies (§6.3.1). Peeters (2012), however, adopts a more critical approach regarding Tintin’s characteristics: He describes Tintin as ‘incoherent’ in his early adventures. For him, Tintin is “Sometimes foolish and sometimes omniscient, pious to the point of mockery and then unacceptably aggressive; he evolves over the course of his travels” (Peeters, 2012:36). This view is partly right, in that Tintin is sometimes omniscient in terms of his actions. He uses self-talk which illustrates his inner-self and thoughts out loud with the reader (§4.3.4), and in this way, he serves to perform the narrator’s role in the story. However, such instances of self-talk only emerge more frequently (62.01%) in the first 9 volumes of *Tintin* (for a detailed quantification of Tintin’s self-talks see Appendix F).

Meanwhile, the fictional world changes significantly from one album to the next, in accordance with the “real” world, Tintin’s character tends to remain more or less the same (i.e. a flat character). That is, he seems to be a relatively uncomplicated character who does not undergo substantial changes or growth in the course of the stories. He is a young man with an attitude that is more or less neutral, unlike the other supporting characters in the series. As can be seen in the above narrative functions (lines 13–14), in general, Tintin fights against evil across the world

(Butler, 2013), or at least against all that he believes to be wrong. In this regard, his image is a collective image of what Butler calls a “wholesome hero” (p.49). In this vein, Farr (2001) states that Tintin can be every man depending on the circumstances. He can be young or old, European, American, Asian or African (see below). In brief, he is constructed as a universal character who can handle anything, as shown in the stories. Thus, Farr (2001) suggests that Tintin is flexible, distinctive yet anonymous, that anyone of any age or cultural background can identify with him.

As summarised further in Appendix B, he confronts drug dealers in *CP*, *BL* and *CGC*. In *RSS*, he fights against slave traders. In *CA*, he seeks to prevent two ‘fictional’ states Syldavia and Borduria, seizing a weapon that could be even more destructive than the atomic bomb. In addition, his curiosity leads him to try to unravel all sorts of mysteries. He defends those in need of help and never hesitates to protect children, such as Chang (Chinese), Zorrino (Native American) and Coco (Congolese), and saves their lives, even endangering his own life (see Chapter 6). In this way, he is constructed as *devoted* and *chivalric* similar to the fictional characters such as Don Quixote and Sir Galahad as he is referred to frequently (see Table above). For instance, in *TT*, he shows great loyalty towards his friend, Chang (see Appendix D) as he embarks on a dangerous expedition to the Himalayas to find and rescue him, in which he finally succeeds, like in his other adventures.

Although he starts as an investigative reporter in the series, he develops into a detective-like reporter in later stories. He is calm and has a quiet nature similar to that of Sherlock Holmes,⁶⁵ as he is frequently referred to several times in the series (see Table 5.5 above) by different characters, he analyses the situation before acting. Such frequent intertextual references to fictional characters such as Sherlock Holmes suggest that he has a good deal of the famous detective about him, including a sharp eye for detail and considerable powers of deduction. For example, in *The Seven Crystal Balls* (pp 47 k-l, 48 e-g) he examines two distinctive tyre-mark tracks to find out about the type and colour of the car(s) used to kidnap his friend, Professor Calculus. In this way, his deductive skills are highlighted.

⁶⁵ A fictional detective created by Sir Arthur Conan Doyle. Holmes is a London-based “consulting detective” famous for his astute logical reasoning, his ability to adopt almost any disguise, and his use of forensic science to solve difficult cases. Similarly, Tintin uses his detective-like skills to solve mysteries. That could be the reason for such an allusion.

The hero in disguise⁶⁶

One of the important characteristics of Tintin is that, in order to vanquish evil, he sometimes borrows evil's trappings. Thus, as pointed out in Section (4.3.3.1) and as we already saw above (line 10), he is also constructed as a master of disguise playing different social roles. For example, in *TC*, he disguises himself as an American gangster to infiltrate other gang members (white Americans) and wipe them out (*TC*, p.51). Similarly, villains sometimes disguise themselves and their hideous deeds under the appearance of the 'Good'. In this regard, Apostolidès (2010: 63) writes, "At the level of appearances, there is a perpetual tug-of-war between Good and Evil, when one turns into the other, and vice versa." For instance, in the same Congo adventure, the white gangster (Tom) wears the cassock of a white priest to deceive Tintin and destroy him (*TC*, p.42). Moreover, the symmetry of these two Manichean divisions is based on owning or lacking morality. In other words, Good and Evil resort to the same tricks, both forming secret hierarchical societies. In this way, the hero, Tintin, has been characterised as the 'good' (§5.4). Table (5.6) below, summarises different portrayals of Tintin in disguise playing various social roles throughout the entire series. By wearing different costumes, such as traditional dresses, hats, glasses, false beard or wigs, he seeks to change his 'real' identity for several possible reasons based on the contexts of the stories: (a) security (b) in-group/ out-group acceptance (c) deception and/or spying (d) terrorising others. In all these instances, he is a participant or a social actor, but with different functions, as discussed below.

Table (5.6). Portrayal of the European hero (Tintin) in disguise in *The Adventures of Tintin*

Titles of the books	Tintin disguised as	N	%	Function (s)
<i>TLS</i>	A German officer	8	1.1	To deceive, to terrorise, to escape
	A ghost	9	1.2	
	A driver	21	2.9	
	A Soviet comrade	66	9.3	
	A Cossack	74	10.4	
	A pilot	103	14.5	
	A Bolshevik	200	28.8	
<i>TC</i>	A giraffe's skin *	2	0.2	To rescue, to deceive
	An American gangster (Tom)	11	1.4	
	Monkey's skin*	15	1.9	

⁶⁶ The concept of 'disguise' in literary plays, means when an actor/actress dresses up and pretends to be someone else (Hyland, 2011:1). In a similar way, Tintin as the hero of these adventures plays the role of an actor by wearing different clothes and pretending to be others. In other words, he is portrayed as Self, playing the role of Others.

<i>TA</i>	A driver assistant	7	0.9	To deceive, to be a member of an out-group
	A newspaper seller	7	0.9	
	A guard	14	1.9	
	A knight	23	3.2	
	A cowboy	184	25.8	
<i>CP</i>	An old lady	1	0.1	To deceive, to escape, to be a member of a particular group/out-group
	An Indian	10	1.2	
	A member of an Egyptian gang	25	3.1	
	An Arab soldier	36	4.5	
	An Arab	108	13.7	
<i>BL</i>	A Japanese General	17	1.8	To be a member of an out-group, to be safe, to deceive
	A Chinese	343	38.1	
<i>BE</i>	An African sailorman	4	0.4	To deceive, to help
	A South American Colonel	139	15.6	
<i>BI</i>	An old man	6	0.7	To deceive, to be a member of an in-group
	A Scotsman	95	12.3	
<i>CGC</i>	An old Moroccan beggar	36	4.9	To cover, to deceive, to spy
	Saharan people	39	5.3	
<i>PS</i>	A red Indian	8	0.9	To be a member of an out-group.
<i>LBG</i>	An Arab	17	1.9	To spy, to deceive, to help
	A teenage boy	34	3.8	
	A radio officer	65	7.3	
<i>CA</i>	Representative from the International Red Cross (IRC)	16	1.7	To rescue, to deceive
<i>RSS</i>	Muslim woman wearing burka	13	1.5	To deceive
<i>TP</i>	Folly clown	50	6.6	To deceive

As presented in the table above, Tintin disguises himself to play different social roles in the series based on certain ethnic stereotypes and the categorisation criteria, some of which were discussed earlier in Chapter 4:

- a) **Social role(s)** include knowledge about people's social functions, such as 'occupational roles' (Culpeper, 2001:76). These roles are likely to change according to the context. For example, in all cases, Tintin as a reporter is constructed in several social roles, such as a pilot, a general, a soldier, a radio officer, a newspaper seller, a watchman, a driver assistant, a colonel, a beggar, a folly clown, a representative of the IRC, a gangster.
- b) **Group membership** includes "knowledge about social groups considering ethnic identities, race, sex, age, religion and so on" (Culpeper, 2001:76). For example, Tintin

as a White-Belgian disguises himself as one of ‘Other’ social, national, ethnic groups, such as a Chinese, an Indian, an Arab, a Native American, an American cowboy, an old man, a teenage boy, a Muslim woman and so forth. Ultimately, his European Self is disseminated into Other ethnic groups in terms of both his actions and his visual appearance. Among these ethnic groups and out of 1,806 instances of disguise in the whole series, he is most frequently depicted as a Chinese citizen (n=343/ 38.1 per cent) in *The Blue Lotus (BL)*. Such a dominant frequency showing him disguised in this particular ethnic group is of significance and raises the question: Why is that so? To answer this question, I would like to refer the reader back to Section (2.4) where I introduced Hergé, the author of Tintin, and discussed his strong friendship with a Chinese art student, Chang Chong-jen, at the Brussels Academy of Fine Arts. It was this friendship that inspired *The BL* and saved Hergé from falling into the stereotype trap with respect to the Chinese (Assouline, 2009). As highlighted by Laser-Robinson (2006), *The BL* was written to inform the European public about the oppression suffered by the Chinese during colonial rule (for extended discussion § 6.2.1). This could be another reason why Tintin, as a European, disguises himself as a Chinese more than other ethnic groups.

- c) **Abstract role(s)** include the supernatural existence of any sort of non-human being. An example of this can be seen when Tintin disguises as a ghost, covering himself with a white sheet in order to terrorise his enemies who broke into his place in *TLS*.
- d) **Animals’ skins/costumes** include natural or synthetic costumes for different purposes which will be elaborated below. As one can see in the above table, he disguises himself in dead animals’ skins twice in *TC* to delude the animals. In the first case, he kills a monkey and wears its skin to save his dog who is kidnapped by a monkey (p.17). In the second case, he wears a giraffe-like costume to film giraffes’ lives without scaring them away (p.55). Therefore, the use of animals’ skins as a disguise serves two purposes: a) rescuing his dog, and b) making a documentary as a part of his job.

A closer look at Table (5.6) reveals that Tintin is more frequently disguised in different social roles and as various stereotypical ethnic/ national identities. I stated the possible reasons earlier. The distinction between such functions, however, is blurred. Tintin, like an actor, plays on a range

of diverse social roles in the adventures, from a poor beggar in *The CGC* to a representative of the IRC in *The CA*, in order to either deceive other characters, to spy on particular person/s or to feel secure and accepted in a certain group.

5.5.1.2. Construction of the European villain in ‘dangerous mission’ plot types

Rastapopoulos is Tintin’s most dreaded archenemy and a super-villain (§ 5.4). He appears in five volumes (see Fig 5.5, for more detail see Appendix E), four of which are categorised under the ‘dangerous mission’ plot type: *TA*, *CP*, *The BL* and *The RSS*.

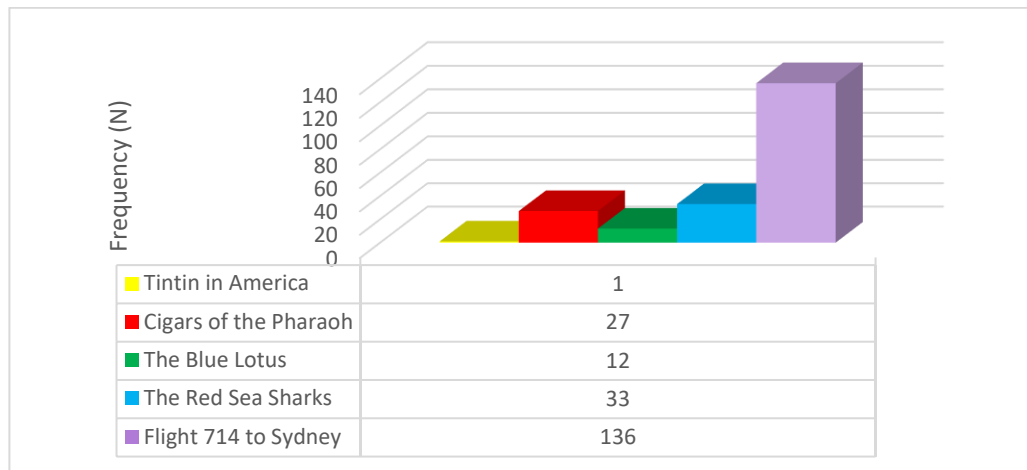


Figure 5.5. The appearances of the main villain (Rastapopoulos) in *Tintin*

His first visual prototype appearance is in *TA*, in a panel (see Thompson, 1991; Farr, 2001), where he sits next to Tintin and among the assembled dignitaries at a Chicago banquet held in Tintin’s honour for defeating the Chicago gangsters (see Vignette 5.2).



Vignette (5.2). First appearance of Rastapopoulos in a black suit (sitting next to Tintin) in *TA* (p.57e), © 1945, 1973 Casterman: Paris and Tournai; © 1978, 2007, 2011 Egmont.

Rastapopoulos's name is not revealed in that volume, he does not converse with anyone, and he appears only once, which suggests his minor importance in this story. However, his flashy morning coat, the bow tie with a grand yellow cross attached, which looks like a chivalry order, and his monocle can suggest a wealthy background and a high social status.⁶⁷ As will be mentioned in the next story, *CP*, he is a film producer tycoon. From this adventure onwards, he becomes indispensable in the stories, similar to Professor Moriarty in *The Adventures of Sherlock Holmes*. e.g. being the criminal mastermind behind almost every major crime that happens around the world. His villainy, however, is not revealed in the first two volumes, and thus he plays the role of a false hero and a helper in both *TA* and *CP*. In the *BL*, his character role changes from false hero to super-villain. In what follows, I conduct a textual analysis of eight interactions in which Rastapopoulos appears in order to understand how he is constructed and represented as a villain throughout the series.

(a) 'A film tycoon' in *Cigars of the Pharaoh*

In his first major appearance in this volume, an absent-minded archaeologist, Dr Sarcophagus bumps into him by accident. Rastapopoulos threatens to beat him up when Tintin intervenes. The following fragment is taken from the first encounter between Tintin and Rastapopoulos. I use abbreviations for each character. For example, in this context, 'R' stands for 'Rastapopoulos', 'S' for 'Dr Sarcophagus' and 'T' for 'Tintin'. Additionally, for ease of reference, the page numbers and panel orders are also included. I follow the same conventions for the examples below:

Text (5.1)

- (1) (p3m) **R:** You clumsy nitwit! Can't you look where you're going?
- (2) (p3n) **S:** So sorry, I mistook you for a ventilator...
- (3) **R:** Imbecile!
- (4) (p4a) **T:** Come sir, pull yourself together!
- (5) (p4b) **T:** This gentleman didn't bump you on purpose.
- (6) **S:** Goodbye, everybody!

[Dr Sarcophagus leaves.]

- (7) (p4c) **R:** Impudent young whipper-snapper! How dare you interfere? You

⁶⁷ See <http://www.msnbc.com/rachel-maddow-show/monocles-ow-do-people-really-wear-these> retrieved 17-7-2016

obviously don't know who I am.

(8) (p4d) **R:** One day you'll regret you crossed my path! Just remember. My name is Rastapopoulos!

[Rastapopoulos leaves.]

(9) (p4e) **T[Soliloquy]:** Rastapopoulos?...Rastapopoulos? Ah! I've got it: the millionaire film tycoon, king of cosmos pictures... And it's not the first time we've met...

In this brief interaction, in lines (1) and (3), Rastapopoulos appears to be the personification of a rude and an aggressive character, with vulgar behaviour. As he refers to Dr Sarcophagus with adjectives such as a *clumsy nitwit* and *Imbecile* for a simple accident, both of which are impolite references, suggesting Rastapopoulos's bad behaviour. Moreover, in line (4) when Tintin intervenes, trying to calm Rastapopoulos down, he insults him, calling Tintin an *Impudent young whipper-snapper*, which denotes his rudeness towards Tintin. However, the next utterance in the same panel (line 7) *How dare you interfere?* is of significance in terms of its several underlying semantic meanings that are conveyed in this context, such as:

Meaning #1: Who do you think you are to interfere?

Meaning#2: I do not want you to interfere.

Meaning#3: You do not have the right to interfere.

Meaning #4: You are doing something bad.

This utterance is a Commissive Speech Act (CSA) type of threat (§ 4.4.3), which is expressed by a rhetorical question.⁶⁸ Through this question, the Speaker (Rastapopoulos) here, intends to inform the Hearer (Tintin) of something indirectly: a warning or a threat. Recall from Chapter 4, that a commissive speech act is constituted by the expression of an intention. Thus, threats in the form of such speech acts are to be taken into account carefully. According to Kissine (2013:162), “threats are almost always used to perlocutionarily prevent an action of the addressee. For this reason, the intention that underlies threats is almost always restricted to a tiny set of possible worlds”. In other words, they are “[almost] always implicitly or explicitly conditional based on

⁶⁸ It should be noted that rhetorical questions are usually strong assertions which is a direct speech act (DSA). Indirectly, they could be a threat or warning (a type of commissive speech act).

some actions of the Addressee/ Hearer”(ibid.). Thus, Rastapopoulos’s actions in this context serves to reinforce his ‘hostility’ or ‘face attack’ (see Tracy, 2008).

In the next utterance, his arrogance is implied through *You obviously don’t know who I am* (see line 7). Thus, he as the speaker is presupposing that he is already well-known to the addressee (Tintin), suggesting his (probable) superiority, and in this way, it may be an implicit reference to his powerful status in society. The next line (8), clearly accentuates his previous hostility in the form of a threat towards the addressee (Tintin): *One day you’ll regret you crossed my path*. It can be inferred from this utterance that he exerts power over Tintin and has the will to carry out his threat – hence, he must be taken seriously. In this way, his reputation as a powerful individual is intended to be seen as credible.

In the following utterance in line (8), he threatens Tintin by repetitive emphasis of his own name. This kind of emphasis is used to reduce the addressee’s (Tintin’s) relative power, and thereby boost Rastapopoulos’s symbolic power⁶⁹ (Bourdieu,1991) in society, which in turn leads Tintin to recognise whom he is, “the millionaire film tycoon, King of Cosmos Pictures...” (line 9); thus Rastapopoulos’s social role is introduced into the story. However, his rudeness towards both Tintin and Dr Sarcophagus in this first interaction confirms that he is truly what Assouline (2009:42) regards as “the archetype of the producer who has never produced anything but a bad impression”. Moreover, his ‘rudeness’ and ‘arrogant behaviour’ can be inferred from his actions: leaving the conversation with Tintin, unfinished and not letting him speak in return. Regarding Dr Sarcophagus, however, the same actions imply his ‘absent-mindedness’ and ‘lack of attention’ as he closes the conversation by saying ‘goodbye’ to everybody, assuming that the conversation is over.

It should be noted that Tintin’s statement (line 9) is a self-talk as Rastapopoulos had already left the conversation. In this way, Tintin’s final utterance *And it’s not the first time we’ve met...* is the key for the reader. As it is an allusion to the short meeting of these two characters in the previous volume, *TA*. The next interaction between Tintin and Rastapopoulos, in the same volume, shows an entirely different dimension of Rastapopoulos’s character:

⁶⁹ For Bourdieu (1991:164), symbolic power is “that invisible power which can be exercised only with the complicity of those who do not want to know that they are subject to it or even that they themselves exercise it”.

Text (5.2)

Description of the context: Tintin(T) accidentally interrupts a film sequence that Rastapopoulos's director (D) is shooting. Rastapopoulos(R) comes over to enquire what has happened, and as a result, Tintin and Rastapopoulos meet again.

- (10) (p17d) **R:** What's going on here?
(11) **D:** Sir Galahad here has wrecked my scene!
(12) (p17e) **R:** By Lucifer⁷⁰! Unless I'm much mistaken, you're the young man I had that little tiff with aboard the 'Isis'⁷¹.
(13) **T:** Why, it's Mr Rastapopoulos!
(14) (p17f) **R:** I'm sorry I lost my temper!
(15) **T:** And I'm sorry if I messed up your film.
(16) (p17g) **R:** Pah⁷²! Think nothing of it! We're making a Superscope-Magnavista feature of "*Arabian Knights*". We've built a whole city not far from here.
(17) **T:** I know. I saw it.
(18) (p17h) **R:** But what are you doing here, all by yourself in the middle of the desert? Come and explain...
(19) **T:** Certainly...
(20) (p17i) *Caption: An hour later...*
(21) **T:** ...So there you are Mr Rastapopoulos. That's my story. Remarkable, isn't it?
(22) **R:** Indeed, dear boy. I find it fascinating!
(23) (p17j) **R:** I'm sorry we cannot keep you here, my friend.
(24) **T:** You're very kind, but the captain of the dhow will be wondering where I am.

The first two lines (10–11) are exchanges between Rastapopoulos and his director, where Rastapopoulos makes some enquiries about the problem. The director responds (line 11) with clear resentment. He (the director) refers to Tintin as *Sir Galahad*, an ironic allusion to Sir Galahad, a Knight of the Round Table, in Arthurian legend. According to Arthurian studies, Galahad is renowned for his nobility, gallantry and purity (see Lancelyn Green and Almond, 2008). In this way, Tintin's action in trying to rescue the so-called 'damsel in distress' in the film scene seems to be considered as a chivalric act, similar to those of Sir Galahad. However, as the storyline reveals here, this sarcastic reference to a Knight of the Round Table, serves to indicate the director's anger towards Tintin, who has unintentionally ruined his scene. At this point, Rastapopoulos recognises Tintin and appears surprised by this unexpected encounter (line 12). In this fragment, Rastapopoulos is characterised differently from the previous example (Text 5.1).

⁷⁰ The proper name for the Devil before his fall. See < <https://www.britannica.com/topic/Lucifer-classical-mythology>> retrieved 23 July 2016.

⁷¹ Here 'Isis', after the name of an Egyptian goddess, refers to the name of the ship where he first met Tintin.

⁷² An interjection expressing disgust or disdain (OED, 2016).

That is, he recognises and greets Tintin, apologising for his previous disorderly conduct towards the hero (line 14). In return, Tintin apologises too, for ‘messing up’ Rastapopoulos’s film sequence (line 15). Unlike their first encounter, Rastapopoulos seems to show a genuine interest in Tintin and invites him over to his tent to hear his story (line 18), referring to Tintin’s story with positive attributes, such as ‘remarkable’ and ‘fascinating’. He addresses Tintin with predicates such as ‘young man’, ‘my friend’, and endearing terms such as ‘dear boy’ and ‘my dear chap’. Thus, he (Rastapopoulos) is constructed as *friendly* and *kind*, unlike in their previous encounter where he was constructed as *unfriendly* and *impolite*. In line 23 (p.17j), Rastapopoulos’s use of a Negative Politeness Super-Strategy⁷³ (see Brown and Levinson, 1987), *I’m sorry we cannot keep you here, my friend*, by apologising he seems to satisfy Tintin’s negative face wants. In this way, Rastapopoulos indirectly asks Tintin to leave. However, later, he accommodates Tintin in the same camp when the latter returns and tells him about his narrow escape from death. This time, Rastapopoulos provides Tintin with an Arab outfit and a gun, perhaps for security reasons. As we will see later, he deceives Tintin by representing himself as ‘a reliable person’ who helps the hero in times of trouble.

Another important aspect of Rastapopoulos’s character relates to his ethnic identity which is not explicitly mentioned. His surname, however, suggests a Greek heritage (see Assouline, 2009). His first name, Roberto – mentioned later in *The BL* adventure – suggests an Italian parentage (Farr, 2001/2011; Assouline, 2009; Apostolidès, 2010). In this vein, Peeters (2012:65) quotes Hergé’s detailed description of Rastapopoulos’s character in a note to a reader in the 1960s, in which Hergé claims that:

*Rastapopoulos isn’t meant to represent anyone in particular. It all started with the name, which was suggested to me by a friend, and the character grew up around the name. Rastapopoulos, for me, is more or less a shady Mediterranean Greek (without being more specific than that), a stateless person, that is – according to my perspective at the time – without faith or law! One more detail: he is not Jewish.*⁷⁴

⁷³ Negative Politeness is one of five pragmatic super-strategies suggested by Brown and Levinson (1987). These super-strategies have some degree of Face Threatening Act (FTA). In this strategy, “the speaker performs the FTA in such a way that attention is paid to the hearer’s negative face wants” (Culpeper, 2009:530). Examples of such strategies include apologising.

⁷⁴ Hergé has often been accused of reflecting antisemitic prejudice, given the antisemitic caricatures in his Tintin adventures. To answer such accusations, he gave a denial: “I am not excusing myself, I am explaining.” (Assouline, 2009: 163).

In my view, this note regarding Rastapopoulos's background is not convincing. Because if we consider it a reliable source, then there is a dilemma here: On the one hand, it is not clear from this note why Hergé specifically emphasises that Rastapopoulos is “*not Jewish*” (emphasis added). This issue yet again raises the question of whether or not such denial of the Jewishness of the main villain on the author's side somehow aligns with van Dijk's (1992) *denial of racism*⁷⁵. It may as well suggest Hergé's awareness of this issue, which seems highly likely, as he deconstructs this character, saying he is ‘a stateless person’, which can be interpreted as a reference to a ‘wandering Jew’ stereotype (see Chapter 3). Along these lines, some scholars, such as Frey (2008), strongly support the idea that Rastapopoulos is a Jewish character due to a set of characteristics common to Jewish stereotypes, such as a stereotypical physical feature (large, bent nose), and activities usually associated with Jewish characters (e.g. smoking cigars, being wealthy financiers, participation in evil global deeds). In this way, Frey overemphasises that visual features may in part be an indication of Rastapopoulos's Jewishness. In contrast, Apostolidès (2010:27) argues “he cannot be taken for a Jew”, as will be seen in *F714S*, and *RSS* he is associated with a sinister Nazi German officer (e.g. Hans Boehm), an ex-Nazi doctor Dr Krollspell, and a German doctor called Dr Müller who help him to perpetrate his crimes. In my view, Apostolidès's point seems more plausible than Frey's argument. As meanings are generated by a combination of visual features and contextual features. That is, they all work together, and no one feature be it visual or contextual is privileged over another one. Thus, conducting a detailed joint visual and contextual analysis is inevitable, as is done below.

The following detailed narratemes are presented regarding this character:⁷⁶

1. A villain (Rastapopoulos) is introduced. (ε)
2. The villain attempts to deceive the victim, who is the hero (Tintin) in this case. (Offers him food and clothes, acting friendly). (η)
3. The victim submits to deception. (ϑ²)

⁷⁵ He defines it as “a form of face-keeping or positive self-presentation” (van Dijk, 1992:89), by which he means that those who pretend that they do not intend to be racist may focus on possible inferences of their interlocutors. That is, they try to act in such a way that they can give an impression of themselves being as positive as they can, i.e. they attempt to show their positive Self-presentation (see Chapter 4) as a face-keeping strategy.

⁷⁶ To orientate the reader with the functions of the villain(s) (e.g. Rastapopoulos) in the respective volumes, and for convenience, I decided to focus on the villain(s), wherever they appear in the narratives. This, however, does not mean that they are always indispensable characters in all stories.

4. The villain (Mysterious man in disguise) abducts the prince (Crown Prince of Gaipajama). (T^{v*}) (A¹)
5. The villain is accompanied by a magical helper (South -Asian Fakir). (A²)
6. The villain attempts to harm the hero. (A)
7. The villain is defeated. (I)
8. The villain is punished (e.g. Falls off the cliff) (U)

In *CP*, function (2) is repeated twice. This repetition plays a significant role in shaping the dynamic trajectory of the narrative, as it suggests that Tintin (*the hero*) is unaware of Rastapopoulos's (*the villain's*) ill intentions and naively trusts this villain, who acts in a friendly manner towards *the hero*. In this case, Tintin can also be considered as *the victim*, because he is deceived by Rastapopoulos. Nevertheless, each time he is saved by chance through different *helpers*, such as the Thompson twins. Rastapopoulos, on the other hand, through the act of disguise (lines 4–6) and with the help of the Fakir, who is a magical agent, abducts the crown prince, and attempts to kill Tintin; but he fails to do so (line 7) and is considered dead as he falls off the cliff (line 8). The following scheme provides a summary of the narrative functions of the villain (Rastapopoulos) in the *CP*:

$$(\varepsilon) (\eta) (\theta^2) (T^{v*}) (A^1) (A^2) (A) (I) (U)$$

As can be seen, this formula, in particular presents deception, abduction, attempt to kill the hero as the main functions of the villain.

(b) ‘King of drug smugglers’ in *The Blue Lotus*

In the next adventure, *The BL*, while in Shanghai, Tintin learns that Rastapopoulos too is staying there. However, his identity as a villain is not revealed to Tintin yet. The following fragment is a reproduction of the first interaction between Tintin and Rastapopoulos in this volume.

Text (5.3)

Description of context: Someone knocks the door. Rastapopoulos is portrayed in a long-shot smoking standing next to the door (see image, Appendix 5.6).

- (1) (p 34n) **R:** Come in!
- (2) (p34o) **T:** Good evening, Mr Rastapopoulos!
- (3) **R:** Tintin! What a pleasant surprise!...
- (4) (p34p) **T:** I've just come from Mr Liu. He said you left his house with Professor Fang Hsi-ying. Is that right?...
- (5) **R:** Yes, quite right. I gave the professor a lift in my car and left him at the corner of the Street of Infinite Wisdom, where he lives... Why do you ask?
- (6) (p34q) **T:** Professor Fang Hsi-ying never got home.
- (7) **R:** Didn't get home?... But it's only a few steps to his door from the place where I dropped him...

[This brief interaction ends up here and Tintin leaves without any clue.]

In this context, Tintin and Rastapopoulos greet each other in lines (2– 3) (p.34o), a very short but seemingly friendly greeting. Then, the reason for the visit is explained, it involves the sudden disappearance of Professor Hsi-ying who plays the role of *the donor* in this story. He is believed to have medication for curing the mad. This drug can be regarded as a magical agent. The following narrative units provide the reader with the functional roles of the villain and the hero regarding this disappearance:

1. A member of a family (Professor Hsi-ying) absents himself from home. (β)
2. The hero-seeker (Tintin) is led towards the villain. (G)
3. The villain (Rastapopoulos) attempts reconnaissance. (ϵ^1)
4. The villain attempts to deceive the hero-victim (Tintin, in this case). (η)
5. The hero-seeker agrees to or decides upon counteraction. (c)
6. The hero-seeker departs. (\uparrow)

As can be seen in lines (2), (5) and (6), the hero is the seeker in this context. At this point, however, it is not yet clear who the villain is. It is only a small fragment of their first interaction in this story, but it is an important one as a starting point in terms of revealing the villain's deceitful behaviour later on. The next appearance of Rastapopoulos explicitly exposes his true identity as the villain (see line 7, below). Henceforth, it is revealed that the hero is also a victim

of the villain's treachery. However, as can be seen in the storyline, the villain's attempt to kill the hero fails, and both he and his accomplice are arrested in the end (lines 10–11).

7. The villain (Rastapopoulos) is recognised. (Q^v)
8. The villain(s) detain the hero. (A¹⁵)
9. They are ordered to kill the hero. (A¹³)
10. They fail. (I)
11. They are arrested by the hero's friends. (A^{15v})

Text (5.4)

Description of the context: Tintin is detained by another villain, a Japanese secret agent, Mitsuhirato. The door opens, and Rastapopoulos appears in a long-shot at the entrance.

- (1) (p.57e) **M:** We got him, Grand Master.
- (2) **T:** Mr Rastapopoulos!
- (3) **R:** Exactly!
- (4) (p.57f) **R:** Rastapopoulos!...Roberto Rastapopoulos! You've been trying to spike my guns for a long time ... Me, Rastapopoulos, king of drug smugglers...Rastapopoulos, who went over a cliff near Gaipajama and you thought I died...Rastapopoulos, alive and well...And as always, coming out on top...
- (5) **T:** You, leader of the gang?...Impossible!
- (6) (p.57g) **R:** You aren't convinced, eh? ... Look at that! ... ! [he shows his tattooed arm with the sign of the Pharaoh Kih-Oskh, which is a sign of a gang] Now do you believe me?...
- (7) **T:** The sign of the Pharaoh Kih-Oskh!

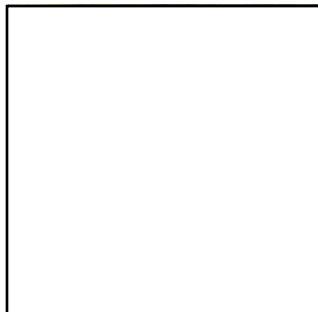
In line (1) (p.57e), Mitsuhirato refers to Rastapopoulos as *Grand Master*, which is an explicit indication of his status as the main villain and the one who is responsible for all the troubles in the story that Tintin faces. Tintin's reaction on discovering this fact suggests that he is a victim who has fallen under the influence of these villains (e.g. Rastapopoulos and Mitsuhirato) (for an extended discussion of Mitsuhirato's character § 6.2.1.3).

In line (4) (p.57f), similar to Text (5.1), Rastapopoulos's name is repeatedly emphasised, while exposing his true identity as *the king of drug smugglers* and *the leader of the gang*. These repetitive references to 'the king' imply his leading role in the criminal world. Moreover, it is at this very point that the mysterious man's identity in the previous volume, *CP*, the one 'who went

over the cliff near Gaipajama’, is revealed to be none other than ‘Rastapopoulos’ himself. This intertextual reference to the preceding album aims to dispel the dramatic suspense in that narrative; his being back from the dead and fooling everyone, including Tintin, and the fact that all this time he was the leader of a drug-smuggling gang, comes as a surprise to Tintin (as well as to the reader). Due to Tintin’s disbelief (line 5), as proof, Rastapopoulos shows him a tattoo on his left arm with the symbol of the gang called ‘The Kih-Oskh Brotherhood’ (see lines 6–7, p.57g). The gang with Rastapopoulos as its head, is a criminal organisation similar to the Ku-Klux Klan (KKK) in the United States, in terms of the members’ dress code (long robes with masks) decorated with the organisation emblem (see Appendix K). However, unlike the KKK, which holds extreme racist views on issues such as white supremacy, white nationalism, antisemitism, anti-immigration, and the like, this fictional Kih-Oskh gang includes members from various ethnic groups, and specialises in drug-smuggling in Egypt, Saudi Arabia, India and China in two of the *Tintin* series (e.g. *CP*, *BL*). Moreover, this gang is an international organisation enriched by profits from smuggling and has a network of intelligence service with agents in all sectors, which makes it a hierarchy including criminals, civilians, military officers, and politicians of various ethnic backgrounds both Europeans and non-Europeans.

(c) ‘A slave trader in the disguise of a noble Marquis⁷⁷’ in *The Red Sea Sharks (RSS)*

As aforementioned, towards the end of the *BL*, Rastapopoulos is arrested, and he does not re-appear until a much later volume in *The RSS*, where he resurfaces, in disguise, as the *Marquis di Gorgonzola*, a millionaire magnate (see line 1, below), the owner of Arabair, and a slave-trader. His first appearance in this volume depicts him in red fancy-dress, wearing sunglasses and a duck-tail beard (see Vignette 5.3).



Vignette (5.3). First appearance of Marquis di Gorgonzola alias Rastapopoulos (right) in *RSS* (p.36a), © 1958, 1986 Casterman: Paris and Tournai; © 1960, 2007, 2011 Egmont.

⁷⁷ An aristocratic hereditary title for noblemen in different European countries.

As can be inferred, he takes this new identity because he was arrested for his former crimes in the previous volume, *The BL*. Thus, by using such an aristocratic title, along with the act of disguise, his past identity is hidden. Ironically, there is a paradox in this nominalisation and the characteristic of Rastapopoulos himself. Similar to previous volumes, he is presented publicly as a respectable, upper-class intellectual. However, as discussed before, he is far from being a nobleman. Hence, the nomination of ‘Marquis’ may as well be an ironic allusion to the corruption in high society at the time in the late 1950s when the *RSS* was published. The outcome of Propp’s functional model results in the narratemes below, with a focus on the villain’s actions:

1. The villain (Rastapopoulos) disguises himself with a fake identity (Marquis di Gorgonzola). (η)
2. He holds a fancy-dress ball on board his ship ‘Scheherazade’. (T^V)
3. He recognises the hero and his partner on a dinghy lost in the Red Sea. (Q)
4. He gives the order to ignore them. (γ^1)
5. He gives the order to rescue them. (Rs.) (δ^2)
6. He bans anyone mentioning his name to the hero and his companions aboard his ship. (γ^2)
7. His name is revealed. (Ex)
8. He transfers the hero and his companions to another ship. (A^9)
9. He gives orders to kill the hero several times. (A^{13})
10. He fails each time. (K) (I)
11. The hero, with a helper (the US. Navy), warn him. (B^V)
12. He steers his boat towards the US ship. (A^{10}) (E^V)
13. He tricks them (sinks his boat). (η)
14. He escapes in a mini submarine. (PB^V)*
15. He is presumed dead. (I^5)

From the above functions, we can perceive that he is constructed as a wealthy marquis (lines 1–2), his interactions with upper-class society and his polite behaviour towards a Japanese-looking princess aim to deceive everyone and to give a good impression of him (see Text 5.5).

Text (5.5)

Description of context: Rastapopoulos disguising as Marquis de Gorgonzola is dancing at a fancy-dress ball party with a Japanese princess on board of a cruise ship called 'Scheherazade'.

- (1) (p36a) **R:** May I have the pleasure of this samba, Princess?
- (2) **P:** But of course, Marquis.
- (3) (p36b) **P:** What an ideal yacht for a cruise!
- (4) (p36d) **C:** Excuse me, my lord, there is a radio call for you...it's urgent...
- (5) **R:** Very well, I'm coming.
- (6) (p36e) **R:** You see, dear lady? Business, always business. I am indeed a slave ... Will you forgive me?
- (7) **P:** Don't give it a thought.
[Rastapopoulos leaves.]

As can be seen in this context, his request for a dance with the Princess is immediately accepted, along with a compliment on his cruise ship, describing it as an *ideal yacht*. He is represented as a flamboyant lavish individual somewhat similar to a 'real' life character, Aristotle Onassis.⁷⁸ In the middle of their dance, his steward interrupts, asking for his immediate presence about an important matter. Rastapopoulos who is known as the Marquis di Gorgonzola at this point, apologises to the princess, seeking her approval and empathy by asking a rhetorical question *You see, dear lady?* And he continues *Business, always business. I am indeed a slave ...* as such, the utterances convey his dedication to his work, and that 'business comes first'.

As the storyline continues, he is summoned to decode a secret radio message, which has been sent to him. He is referred to as *K6VM* by an unknown person with the code name *R3KO* (see Text below).

⁷⁸ A Greco-Argentinian shipping magnate, who owned the world's largest shipping fleet and was one of the world's richest and most famous men in the 20th century. He was known for his business success, his great wealth and his many relationships with the world's most famous women such as Maria Callas and Jacqueline Bouvier Kennedy.

Text (5.6)

- (1) (p36i) **K6VM/R:** Hello! Hello! K6VM calling R3KO...Transmit in code...Over.
- (2) (p36j) **R3KO:** Powerful insects have stung the blue goat. Parasites 1 and 2 are in the bag. Out.
- (3) **K6VM/R:** K6VM to R3KO. Understood. Out.
- (4) (p36k) **K6VM/R[Soliloquy]:** Good...Now for the book, and we'll decode this. Parasites 1 and 2 – I know who they are!
- (5) (p36l) **K6VM/R[Soliloquy]:** There!...I have it...Excellent! Mull Pasha has done well. We're rid of those two meddlers!

It is important to know that in deciphering codes, the originator of the encrypted message and the intended recipient share the same decoding technique needed to recover the original information (e.g. a book); thereby, they exclude the public from understanding their communication. In other words, such application of cryptography indicates a sophisticated form of interaction and high intelligence with regard to both Rastapopoulos and his unknown interlocutor⁷⁹ who follows Rastapopoulos's orders.

To decipher this secret message, however, one needs to know the context of the narrative. What R3KO means here is an intertextual reference to an event, one which took place earlier in this story when Tintin and Haddock's dhow was attacked and sunk at the sea. At first glance, the message (see line 2) may seem like nonsense, as is the case for any sort of encrypted message. However, following the context of the story, it can roughly be decoded as below:

'The bombers have sunk the sambuk. Tintin and Haddock (who were aboard) are doomed.'

As can be seen in the decoded message, Tintin and Haddock are metaphorically referred to as *Parasites 1 and 2* and the predicate *those two meddlers* indicates Rastapopoulos's disgust and annoyance towards *the hero* and his *partner*. Therefore, when the villain understands that they are both liquidated, he is pleased (see p.36 k-1). Employing attributes such as 'Good' and 'Excellent' reveals his thoughts about this news.

Later in the story, his attention is drawn to a raft with the hero, and his companions on it spotted at sea. As the narrative goes, at first, Rastapopoulos gives the order to ignore them as he

⁷⁹ It turns out in the final line of this conversation (p.36l) that the interlocutor is no other than Mull Pasha, alias Dr Müller—a German villain— from two previous albums, *The Black Island* and *The Land of Black Gold* (see Appendix E). In this volume, he is disguised as an Arab general, cooperating with Rastapopoulos in his crimes in order to eliminate Tintin.

recognises them, who know him, and as a result, he does not wish to be exposed. By using negative predicates, such as *those practical jokers* and *rag-tag-and-bobtail*, he is explicitly employing both referential and predicational strategies to position Tintin and his companions as ‘unimportant’, while indicating that rescuing them would be *a waste of time*. No sooner has he ordered the captain to proceed on his course and ignore them than some of the guests on board identify Tintin and his friends as ‘castaways’. Their repetitive enquiries about them force Rastapopoulos to change his decision at once, in order to save face, he confirms *Yes, yes, I know...* and continues *I...I’ve just given orders for the captain to pick them up*. His constant stuttering at this point may be an indication of his lies and fear of being exposed. In the end, the tables are turned to Tintin’s advantage (victim-perpetrator reversal strategy). Rastapopoulos fails, and his fake identity is exposed, as the radio announces. At first, he seems to accept his failure with disbelief.

(p59c) **R:** Lost...all is lost!...But it’s impossible!

Then the telephone rings, informing him of a US War-ship’s signal to intercept his cruise ship and ask him to surrender, to which he seemingly submits:

(p59h) **R:** All right. Stop the engines. And launch my personal barge. I’ll go myself and tell those insolent Cowboys what I think of their manners!...

(p59j) **R:** Do not insist, my friends. I will go alone.

In this way, he is presented as a ‘law-abiding’, ‘brave’ and ‘guiltless’ individual who is submitting to orders and going there ‘alone’ to investigate the reason for this presumably wrong interception. He steers his boat towards the warship, but mid-way he tricks everyone by sinking his own boat, escaping once again from justice in a mini-submarine. He is presumed dead afterwards. In this way, he is constructed as ‘a cunning character’, one who always deceives others.

5.5.2. Discovery missions

The main focus of these plot types is to discover something new or hidden. This discovery may be either a scientific expedition (e.g. the discovery of a meteorite, exploration of the moon) or a treasure hunt. They may be dangerous as well, but this is not a prominent feature, as was the case in the previous mission plot type. The books containing such plots are:

- 1) *The Shooting Star (SS)*
- 2) *The Secret of the Unicorn (SU)*

3) *Red Rackham's Treasure (RRT)*

4) *Destination Moon (DM)*

5) *Explorers on the Moon (EM)*

This category of plots includes one single album and two double albums⁸⁰ of the *Tintin* series, based on their unusual storylines. This unusualness has to do with the hero's exploration and discovery of unknown objects. Apart from their unusualness, all but one, particularly illustrate the discursive construction of Europeans as the in-group and their victory over any obstacles. Among the above albums, the *SS*, apart from Europeans also focuses on Jews as a minority group, which will be discussed in detail in Section (6.4).

5.5.2.1. Construction of the European hero in discovery mission plot types

As explicated above, the 'discovery mission' plot type shares certain similarities with the 'dangerous mission' plot type, with features such as *departure* and *return*. Yet, it differs from the latter in critical aspects, such as *exploration cause* and the *rivalry between two nations*.

1. The hero notices something unusual. (X)*
2. The hero tries to find the reason behind an unusual event. (R)*
3. The hero departs with a group of professionals for discovery purposes. (↑)
4. The villain(s) secretly spy on the hero and his company. (ζ^1)
5. The villain(s) attempt sabotage. (A)
6. The hero and the villain join in direct/indirect combat. (H)
7. A preliminary misfortune is caused by a deceitful agreement. (λ)
8. The hero is branded. (J)
9. The villain(s) are exposed. (Ex.)
10. The villain(s) are punished. (U)
11. The hero and his company eventually succeed in their search. (N)
12. The hero and his company return. (↓)

⁸⁰ The difference between these double albums and those mentioned in dangerous plots is that the *SU* and *DM* are unfinished episodes, which are continued in *RRT* and *EM*, respectively; whereas in dangerous plots such as *TLS*, *TC*, *TA*, *CP* and the *BL*, they are complete episodes on their own, but interrelated with intertextual references.

The first function only occurs in three volumes of the ‘discovery mission’ plot types listed above. This function describes an event in the hero’s society that causes him to go on an expedition. In the first three volumes, the *SS*, *SU* and *RRT*, the stories begin with ‘noticing an unusually big star at night’, ‘noticing a model of an old ship in the market’, and ‘noticing a newspaper headline’, respectively. All these events lead Tintin to carry out some investigation and go on a ‘discovery mission’ with a group of European professionals. The first mission is to discover a fallen meteorite, the second and third lead to finding an old treasure supposedly hidden under the sea. The final two albums, *DM* and *EM*, however, are different in terms of their rather scientific narration, leading to moon expeditions. Like the previous mission – the dangerous mission plot types – I deconstructed similar patterns in the stories. The following scheme provides a summary of the patterns in ‘discovery mission plot types’:

$$(X)*(R)*(↑)(ζ^1)(A)(H)(λ)(J)(Ex.)(U)(N)(↓)$$

As can be seen from the narrative structures and the above formula, the hero is not alone in most cases. He departs with a group of professionals from his in-group and returns with them (lines 3, 11 and 12). In some ways, these functions are similar to those of dangerous mission plots. However, they are made distinctive by functions such as ‘noticing something unusual’ and ‘searching to find the reason behind that unusualness’; and more importantly, these functions are accomplished by professional groups, all Europeans. In general, such functions can be an indication of constructing Europeans’ positive attributes as ‘achievers’ and ‘winners’ (see line 11) and the minority group as ‘losers’.

5.5.3. Rescue missions

This plot type deals with themes focusing on someone being kidnapped or something missing, and as a result, the whole story revolves around rescuing the missing character or thing. Similar to previous missions, they are likely to have some of dangerous mission’ plot elements in their narrative structure (e.g. threats to be killed, fighting against villains). The relevant adventures are:

- 1) *The Seven Crystal Balls (7CB)*
- 2) *Prisoners of the Sun (PS)*
- 3) *Land of Black Gold (LBG)*
- 4) *Tintin in Tibet (TT)*

- 5) *The Calculus Affair (CA)*
- 6) *The Castafiore Emerald (CE)*
- 7) *Flight 714 to Sydney (F714S)*
- 8) *Tintin and the Picaros (TP)*

In this third category of plots, similar to previous plots, in order to understand the function of different character roles and their representation in the stories, I provide a summary of the selected volumes in Appendix (D).

5.5.3.1. Construction of the European hero in the rescue mission plot type

The ‘rescue mission plot type’ shares some features with both ‘dangerous’ and ‘discovery missions,’ such as ‘departing’, ‘returning’ and ‘noticing something strange’. Nevertheless, it differs from the mentioned missions in important aspects, such as rescuing purposes. The volumes listed here are typical examples of the ‘rescue mission plot type’, and they represent most of its structural variations.

The first two volumes, the *7CB* and *PS*, are a double album dealing with the hero’s efforts in ‘rescuing a group of European scientists from a strange incurable disease’ and also ‘finding the kidnapped Calculus’. An overall narrative analysis of the next three examples, *CA*, *TT* and *F714S* (see Appendix D for a summary), demonstrates that each deals with different types of actions performed directly or indirectly by the hero, such as ‘finding the abducted Calculus’, ‘searching for Chang’ and ‘being rescued by a flying saucer’, respectively. An interesting point here is that in *F714S* it is not the hero who rescues the people from a critical situation. It is, in fact, he and his companions who are picked up by ‘the aliens’ after being hijacked by the supervillain, Rastapopoulos. This particular volume is the only volume in which there is a specific reference to aliens as ‘Others’. Below, I list the narrative functions related to this album:

1. The hero suspects something mysterious. (X)*
2. A misfortune or lack is made known. (B)
3. Someone goes missing. (β)
4. The hero and his partner depart on an investigatory trip to find the missing person. (\uparrow)
5. They are led to the whereabouts of the missing person. (G)
6. The villain(s) attempt to deceive them. (η)

7. The hero is tested. (D)
8. The hero is warned. (B)
9. The hero follows some tracks. (R)*
10. The hero and his partner face a natural disaster. (e.g. falling from a mountain, falling from a waterfall, being trapped in an avalanche, surrounded by volcanic lava, etc.). (ND)*
11. The hero and his partner are both saved. (Rs)
12. The hero and his partner succeed in rescuing the missing person. (S)*
13. A difficult task is completed. (N)
14. [The hero and his partner may be rewarded by an out-group. (Q)]
15. The hero and his partner return. (↓)

This list illustrates developments in the actions and the relationships between *the hero* and *the partner of the hero* as *seekers*, the missing person as *the victim*, and *the villain(s)* in these narratives. The above functions can be briefly formulated as:

(X)*(B) (β) (↑)(G)(η)(D)(B)(R)*(ND)*(Rs)(S)*(N)[(Q)] (↓)

In order to grasp the meaning of these narrative differences, we must first understand the basic conceptual meanings of these characters in the rescue mission plot types. In them, there are fewer direct interactions between the hero and villain (s), i.e. they do not join in direct combat, unlike the dangerous mission plot types. Moreover, in these plot types, no threat is assigned to the society, and it is mostly aimed at individuals. Thus, it is evident from the above scheme that certain transitional stages take place before the hero departs. e.g. noticing something mysterious, misfortune or lack is made known, someone goes missing. As a result, in the end, the hero and his in-group companions are the ones who accomplish and find the missing person despite the villain's attempts to deceive him and his partner. The next section deals with the construction of the main villain in such plot types, focusing on his actions towards the hero and others.

5.5.3.2. Construction of the European villain in a rescue mission plot type

(d) 'A cowboy-looking hijacker' in *Flight 714 to Sydney*

After Rastapopoulos's sly disappearance in *The RSS* (§ 5.5.1.2 and Appendix B), he reappears in *Flight 714 to Sydney (F714S)*. In this volume, he is presented as a mastermind of a hijacking plot,

an owner of a fictional island called Pulau-Pulau Bompá. He is dressed in a pink shirt, blue jeans, a cowboy hat, flashy Texan boots, with a dark monocle, smoking a Havana cigar, and a whip in hand; ostensibly, he looks like an American cowboy as shown in Vignette (5.4) below.



Vignette (5.4). First appearance of Rastapopoulos in a long shot with a pink shirt and a cowboy hat in *F714S*, © 1968 Casterman: Paris and Tournai; © 1968, 2010 Egmont.

All such visual cues point to a wealthy social status. However, since the previous adventure, *RSS*, Rastapopoulos has gone bankrupt; thus, rather than rebuilding his own fortune from scratch, he decides to take an easier path by kidnapping Laszlo Carreidas, a wealthy aircraft-construction tycoon and millionaire, and swiping his Swiss bank account number. In this way, he is constructed as a rascal who wants to abuse others. Following Propp's functional model, the narratemes below focus on Rastapopoulos's actions as the villain in this volume:

1. The villain (Rastapopoulos) and his helper (Allan) watch a hijacked plane land. (A⁴)
2. He greets the surprised hero and his companions. (D²) (ε¹)
3. He confesses faking his death previously. (Rs⁴)
4. He planned to hijack the plane. (A)
5. He smokes a cigar.
6. He blows smoke into the victim's (Carreidas's) face. (A)
7. The hero challenges the villain verbally. (H) (d⁶)
8. The villain loses his temper. (I)
9. He attempts to kill a tiny spider. (D⁸)
10. He fails. (I)
11. He demands for the victim's (Carreidas's) bank account number. (D⁷)

12. He orders his helper (Allan) to imprison the hero and his companions. (γ^2)
13. He imprisons the victim. (A¹⁵)

The above narratemes describe the first appearance of *the villain* and his interactions with the other character roles including his *helpers*, *the hero*, *the partner of the hero* and *the victim*. As can be seen, at first, *the villain* greets *the hero* and his companions (line 2), which seems to be a good gesture. However, what follows are all clues to his complex character: faking his death [to escape punishment for his previous crimes] (line 3), being responsible for hijacking the plane with *the hero* and his companions on board (line 4), blowing smoke into *the victim*'s face (line 6), losing his temper repeatedly (8,16), abusing *the victim* (11–14), imprisoning *the hero* and his companions (12). In this way, *the hero* and his companions can be regarded as victims. Note that despite Rastapopoulos's powerful status as *the super-villain* and criminal mastermind who plans and orders the most hideous deeds in this story, he is incapable of killing a tiny spider. Such clumsiness adds to the complexity of his character, which is in contrast with what he represents so far.

After separating his hostages, with the help of Dr Krollspell's⁸¹ truth-drug serum (line 14), he attempts to get information out of Carreidas about his Swiss bank account, but he fails (line 15) three times. This causes him to lose his temper again (line 16) and act violently (line 17), attacking his helper, Dr Krollspell.

14. He orders the helper (Dr Krollspell) to inject the truth-drug into the victim (Carreidas). (γ^2)
15. The villain fails to get information from the victim. (I)
16. The villain loses his temper. (I)
17. He strikes the helper. (H¹)

Here is the climax of the story, when the tables turn, and Rastapopoulos is accidentally injected with the truth-serum, and thus falls victim to his own treachery (victim-perpetrator reversal strategy). Acknowledging his true identity and all his past crimes, this is the only instance in the entire series when *the villain* is being presented negatively as a 'bad' person (see below).

⁸¹ . At first he is the helper of Rastapopoulos but later he changes sides and helps the hero.

In order to perceive why he has been deconstructed as such, knowledge about the context of the story at this point, is essential. For ease of reference, the interactions between the characters at this point is broken into two parts as the immediate context of situation: (i) Injection: Curse you! (see p.31a-c), (ii) post-injection: I'm bad! (see p.31d-l). Within the lines in Text (5.7), the negative referential lexical items are mostly attributed to two characters: Rastapopoulos (R) as *the villain* and Carreidas (C) as *the victim*. However, due to space limitations in this thesis, I focus on *the villain*, Rastapopoulos, at this stage and only refer to the victim when necessary.

As can be seen in the interactions below, Rastapopoulos employs predicational labels, such as 'bad', 'the devil incarnate', 'a man of real cunning', 'a man without a shred of decency' and 'a fiend', to describe himself. Ironically, such 'unexpected' negative Self-presentations, considering the context of situation, turns into a rivalry between villain and victim, arguing over their measure of 'wickedness', which creates the comic scenes below:

Text (5.7)

Part (i) Injection: 'Curse you!'

- (1) (p.31a) R [angry, holding his hand in pain]: Clumsy quack!... You jabbed me with your needle, curse you!
- (2) (p.31a) K[mumbling]: I...I'm t-terribly sorry...
- (3) (p.31b) R [in fear]: The...the syringe...it...it was empty? Doctor! It was empty, wasn't it?...Tell me!
- (4) (p.31b) K[mumbling]: I...er...y-y-yes...
- (5) (p.31c) K[mumbling]: ...it was...er...empty...er...almost... You...you aren't feeling bad...
- (6) (p.31c) R [the drug starts to affect him]: Me? Bad?...Bad? Me?...Bad?

Part (ii) Post-injection: 'I'm bad!'

- (7) (p.31d) R [the drug affects him]: Me? Bad? Of course, I'm bad! I'm the devil incarnate...that's what I am. And let's hear anyone try to deny it!
- (8) (p.31d) C [under the effect of the drug]: I beg your pardon! I am the devil incarnate...and I'm richer than you are, too!
- (9) (p.31e) R: So what? Listen to this! I ruined my three brothers and two sisters, and dragged my parents into the gutter. What d'you say to that, eh?
- (10) (p.31e) C: Peanuts! Kid's stuff! My great-aunt was so ashamed of me she lay down and died! Beat that!
- (11) (p.31f) R: Amateur! You're not in my class. Think of my scheme to kidnap you...that took a man of real cunning, a man without a shred of decency.... a fiend!

- (12) (p.31g) **R:** You, doctor, I promised you forty thousand dollars to help me get the account number out of Carreidas. And all the time I'd made a plan to eliminate you when the job was done...Diabolical, wasn't it?... Don't you agree?
- (13) (p.31h) **R:** And the Sondonesian nationalists...poor deluded fools. I lured them into this. I said I'd help them in their fight for independence. Ha!ha!ha! If only they knew what lies in store for them!
- (14) (p.31i) **R [Tintin and Captain overhear his voice outside the bunker]:** Their junks are mined already. They'll be blown sky-high, long before they see their homeland.
- (15) (p.31j) **R:** The same goes for the others...Spalding, and the aircrew. Rich men, that's what they think they'll be, with the money I flashed under their noses. But they'll be disposed of when I'm ready. Ha!ha!ha! The Devil himself couldn't do better!
- (16) (p.31j) **C:** Pooh! You aren't out of the nursery!
- (17) (p.31k) **R:** Now let's get this straight. Yes or no! Do you or do you not admit that I'm wickeder than you?
- (18) (p.31k) **C:** Never!... Never, d'you hear?...I'd sooner die!
- (19) (p.31l) **R [his voice can be heard out of the bunker]:** All right, if that's what you want! Die!

In part (i) Rastapopoulos is constructed as a character who clearly loses his temper, because of Dr Krollspell's carelessness in jabbing him with the truth-serum. By referring to him as a 'Clumsy quack', he is questioning his competence, considering him to be a medical imposter and a dishonest person. Dr Krollspell's stumbling plainly expresses his anxiety about the accident and what will happen to him next.

Part (ii), deals with Rastapopoulos's villainy, he constructs himself as an evil character by his repetitive employment of pronouns 'I' and adjective 'bad' in *Of course I'm bad, that's what I am* and the use of the hyperbolic reference *I'm the devil incarnate*. In this way, he exaggerates his wicked behaviour which serves to reinforce the humour in this context. However, considering that he is jabbed with the truth serum, such confessions may not be surprising. Moreover, he challenges anyone who might deny his villainy. Then, as proof of his bad character, he boasts about and refers to his past deeds, i.e. he *ruined his three brothers and two sisters and dragged his parents into the gutter*, and continues to reveal that apart from kidnapping Carreidas, he deceived the Sondonesian nationalists as well as his own accomplices, confessing that he was planning to eliminate them all at the end when they fulfil his wishes. Such confessions and references are suggestive of negative Self-presentation. Yet, Carreidas does not seem to be convinced about Rastapopoulos's wickedness and keeps challenging him repeatedly (lines 10 and

16). Expressions such as *Peanuts! Kid's stuff, Pooh!* and *You aren't out of the nursery!* in response to Rastapopoulos's comments serve to belittle Rastapopoulos and his deeds. Such comments aggravate Rastapopoulos, and as a result, he threatens to kill Carreidas. At this point, the hero and his partner, who have escaped from their bunkers, intervene and hold the villain and his helper, hostage and rescue Carreidas. What happens next, is a brief interaction between Rastapopoulos and Tintin (I exclude Carreidas as he is not the target in this conversation):

Text (5.8)

- (1) (p32f) T [**aiming his gun at Rastapopoulos**]: Put your hands up, gangster!
- (2) (p32f) R [**smiling**]: Tintin! How lucky! Just the person I wanted to see.
- (3) (p32f) C: Hands up? Can't you see my arms are tied? Use your eyes!
- (4) (p32g) R: You'll speak up for me... You're an old friend, we've known each other for years. Isn't it true, I'm the devil incarnate? ... You tell him... he won't believe me.
- (5) (p32g) C: I don't believe you! I don't believe you! I don't believe you! I don't believe you! And anyway I want my hat.
- (6) (p32h) T [**calling Captain while still aiming his gun at Rastapopoulos**]: Captain, for heaven's sake come and gag Rastapopoulos!
- (7) (p32h) R [**crying**]: Boo-hoo-hoo. Nobody loves me!

In this fragment, while Rastapopoulos is still under the influence of the truth serum, in a comical response, he implores Tintin referring to him as 'an old friend', to confirm his villainy to Carreidas, and even starts weeping. These acts of imploring and weeping, which can be interpreted as signs of weakness, also trigger humour in this context, because they are in contrast to Rastapopoulos's central characteristics as a villain, which has already been discussed in this chapter.

5.6. Summary

In sum, in this chapter, Propp's narrative analysis is applied integrated with other approaches, such as the DHA and elements of visual social network model, to disclose the discursive construction of the hero and the villain in the *Tintin* series as case studies of the European in-groups. Three narrative plot types in these adventures are distinguished as (1) Dangerous mission, (2) Discovery mission, and (3) Rescue mission plot types. For each of them, I offer an overall

structure and provide some examples based on certain features, such as their sequential order, their unusualness, the wide range of ethnicities. Then, the narrative functions of the hero and the villain(s) are examined in detail in order to understand how they are constructed as representatives of Europeans in the stories. As the analysis illustrates, the hero stands up against bullies and fights for good all over the world. In this way, his altruistic attitude is a prominent feature of his good character. In the end, he wins and is consequently welcomed and praised almost wherever he goes. Thus, he is constructed as *brave, noble* and *Mr.all-the-world*. Additionally, the analysis shows that in dangerous mission plot type adventures, the hero is tricked several times by the villain falling into his trap. As such, he is also constructed as a naïve victim in these plot types. This does not happen in other plot types.

Similar to the hero, the main villain, Rastapopoulos, is deconstructed into several social roles. He retains the highest place among the forces of Evil and has many dealings with the Devil (Apostolidès, 2010:68), which develop gradually in the stories. His social role and complex characterisation changes from a film tycoon, to a drug smuggler and then to an imposter Marquis who is an arms trafficker and a slave- trader, and later to a cowboy-lookalike hijacker. He is assumed to be dead several times, yet he returns richer and stronger, and more sinister than before.

In his final appearance, however, he opts out of his central vicious characteristic, representing himself negatively which is due to an accidental injection of the truth serum. Despite that, in general, he is constructed as *a notorious criminal mastermind* with multiple identities who engages in wicked activities as discussed in this chapter.

That said, the next chapter, extends case studies from non-European ethnic groups along with minority groups to address the second part of my final RQ and that is: *How are Others constructed and represented in the Tintin series?*

Chapter Six: Construction of non-Europeans and minority groups as ‘Others’ in different narrative plots

6.1 . Introduction

Following the overall structural patterns of three different narrative-plot types presented in Chapter 5, this chapter explores the discursive construction of selected, most frequently occurring non-European character roles (i.e. Far-East Asians, sub-Saharan Africans and Native Americans), along with the most frequently occurring minority groups (e.g. Jews) in the *Tintin* series. In order to answer my research questions on how character roles from different ethnic groups are constructed in the series, the chapter conducts detailed case studies from each group based on their frequency of occurrence and the functions of characters. Moreover, the analysis seeks to examine if there are any racist/ ethnicist stereotypes in these series, and if so how such stereotypes are reproduced in these books. Due to the large number of interactions, the data had to be downsized (§ 4.3.2). Thus, the following volumes are chosen based on criteria discussed in Chapters 4 and 5. (for a summary of plot types in *Tintin* albums see Appendices B–D).

- *Tintin in the Land of the Soviets (TLS) (1929)*
- *Tintin in the Congo (TC) (1930)*
- *The Blue Lotus (BL) (1934)*
- *The Crab with the Golden Claws (1940)*
- *The Shooting Star (SS) (1941)*
- *Prisoners of the Sun (PS) (1946)*

Due to space limitations in the thesis, this chapter cannot offer a complete analysis of all the linguistic features in the excerpts provided. It only includes those features which are directly or indirectly relevant in addressing my research questions. Moreover, within some of these ethnic groups, such as Far-East Asians, their national identities (e.g. Chinese vs Japanese) matter. Thus, this chapter will investigate whether their negative and positive representations change from one volume to another or remain the same for each of them. Additionally, throughout the analysis, it is observed that there are far more complexities regarding character roles and their functions in these comic book data than Propp’s analysis of folk tales might suggest.

6.2. Construction of non-European character roles in dangerous mission plot types

Understanding the interactions between different character roles from various ethnic groups requires the reconstruction of the interpretative patterns put into practice to comprehend interactional scenes. Here, I explore how non-European character roles are constructed in dangerous mission plot types discussed in the previous chapter. To that end, I examine the books focusing on the villains' narrative functions. As pointed out in Section (5.5.1), the genre of 'dangerous mission' plot types, is constructed according to precise patterns, forms and functions which draw on different cultures and traditions. I provide the functions of non-European character roles in relation to the hero and others. The simple Manichean dichotomy of 'good' and 'bad' represented by the hero, the villain (s), the victim(s) and perpetrator(s), forms the basis for the perception and interpretation of historical events. Accordingly, the good (e.g. the hero) wins, and the bad (e.g. the villain, false hero) fails (Wodak, 2011). Functions are related to different ethnicities to understand how each ethnic group is constructed within the selected volumes. To that end, I start with the most frequently occurring ethnic group (see Table 5.3): Far-East Asians, focusing on their functions, characterisation and complex representations in the series.

6.2.1. Far-East Asians

6.2.1.1. Negative representations of Chinese

The characters within this ethnic group are identified with their national identities as Chinese and Japanese. They appear in three volumes, respectively: *Tintin in the Land of the Soviets*⁸² (TLS), *The Blue Lotus*⁸³ (BL), and *The Crab with the Golden Claws* (CGC). Considering visual features (see Chapter 4), I begin with the Chinese villains as they are among the first non-Europeans with explicit references to their national identities to appear in the series (see Appendix E). Following

⁸² The story was largely a work based on portraying the Communist propaganda and right-wing rhetoric during the late 1920s (Frey, 1999).

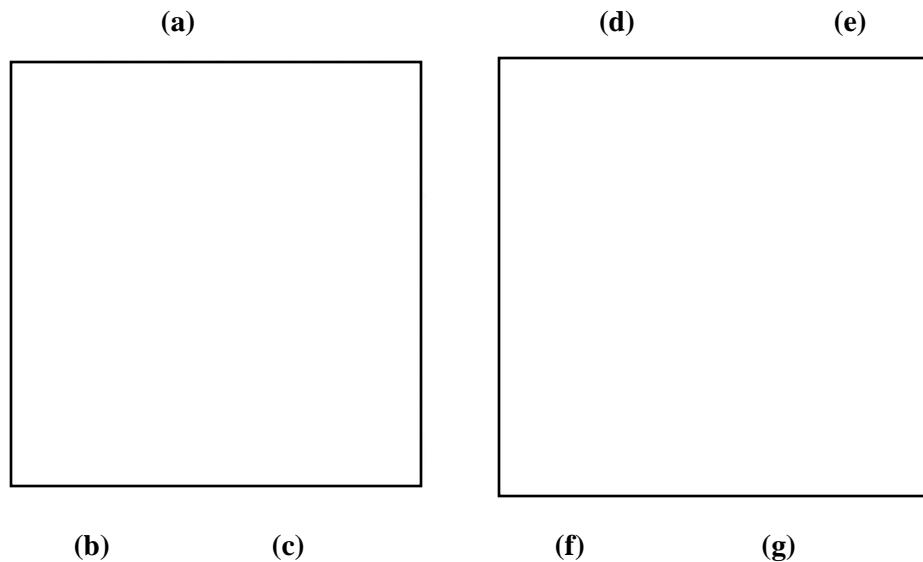
⁸³ In Buddhism, the blue lotus flower is a symbolic reference to victory over the spirit of the Self, that is to say, being able to leave wisdom, intelligence, and knowledge behind and becoming open to spirituality and an attachment to life, see: <http://www.flowermeaning.com/lotus-flower-meaning/>. i.e. the blue lotus flower is associated with the triumph of spirituality over knowledge, intelligence and wisdom. The irony is that, conversely, the title of this book is a reference to a Chinese opium den where smugglers and drug dealers meet.

Propp's (1928/1968) narrative analysis, the lines below indicate the main narratemes allocated to them showing how this group is constructed overall, within the 'dangerous mission' plot type:

Tintin in the Land of the Soviets (TLS)

1. Villains (anonymous Chinese) attempt to harm the hero. (A) (Pr⁶)
2. They fail. (I)

Thus, in their first appearance in *TLS* (pp.70–71), Far-East Asians are portrayed as Chinese torturers (see line 1). In this context, they are hired to torture the hero (Tintin), after he is arrested by the OGPU⁸⁴ (see Vignette 6.1).



Vignette (6.1. a–g). First appearance of Far-East Asians (Chinese) in *TLS*, pp.70–71 © 1999, Casterman: Paris and Tournai; © 1999, 2007, 2011 Egmont

Both torturers look identical with regard to their facial features (bony heads and narrow eyes), pig-tails and body gestures (folded hands), and wearing somewhat similar traditional Chinese outfits. Such homogeneity is based on the common but outdated Western stereotype that *all Chinese look alike*, thereby denying them individual characteristics. Their namelessness may

⁸⁴ The acronym stands for the Russian 'ОГПУ' (OGPU) *Obyedinyonnoye Gosudarstvennoye Politicheskoye Upravleniye* meaning the Joint State Political Directorate (also translated as the All-Union State Political Administration). It was the secret police of the Soviet Russia from 1922 to 1934 (Forbes, 1986: xv). The organisation was required to exercise control State security and fight against terrorism. Decades later, it was re-constructed into the widely known Committee for State Security (KGB) from 1954 until the collapse of the Soviet Union in 1991.

suggest their insignificance in the narrative. Their action as *torturers*, however, is foregrounded in terms of its salience (see Kress and van Leeuwen, 2006), which is realised by depicting several torturing devices, like swords, a bed of spikes and a hot poker. This combination of a homogeneous depiction of these two Far-East Asian characters along with their likely intended action (torture with a hot poker) against the hero denotes their *brutality* and serves to reinforce the atrocity of the Chinese in this context. As illustrated in Vignette (6.1 c–g), they fail in their intention to torture the hero (line 2). This failure ironically implies their *inability* and *incompetence*.

The next time Far-East Asians are depicted is in *The BL* adventure, where both Chinese and Japanese characters appear as representatives of Far-East Asians. The only way to distinguish these two national identities from each other in this volume is by a slight difference in their physical appearance. That is, the Chinese are depicted with bony faces and narrow eyes, mostly wearing traditional clothes, whereas the Japanese are distinctively portrayed with protruding noses and jutting teeth, wearing Western-style clothes (cf. Laser-Robinson, 2006). As will be seen, the Japanese character roles are constructed as *cunning* and *vicious* individuals who attempt to harm the hero in this volume (lines 11, 16–17, 25), whereas the Chinese share the same positive attributes as the hero (e.g. wit, bravery, wisdom), thus associating them with Europeans. To understand how they are constructed in this narrative, first, the overall functions will be addressed to identify the complexities of these two national identities and their actions in relation to the hero. Next, I provide selected extracts from their interactions to approach my research questions by means of linguistic analysis.

The Blue Lotus (BL)

1. The villain (Mitsuhirato, Japanese) recognises the hero (Tintin). (Q)
2. The hero receives a letter from the villain. (γ)
3. The villain asks to meet the hero. (η)
4. The hero goes to meet the villain. (δ) (C)
5. A helper (Didi, Chinese) rescues the hero several times. (Rs.)
6. A secret society (Sons of the Dragon, Chinese) abducts the hero. (β)
7. The society helps the hero. (K)
8. A donor (Mr Wang, Chinese) introduces himself to the hero. (J)

9. The villain pays other villains (unknown international forces) to blow up some railway tracks. (ϵ)
10. The villain recognises the hero. (Q)
11. He attempts to harm/kill the hero. (4x) (A^{13}) (Pr^6)
12. He fails. (x4) (I)
13. The hero knocks him down. (2x) (E)
14. A donor (Hsi-yang, a Chinese professor) is kidnapped. (β)
15. The international settlement police arrest the hero. (A^{15})
16. Japanese forces imprison the hero. (A^{15})
17. The villain (Mitsuhirato) attempts to bribe the hero. (η^8)
18. He fails. (I)
19. A donor (Mr Wang) rescues the hero. (Rs.)
20. The hero travels to find a second donor (the professor). (\uparrow)
21. The hero meets the helper/partner of the hero (Chang). (D^2)
22. The villain asks for support from the international forces. (A)
23. He kidnaps the donor(s). (Mr Wang and his family). (A^1)
24. He unites with the super-villain (Rastapopoulos). (A)
25. They aim to kill the hero and the donors. (A^{13})
26. The partner of the hero (Chang) rescues the hero and the others. (Rs.)
27. The villains are arrested. (A^{15v})
28. A group (Japanese delegates) in the League of Nations resigns. (I)
29. The villain (Mitsuhirato) commits Hara-Kiri. (Su.)*(U)
30. The society praises the hero. (W)

As can be seen above, the analysis starts with the helper, the donor and the partner of the hero, all of whom are Chinese, and then moves on to the villain(s) who are either Japanese or ‘foreign’ forces. On the one hand, the helpers/ donors/ partner of the hero support the hero by either rescuing him from danger (lines 5,19, 26) or helping him to find a solution to a problem (line 7). On the other hand, the hero too rescues them from being kidnapped (line 20). Thus, it is implied from the context that these characters are not defeated in the end. The villains, however, are ultimately defeated, since their actions are generally considered to be both morally and legally

criminal, such as *poisoning, kidnapping, sabotage, bribery, an assassination attempt, and drug-dealing* (see lines 9, 11, 17, 23, 25). They (Japanese) all fail in the long run (see lines 11–13, 17–18, 27–28) or commit suicide (see line 29). These repetitive failures suggest their *incompetence* and *weakness*, while the Chinese win in the end as they are associated with the hero and therefore it is implied that similar to him, they are *wise* and *strong*. Such a distinctive contradiction within the same ethnic group (Far-East Asians) provides insights into the salient features of the context of situation, i.e. colonial propaganda. In the mid-1930s, when *The BL* was published (see Chapters 2 and 4), China and especially the city of Shanghai, was ruled by two heavily fortified military sectors: one occupied by the Japanese and the other by Western colonial powers under the name of an International Settlement (IS), occupied by both British and American troops. This division of the city, as Laser- Robinson (2006) also notes, was followed by corruption and poverty, all of which is similarly presented throughout the book. In this way, *The BL* is not only a fictionalised reconstruction about Chinese and Japanese but, as I argue, it is also a parallel historical snapshot (i.e. intertextual reference) of the conflict between Japan and China, and Western powers, during that period.

6.2.1.2. Positive representations of Chinese

As mentioned earlier in Section (2.4), Hergé's friend, Chang Chong-Jen, inspired and influenced him to write *The BL* (cf. Assouline, 2009). Thus, this book was written to inform the Europeans about the oppression that the Chinese were suffering under colonial rule. At the same time, the story serves to convey implicit messages about cultural stereotypes from a European point of view (see Thompson, 1991; Laser-Robinson, 2006; Assouline, 2009). This important background points to the friendship between Hergé and Chang. Hergé's sympathy for the Chinese⁸⁵ influenced the positive representations of the Chinese in the making of *The BL* (see Thompson, 1991).

As an illustration of such positive representations, Text (6.1) below presents the first interaction between the hero (Tintin) and his Chinese partner (Chang). This fragment is of significance as it explicitly demonstrates them exchanging beliefs/ comments on prejudices and

⁸⁵ In a letter to a reader on 3 December 1975, Hergé claims to have had two intentions in making *The Blue Lotus*: first, to reveal the savagery of the Japanese occupation of China; second, to make China more familiar [to the West] (Assouline, 2009:49).

stereotypes that Chinese and Europeans have for each other (see lines 3, 5–8, 10). As before, I use abbreviations for the names of each character, e.g. ‘T’ for Tintin and ‘C’ for Chang. Additionally, for ease of reference, the page numbers and panel orders are included. I will follow the same convention for the next examples in this chapter.

Text (6.1)

Description of context: On his way to Hukow, a Chinese city, Tintin rescues a young Chinese boy from drowning in the river. The boy gains consciousness. Tintin introduces himself.

- (1) (p.43e) T: That’s better, eh? You almost swallowed half the river!... What’s your name?... I’m Tintin...
- (2) (p.43f) C: I am Chang Chong-Chen...but why did you save my life?

[Tintin is surprised. Chang continues...]

- (3) (p.43g) C: I thought all white devils were wicked, like those who killed my grandfather and grandmother long ago. During the war of Righteous and Harmonious Fists, my father said.
- (4) T: The Boxer Rebellion, yes.
- (5) (p.43h)T: But Chang, all white men aren’t wicked. You see different peoples don’t know enough about each other. Lots of Europeans still believe...

[From here, the panels depict Chinese people as Tintin continues describing them.]

- (6) (p.43i) T: that all Chinese are cunning and cruel and wear pigtails, are always inventing tortures, and eating rotten eggs and swallows’ nests...
- (7) (p.43j) T: The same stupid Europeans are quite convinced that all Chinese have tiny feet, and even now little Chinese girls suffer agonies with bandages...
- (8) (p.43k) T: ...designed to prevent their feet developing normally. They’re even convinced that Chinese rivers are full of unwanted babies, thrown in when they are born.

[Panels change back, depicting Tintin and Chang interacting with each other.]

- (9) (p.43l) T: So you see Chang, that’s what lots of people believe about China!
- (10) C: They must be crazy people in your country!!

[Both laughing.]

To put Chang at his ease, after questions about his health, Tintin’s use of a hyperbolic utterance, *You almost swallowed half the river!* (line 1), potentially triggers humour. Then, in order to

encourage his addressee after asking his name, Tintin takes the initiative and introduces himself. Chang gives his full given and family name, *Chang-Chong-Chen*. He appears surprised that Tintin has saved his life. The reason is that he assumes that *all white[men] are wicked*. The use of the verb ‘thought’ indicates that the implicature, following his utterance, is not true, i.e. ‘all whites are not wicked’, an utterance which is replicated by Tintin in the next panel (line 5). Ostensibly, Chang associates all whites with the ‘Devil’ (*white devils*), and therefore considers them stereotypically to be *wicked* from his point of view. For him, they are *devils* because, as he explains, they massacred his grandparents during what he refers to as *the war of Righteous and Harmonious Fists*.⁸⁶ Tintin realises that Chang is referring to the same event, what Europeans label *The Boxer Rebellion* (line 4). Such an intertextual reference to a real historical event in 20th century China, which signifies the blurring of boundaries between fiction and reality, also demonstrates the different points of view of these two characters in referring to the same event.

The repetitive use of the collective reference ‘all’ in phrases such as *all white devils*, *all white men* and *all Chinese* serves to reinforce the idea that they have biased perceptions of each other. Tintin then lists the negative stereotypes that Europeans have of the Chinese, which are similar to the stereotypes summarised by Pickering (2001), e.g. those related to their personal traits, such as *cunning* and *cruel*, their physical appearance, *wear(ing) pigtails* (line 6), and having *tiny feet* (line 7). The list also includes their “weird” habits and costumes, *always inventing tortures* and *eating rotten eggs and swallows’ nests* (line 6), and *throwing their unwanted babies into the rivers* (line 8). In this way, as Peeters (2012:77) maintains, the principle prejudices of Westerners as regards China are evoked, similar to those stereotypes mentioned by Pickering (2001:137): “sinister characters with pigtail and drooping moustache [...] ruthless, cunning, [and so forth]”. Meanwhile, Tintin’s reference to *Stupid Europeans* (see line 7) with such prejudiced beliefs could have some combination of the following implications:

⁸⁶ In 1900, a Chinese secret organisation called ‘the Society of the Righteous and Harmonious Fists’ led an uprising in northern China against the spread of Western and Japanese influence there (Pickering, 2001:138). The rebels are referred to by Westerners as ‘Boxers’ or ‘the Boxer Rebellion’. Such a reference is associated with the rebels’ performing physical exercises, which they believed would make them able to withstand bullets, killed foreigners and Chinese Christians and destroyed foreign property (Cohen, 1997c:15; see also <http://www.history.com/topics/boxer-rebellion> (Access Date: August 13, 2016) .

- Tintin does not share their view. Thus, he is constructed as distancing himself from his fellow Europeans. Such strategic distancing appears when he refers to his in-group as ‘*the same stupid Europeans*’. In this way, he excludes himself from this group.
- He is [possibly] being self-critical. Such negative self-presentation could be related to a General Strategy of Politeness (GSP), called the ‘Maxim of Modesty’ proposed by Leech (1983, 2014). According to Leech, this maxim is a typical speech-event type of self-devaluation, which is used for politeness purposes (Leech, 2014:91, 94).
- He is empathising with Chang.

This interaction ends in (lines 9–10) by depicting both characters as they burst into laughter while reflecting on such ‘*crazy*’ European beliefs. Clear attempts are observed to discourage ignorant and racist remarks regarding Chinese characters in *The BL*, as aforementioned.

6.2.1.3. Negative representations of Japanese

In this section, I focus on the main Far-East Asian villain character ‘Mitsuhirato’, who appears 115 times (22.9%) in total among Far-East Asians in *The BL* (see Chapter 5, Fig. 5.5). To comprehend how this character is constructed and represented as the main non-European villain throughout *The BL* adventure, an extensive analysis is conducted in each sub-section. The analysis contains some of the interactions⁸⁷ in which Mitsuhirato appears along with other characters (e.g. the hero). Following the storyline (see Appendix B), considering that Mitsuhirato is the villain, we can observe that, similar to Rastapopoulos (§ 5.5.1.2), he is not identified as a villain on his first appearance (Vignette 6.2).

⁸⁷ Due to word limitations and large amounts of data regarding Mitsuhirato’s speech, I include only the first interactions in each context, which help us to deconstruct this character, and exclude repetitive ones in order to answer my research questions in this study.



Vignette (6.2). First appearance of the Far-East Asian villain, Mr Mitsuhirato in *The BL*, p.8c © 1946, 1974, Casterman: Paris and Tournai; © 1983, 2007, 2011 Egmont

A closer look at this Japanese character with his stretched open mouth, stereotypical buckteeth, and spiky hair, marks him as distinctive from the other Far-East Asians, i.e. Chinese who possess other visual features (see above). His European-style evening tailcoat, with a vest and a bow tie, suggests his taste in fashion and perhaps his wealthy background. Along with other Japanese characters, they are all portrayed with protruding noses like animal snouts in a rather bony-shaped head. Such animalistic depictions of Japanese serve to reinforce the idea that they are evil by nature and, therefore, not to be trusted. As Japan had invaded China at the time, such dehumanisation of enemies was also considered an act of ‘wartime propaganda’ during the 20th century (see Brcak and Pavia, 1994; Laser-Robinson, 2006). As Brcak and Pavia (1994:675) write: “to fight a war, the enemy must be dehumanised, must be made threatening and evil”. In this vein, the allusions to the conflict are very precise, and as will be discussed fully later in this chapter, the visual and contextual propaganda on both sides reveal an undercurrent of racism regarding Japanese and Chinese national identities.

The following excerpt is taken from the first encounter between Tintin and Mitsuhirato, who owns a clothing shop. In this context, ‘M’ stands for ‘Mitsuhirato’, ‘S’ for ‘the servant/the secretary’ and ‘T’ for ‘Tintin’:

Text (6.2)

Description of context: Tintin enters Mitsuhirato's clothing shop to meet him for the first time. A non-depicted servant/secretary announces Tintin's arrival.

- (1) (p.8c) S: Mr Tintin, sir...
- (2) M: Show him in...
- (3) (p.8d)M: My dear Mr Tintin, you must go back to India at once. The Maharaja of Gaipajama is in great danger. I sent a Chinese messenger to tell you to guard the Maharaja. Didn't you see him?
- (4) T: Yes, but he was struck by a poisoned dart and only managed to say two words: Your name and Shanghai. Then...nonsense...
- (5) (p.8e) M: Despicable creatures! Such persons stop at nothing! Believe me, you were wrong to leave the Maharaja. Who knows what they will do in your absence?...
- (6) (p.8f) T: Who are 'they'?
- (7) M: Please pardon me, I cannot tell you more: my own life would be in danger...But I beg you to take heed and go back to India.
- (8) (p.8g)T: I see...Thank you. Maybe I'll take the next boat back. Meanwhile, I'll telegraph the Maharaja to be on his guard.
- (9) (p.8h)M: Excellent plan...Ah, I was forgetting. Beware of everyone here, and especially the Chinese. Your life hangs by a thread...
- (10) T: But...how do you know?...
- (11) (p.8i)M [rubbing his hands]: A true Japanese knows everything, honourable sir.

The interaction between Mitsuhirato and Tintin starts in line (3), following the servant's announcement of Tintin's arrival. In this excerpt, Mitsuhirato is constructed as friendly and polite, employing phrases such as *please pardon me* and assigning honorific attributes to Tintin, like *honourable sir* serve to accentuate his politeness (a stereotypical Japanese trait). In this way, he gains Tintin's trust.

In what follows, Mitsuhirato warns Tintin several times while using persuasive devices such as exaggeration: *The Maharaja of Gaipajama is in great danger, my own life would be in danger, Beware of everyone here*, an idiomatic expression, *Your life hangs by a thread* (lines 3, 7, 9) and rhetorical questions, *Who knows what they will do in your absence?* (line 5). By employing such persuasive devices, and considering his social role as a clothes shop owner, he is constructed as a compelling character who attempts to encourage Tintin to return to India. Tintin's rhetorical question in line 6, *who are 'they'?*, as well as his emphasis on the pronoun '*they*' in scare quotes, suggests that he is not convinced and that his interlocutor's utterance was not clear enough. Thus,

he requires some more information. Mitsuhiroto, however, withholds that information and the pronoun ‘they’ remains anonymous for security reasons, as he explains in line (7). His use of negative attributes, such as *Despicable creatures* and *such persons stop at nothing*, obviously indicates that ‘they’ are dangerous and not trustworthy. In this way, his explicit reference to ‘the Chinese’ in line (9) could be seen as an implicit response to Tintin’s query in line (6). In line (11), notably, Mitsuhiroto’s ‘hand-rubbing’ gesture could convey his wickedness (see Richards, 1998) and possibly his deceitful manner, which is discussed in the following sections. Moreover, by employing a predicational strategy and exaggeration, *A true Japanese knows everything*, he is constructed as a nationalist ‘know-it-all’ character, which can insinuate a sense of *superiority*. At the same time, this utterance can be a strategic announcement of his next ‘real’ social role as a secret agent/ spy (see below).

(a) ‘A secret agent and spy in China’ in *The Blue Lotus*

As aforementioned, Mitsuhiroto is the owner of a clothes shop in Shanghai, presented as a friendly businessman. After his first meeting with Tintin, Mitsuhiroto’s actions shape the trajectory of the narrative. The following fragment is a telephone conversation between Mitsuhiroto and an unnamed character, which provides credible evidence of Mitsuhiroto’s transformation into another role, a ‘Japanese secret agent’ and ‘spy’:

Text (6.3)

Description of context: after bidding farewell to Tintin, who is supposedly convinced to return to India, Mitsuhiroto(M) telephones an anonymous high-ranking character(A) in Tokyo.

(12) (p.18b) M: Hello, Tokyo?

(13) (p.18d) A: Hello?...Hello? Tokyo here...Ah, it’s you...

(14) (p.18e) M: Yes, Excellency...All is well...Tintin?...On the way to India...recalled by telegram, sent by me, of course...No, not easy...Those meddling Sons of the Dragon tried to keep him here...I had to take extreme measures...

(15) (p.18f) A: Perfect!...Now the coast is clear for...you know what. Succeed in that...and you will receive the Order of Fujiyama, first class!

(16) (p.18g) M: I’m certain to succeed Excellency provided your propaganda is well organised...It will be?...That is good!...Goodbye then, Excellency...

This brief telephone conversation is a sequential interaction between two participants: Mitsuhiroto, the caller, and an unknown recipient. Mitsuhiroto’s repetitive deploying of the

honorific reference ‘*Excellency*’, three times (lines 14, 16), serves to reinforce the idea that the receiver is likely to be a high-ranking official in the government. In line (15) we can see that this person, who remains anonymous, has the power to offer the highest chivalry order in Japan, *the Order of Fujiyama*.⁸⁸ Since such orders are usually granted by high-ranking members of the royal family or the high-ranking officials to worthy individuals for their services and achievements for their country, it can be inferred that this anonymous character could be either the Japanese emperor⁸⁹ or one of his family members. In the same vein, he hesitates and breaks his sentence, filling the gap by employing a predicate, *you know what*. This mitigating strategy suggests that he is withholding information and does not wish to mention the action explicitly, which is likely to be for security reasons. However, the success of such an action deserves a chivalry order, which denotes its significance for the country. This interaction proves to be salient in the story, as will be seen below. Yet, understanding how this person encourages Mitsuhiro to do the unnamed task helps the reader to perceive the power relations and probably corruption in the upper levels of Japanese society. The following utterance sheds some light on this critical mission that is assigned to Mitsuhiro, and specifically presents the gradual transformation of this character into a villain.

Text (6.4)

Description of context: Mitsuhiro enters an opium den. A servant welcomes him and informs him that someone is waiting for him. He meets an unknown foreign agent, whose nationality is not stated.

(17) (p.20i) M: Here are 5000 dollars in advance. You get the same again when the job is done. But just remember, if you talk...you die!...You understand?... Good...Now, we go.

It is clear from this context that Mitsuhiro is bribing his unknown interlocutor, who is likely to be a foreign agent, to do something for him for which he is making a pre-payment of *5,000 dollars*. At the same time, he threatens to kill the interlocutor, if he talks. Such use of a conditional threat implies an extreme measure of violence. It seems like a ‘command’, in line with Culpeper,

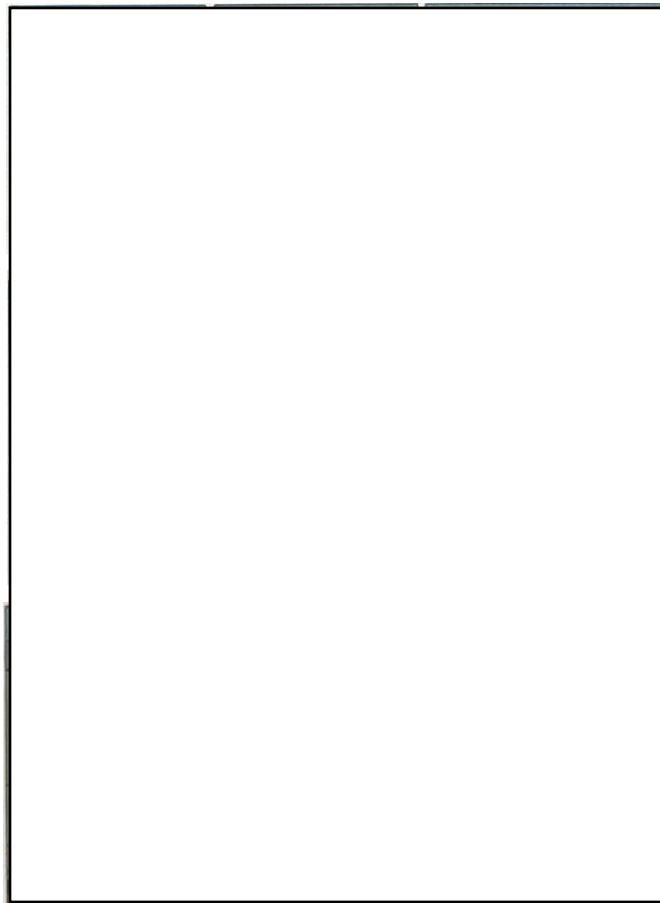
⁸⁸ A fictional chivalry order.

⁸⁹ Emperor Shōwa (Hirohito) was the Emperor of Japan during the ‘real’ Mukden/Manchurian incident in 1931. The invasion was recommended to Hirohito by his chiefs of staff and prime minister, Prince Fumimaro Konoe, and the emperor never objected to the idea (Wakabayashi, 1991).

Iganski, and Sweiry (in print), who state that “conditional threats are more like commands, controlling the addressee’s future action”. In this way, Mitsuhirato is commanding the addressee to take the action he wants. By employing a rhetorical question here, *You understand?*, Mitsuhirato manifests a kind of reinforcement device: what he commands should be implemented by the foreign agent. Thus, this small fragment reveals several significant multi-layered characteristics of Mitsuhirato: a manipulative character whose corruption can be inferred from his bad deeds, such as *hiring* and *bribing* someone to do something villainous.

(b) ‘A cunning saboteur and warmonger’ in *The Blue Lotus*

Mitsuhirato and the unknown foreign agent leave the den and get into a car, while Tintin hides and clings to the back of the car to see where they are heading. The following Vignette illustrates what happens next, which will yet again shape another route of the narrative in line with a ‘real’ historical event.



Vignette (6.3). Railway explosion scene in the *BL*, (p.21b–j) © 1946, 1974, Casterman: Paris and Tournai; © 1983, 2007, 2011 Egmont

Mitsuhirato orders the foreign agent to blow up the railway line. After the explosion, his use of an evaluative attribute, *Perfect!*, apparently expresses his satisfaction at the action being accomplished, which would be considered negative by most people. In the final panel (p.21j), we can observe another feature of this character when he calls the police (Cheng Fu Station) to report the explosion:

(18) (p.21j) M: Hello?...Cheng Fu station?...Chinese bandits have just blown the track...At Post 123.

In this utterance, Mitsuhirato claims that *Chinese bandits* are responsible for the explosion. These false claims serve to reinforce the idea that he is an *imposter* and *untrustworthy*, someone who blames others for what he has caused himself.

This incident is of significance here for its *intertextuality* links to the previous Text (6.3) line (15) where the unknown character encourages Mitsuhirato telling him that if he succeeds in this action he will receive the Order of Fujiyama. Moreover, it explicitly refers to a ‘real’ life historical event, and in particular to the ‘Manchurian Incident’⁹⁰. Therefore, it also shifts the attention from a mere fictional narrative to a historical fact. In other words, a new narrative of the past is being reformulated and recontextualised. In this regard, we encounter more explicitly an interface between fiction and reality in a much more obvious way than in previous volumes (see below).

Fictionalisation of reality

In this story, as discussed, the above incident (blowing up the railway and invading China) is an allusion to the real Japanese invasion of Manchuria in 1931 (see Chapter 4). However, here Mitsuhirato, a fictional character, is depicted as the mastermind of the recontextualised incident and a blatant liar. Similar to the real event, the Japanese government uses this false attack as an excuse to invade Manchuria and thus take Shanghai under their control. As is also seen in the storyline, Japan declares war on China, based on Mitsuhirato’s false report. Japanese propaganda

⁹⁰ On 18 September 1931, The Mukden /Manchurian Incident was initiated by Japanese middle-echelon officers on duty in Mukden. It involved an explosion on the Japanese-controlled South Manchurian Railway, which was soon followed by the Japanese invasion of Manchuria and the eventual establishment of the Japanese-dominated state of Manchukuo (Keylor, 2001: 232). A very similar event occurs in *The Blue Lotus* adventure, resulting in war between Japan and China.

through the media and their representatives' talk in the League of Nations⁹¹ serves to justify their invasion by victimising themselves and blaming the Chinese Others. The following text assigns relevant fragments of this propaganda that appear in the story. It provides a kaleidoscopic view of the representation of the Chinese and the Japanese in the Japanese media:

Text (6.5)

Description of context: Japanese media begin their negative propaganda against Chinese.

- (19) (p.22h) This is Radio Tokyo!...The effrontery of Chinese guerrillas knows no bounds! News just in details a treacherous attack on the Shanghai-Nanking railway...
- (20) (p.22i) ... Having blown up the track, the brigands...
- (21) (p.22j) ...stopped the train and attacked the innocent passengers...
- (22) (p.22k) ...Reports tell of many killed trying to defend themselves.
- (23) (p.22l) Twelve Japanese died. After the attack...
- (24) (p.22m) ...the bandits numbering more than a hundred fled with their loot.
- (25) (p.22n) Tokyo Express!...Special!...Special!...Chinese bandits attack passenger train!...Many dead...Read all about it!
- (26) (p.22o) [**A Japanese politician in Japan**] Japan must never forget her duty as the guardian of law and civilisation in the Far East...Glory to our brave soldiers who have now gone to defend this noble cause!...
- (27) (p.22t) [**A Japanese delegate to the League of Nations**] ...and once again Japan has fulfilled her missions as guardian of law and civilisation in the Far East!...If we have been forced, to our utmost regret, to send troops into China, it is for the good of China herself!

The above lines demonstrate some examples of the representation of Japanese vs Chinese from a Japanese perspective. This point of view can be inferred from the repeated referential phrases to fictional Japanese media, such as *Radio Tokyo* and *Tokyo Express*. In other words, the use of Japanese propaganda serves to reinforce the relations between political power and news media and how they can influence the public in this fictional world. The Chinese are predicated with negative attributes, such as *treacherous*, and nominalised with negative noun phrases such as the *effrontery of Chinese guerrillas* also referred to as *the brigands*, *the bandits* and *Chinese bandits*, and what they do is to attack *innocent passengers*, *killing many*, thus presenting the Chinese as 'brutal'. In lines (22–25), there are instances of collective vague nominals and numbers, such as

⁹¹ The League of Nations (LN) (1920–1946), established after the First World War, was an intergovernmental organisation whose principal mission was to encourage disarmament, stop wars and maintain world peace (Tomuschat, 1995). It was then replaced by the United Nations (UN) after the Second World War.

many killed, Twelve Japanese died, the bandits numbering more than a hundred fled and many dead. Some prominent points about these examples are discussed below:

Victimisation of the Japanese

The main discourses that are produced and reproduced regarding the staged ‘Manchurian incident’ in the Japanese media in this context promote categories of ‘victims’, such as victimising the ‘Self’ in this story. This Self-victimisation process can be observed in line (23) through referential strategies (e.g. *Twelve Japanese died*). Here the exact number of Japanese who were killed in the incident is foregrounded. Such foregrounding is likely to be used as a ‘provocation and pre-emptive legitimisation strategy’ (Wodak, 2015; see also Chapter 4) to construct the Chinese as a ‘threat’. These strategies according to Kydd and Walter (2006: 69) are “often used in pursuit of regime change and territorial change”. In this case, the Japanese media employ it in an attempt to gain support locally, and perhaps internationally, to legitimise their invasion of Chinese territory.

Impersonalisation, aggregation, negativisation of Others (Chinese)

The qualitative text analysis of this extract is in line with the most popular strategies in negative Other representations, i.e. impersonalisation, aggregation and negativisation processes (see Van Leeuwen, 1996; Rojo and Van Dijk, 1997; Reisigl and Wodak, 2001; Khosravi-Nik, 2010). These strategies can be defined as linguistic processes through which some groups of people are systematically referred to and constructed as one collective group, all sharing similar characteristics, backgrounds and so forth, or reducing these groups to their functions (see Khosravi-Nik, 2010). For example, as can be seen in lines (22) and (25) in the above extract, the nationalities of the other passengers are not mentioned. They are only referred to as part of *many* who were killed, which does not include the semantic feature [+ human]. In this way, they are dehumanised or impersonalised. Additionally, we can identify an aggregation strategy through the linguistic treatment of a person/ group as numbers and statistics using definite or indefinite quantifiers. For instance, in line (24) the bandits who are referred to earlier as *Chinese* and predicated by number *more than a hundred*. Hence, in order to serve their socio-political purposes, it is not surprising that, from a Japanese perspective, the media representation of the Chinese in this context attempts to display a negative presentation of the Other, who in this case

are Chinese. This is in line with Reisigl and Wodak (2001:47) who point out that: “the social actors’ exclusion from or inclusion in the linguistic representations can serve different social or political purposes on the side of speakers”. Thus, for the Japanese, the Chinese bandits’ actions are positioned negatively, as *blowing up the track, attacking, killing and fleeing*. The irony here is that despite their large number, the Chinese bandits run away (line 24), which at the same time could suggest their ‘cowardice’ as well.

Glorification of the Japanese and blame avoidance

In lines (26) and (27), Japan is repetitively described and glorified as *the guardian of law and civilisation in the Far East*. The Japanese soldiers are attributed positively with predicates such as *brave*, while their cause is considered *noble*, and therefore they are encouraged to defend their land (line 26). In this way, the Japanese soldiers are being foregrounded. Thus, the Japanese are represented not only as ‘stronger’ and ‘braver’, but also as *guardians and leaders of the Far East* who fight for a good cause.

In line (27), however, a set of ‘justification’ (see van Dijk, 1992) and ‘blame avoidance’ strategies (Weaver, 1986; Hansson, 2015) as a part of a general defence is employed by the Japanese delegate to the League of Nations. Such strategies operate when someone is accused or blamed for the country’s unscrupulous action. As can be seen in this context, such an action is mitigated and justified with phrases like *to our utmost regret*, and they *have been forced to send troops to China*, and thus the Japanese are claiming credit while legitimising their action as being in the Chinese interest (pre-emptive strategy). In this way, it is not surprising that the Japanese are represented as ‘brave’ and ‘noble’, whereas the Chinese are represented as ‘cowards’ and ‘inferior’ in the Japanese media.

(c) ‘A drug-smuggler and accomplice to supervillain’ in *The Blue Lotus*

As the storyline goes (see Appendix B), Mitsuhirato turns out to be a drugs smuggler and a partner of the supervillain Rastapopoulos (§ 5.5.1.2). The following fragment is taken from the final interaction between Mitsuhirato and Tintin to understand how Mitsuhirato is constructed as the most frequently occurring Far-East Asian villain, and how he is characterised in this context.

Text (6.6)

Description of context: Mitsuhirato captures Tintin and presents him to his 'Grand Master', Rastapopoulos, the leader of a drug-smuggling gang.

- (28) (p.56o) **M:** My dear Tintin, welcome to the end of the road!
- (29) (p.57a) **M:** Something tells me you weren't expecting this sort of reception when you emerged!
- (30) (p.57a) **T:** Too true!
- (31) (p.57b) **M:** I know perfectly well you were in the barrel!... You were at the Blue Lotus last night...and had a good laugh at my expense, no doubt...You heard the orders I gave Yamato...Everything had gone your way...But one of my men saw you leave and alerted me.
- (32) (p.57c) **M:** I told myself you certainly wouldn't be able to resist such a good opportunity, so I set a trap. I told them to leave you alone, they loosened the top of one barrel, and everything happened as I'd foreseen!
- (33) **T:** Well-done, Mr Mitsuhirato. You're quite a clever man!
- (34) (p.57d) **M:** Cleverer than you thought, anyway!... Ah, here's an old friend of yours...He doesn't want to miss your execution!...

[Rastapopoulos enters.]

- (35) (p.57e) **M:** We got him, Grand Master.

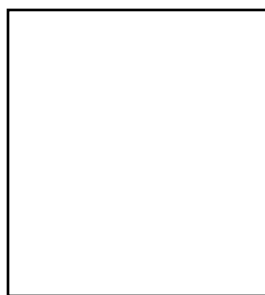
While employing endearing terms usually serves to manifest affection for a person and can function as a politeness strategy, at the same time it can also be used as a means of insincerity and patronising the addressee in some contexts. As such, Mitsuhirato's choosing to address Tintin as *My dear Tintin* may suggest insincere politeness to save face, considering the context of situation, where Tintin is his hostage. The use of the idiomatic expression *Welcome to the end of the road* serves to reinforce the idea that Tintin will die. By referring to *the Blue Lotus*, which is associated with an opium den, Mitsuhirato's connection with the drug smugglers is revealed. He then prepares Tintin to meet someone whom he refers to as *an old friend* of Tintin's, who does not want to miss his execution. Such an utterance suggests that:

- a) he is aware of their acquaintance.
- b) this so-called 'old friend' is clearly not the hero's friend as he wishes to see him die.
- c) the hero is going to die.

In the last line (35), Mitsuhirato's explicit reference to Rastapopoulos as 'Grand Master' indicates that he is working for him and that Rastapopoulos is the mastermind behind Tintin's misadventures in this story (§ 5.5.1.2 for an extensive analysis of Rastapopoulos). In this way, Mitsuhirato's role as a Far-East Asian villain, changes to an accomplice (i.e. helper) of the European super-villain, and thus a lesser villain.

(d) 'A traditional Samurai'⁹² in *The Blue Lotus*

In the end, Tintin with the help of Chang and the police, capture Rastapopoulos, Mitsuhirato and their gang. As illustrated in the Vignette (6.4), a newspaper article announces Mitsuhirato's suicide in a headline:



Vignette (6.4). Mitsuhirato's obituary in the *BL*, (p.61g) © 1946, 1974, Casterman: Paris and Tournai; © 1983, 2007, 2011 Egmont

This panel illustrates part of an article in a local newspaper, its place of publication, 'Shanghai', and the day it was published, 'Saturday'. The main headline tells the reader about the *Blue Lotus* affair (an intertextual reference to the past events in the story), and the fact that Mitsuhirato's picture is included in this article indicates his connection with this affair. The sub-headline, typed in bold and centred, serves to emphasise its salience to the reader. Thus, it can be considered as the main news as reproduced bellow:

MITSUHIRATO COMMITS HARA-KIRI⁹³

⁹² Japanese warrior noblemen similar to knights in the West during medieval and early modern times.

⁹³ Also, known as Seppuku 切腹 (meaning abdomen-cutting) is ritual suicide by disembowelment. This act had been popularised in Japanese literature for years. As Fusé (1980) points out, hara-kiri has been a time-honoured traditional form of suicide among the Samurai class in Japan for many centuries. The act has become extremely rare in contemporary Japanese culture in the 21st century. It is, however, still one of the keys to appreciate the deep relationship between suicide and culture in Japan in previous centuries (Fusé, 1980; Rankin, 2011).

This sub-headline refers to Mitsuhirato committing suicide, following the scandalous ‘Blue Lotus affair’, in which his connection with ‘the drug smugglers’ and ‘the attack on Nankin Shanghai Railway’ which all fail (see above) is promulgated in public. The failure of his evil plans evokes shame, persuading him to put an end to his life in a so-called ‘dignified’ manner. The act of hara-kiri is an intertextual reference to what is part of the Samurai honour code, used either voluntarily, to die with honour rather than fall into the hands of enemies, or as a form of capital punishment for those Samurais who have committed serious crimes or brought shame on themselves (Rankin, 2011). Mitsuhirato is thus constructed as a follower of this Japanese tradition, considering himself a Samurai who should pursue the honour code to restore his lost dignity with his death, due to his past failures.

6.2.1.4. Positive representations of the Japanese

Another Japanese character in the *Tintin* series which is worthy of our attention at this point, is called ‘Bunji Kuraki’, he only appears eight times in *the Crab with the Golden Claws*(CGC) volume (see Vignette 6.5).



(a)

(b)

Vignette (6.5). (a)The first appearance of Bunji Kuraki as an unknown passer-by (p.5j) (b) his last appearance as a police agent (p.61e) in *The CGC* © 1953, 1981, Casterman: Paris and Tournai; © 1958, 2002, Egmont

This character at first appears as a nameless, curious passer-by, who later follows Tintin to warn him about an international drug-smuggling organisation, but he is kidnapped at the beginning of the story and only reappears towards the end when he is rescued and introduces himself to the hero. It then turns out that he is a Japanese secret agent, similar to Mitsuhirato; but unlike him, Kuraki is working for the Yokohama Police force and against international drug dealers.

Thus, the initial results suggest that wherever the Far-East Asian ethnic group is represented negatively through national identities, in another album they are balanced and represented

positively. However, I acknowledge the fact that within some ethnic groups, and considering their nationalities, their negative traits seem to be maximised while their positive traits are minimised, and vice versa, especially when it comes to their nationalities. For example, as discussed in the first part of this analysis (§6.2.1.1), the Chinese are negatively represented in *TLS*, constructed stereotypically as torturers. Whereas in *The BL*, they are represented positively (e.g. fighting against drugs smugglers, helping the hero and so on). They share characteristics identifiable with hero's (e.g. wit, bravery, wisdom). Previous stereotypes about them are absent from this volume (see Text 6.1, the conversation between Tintin and Chang). The Japanese, on the other hand, are dehumanised and represented negatively in *The BL*. However, in *The CGC*, the Japanese person is characterised positively, in that he is constructed as a helper-victim. Even though their traits change, the stereotype regarding his physical appearance as a Japanese character remains the same as for Mitsuhiro and other Japanese characters.

6.2.2. Sub-Saharan Africans

The next non-European group I examine in this chapter is sub-Saharan Africans. They appear in *TC*, *TA*, *CP*, *LBG*, *RRT* and *RSS* (see Chapter 5). This group is important in that it triggered controversies on alleged racism in the series (see Chapter 1). They are first introduced in the second album, *TC* as natives of the Congo belonging to different tribes.

Similar to the first volume, *TLS*, the narrative of *TC* album is made up of a series of vignettes as the reader follows the hero and, with him, enters a new country (e.g. the Belgian Congo). The plot line is of a 'dangerous mission' type, which involves the hero's attempts to uncover a diamond-smuggling gang organised by a group of American gangsters. Notably, the book became vital to the Congolese understandings of 'colonial discourse' (Hunt, 2002: 96). Since colonisation has an impact on the development of knowledge about racism (Essed, 1991; see Chapters 2 and 3), and to understand how the sub-Saharan ethnic group is constructed and depicted, it is important to focus on this book.

Bearing in mind that the *TC* adventure was a pre-War album published in 1930, at a time when the Congo was still a colony of Belgium (§ 2.5.1), it is not surprising that references to many aspects of colonial ideologies dominant at the time are reflected in this story. Along these lines, Hergé's own point of view about the *TC* volume and colonialism is crucial. In an interview with Nouma Sadoul in 1975, he maintains that:

This was 1930. All I knew about the Congo was what people were saying about it at the time: ‘The Negroes are big children, it’s fortunate for them that we’re there, etc.’ And I portrayed these Africans according to such criteria, in the purely paternalistic spirit which existed then in Belgium.

(Sadoul, 1989:74)

There are certain caveats associated with this quote that I would like to discuss here point by point. First, following Wodak’s (2015:102-3) discursive strategies of ‘justification’ and ‘blame avoidance’ (see Chapter 4), such a comment reflects Hergé’s underlying views of the Congolese at the time when he made that comment. By employing legitimisation strategies, he seems to be striving to legitimise and justify his work, stating that *This was 1930*. In this way, he shifts the blame to the spirit of the time and the people (i.e. zeitgeist) [...] *what people were saying about it at the time*, creating scapegoats and using blame avoidance.

Secondly, in the next utterance, by employing scare quotes to refer to stereotypes about the Congolese, e.g. *The Negroes are big children*, he is clearly distancing himself from the prejudices of society at the time, but this is not convincing, as he simultaneously refers to the Congolese using derogatory terminology ‘The Negroes’. Finally, in the last sentence, he explains that his stereotypical portrayal of the Congolese is based on existing prejudices with which Europeans viewed Africans. Such a justification, on the ground that this book was created in a different time, may be partly acceptable; but that is to fail to explain the explicit colonial ideology behind this book and to mitigate it as ‘the purely paternalistic spirit’.

That said, I now consider the primary functions allocated to sub-Saharan Africans in this volume, illustrating how individuals and generic groups are constructed within the ‘dangerous mission’ plot types:

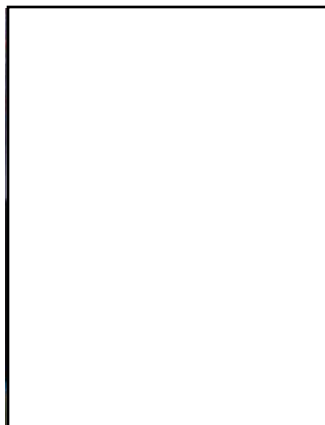
Tintin in the Congo (TC)

1. The society (the Congolese) welcomes the hero (Tintin). (J) (G)
2. The hero rescues the helper (Coco, the Congolese servant-boy). (Rs.)
3. The society recognises the difference between themselves and the hero. (Q)
4. The society follows the hero’s orders. (δ^2)
5. The society chooses the hero as their leader. (W*)
6. The society treats the hero as a demi-god. (Q)

7. The Congolese villain (the Witch Doctor, Muganga) and the American villain (Tom) plot against the hero. (D) (δ)
8. The helper rescues the hero. (Rs.)
9. The villains fail. (I)
10. The society accepts the hero again. (Q)
11. The villains (Muganga / Tom) disguise themselves. (T^v)
12. The villains attempt to kill the hero. (D) (δ)
13. They fail. (I)
14. The Congolese villain surrenders to the hero. (I)
15. He is pardoned. (U neg.)
16. The American villain fights the hero. (H)
17. The American villain is killed. (I)
18. The society (the Congolese) worships the hero. (Q) (T)

As can be inferred from the above functions, following the Manichean division of ‘good’ and ‘bad’ represented in this series (see Chapter 5), there are two groups: those who are with the hero and support him are considered to be ‘good’, whereas those who are against the hero are evaluated as ‘bad’, regardless of their skin colour. In the *TC* adventure, the Congolese as a society along with the servant boy (helper) belong to the former group. As they greet the hero warmly on his arrival (line 1), they praise and thank him (line 3) and choose him as their leader (lines 4–5), to the extent of idolising and worshipping him (line 6). Equally, the helper (Coco, a servant boy) rescues and helps the hero when he is in trouble. Thus, the ways in which each of these characters (helpers, villains, etc.) treats the hero reflects how they are constructed in the story. For instance, in lines (4–6,18) the society (Congolese) is explicitly constructed as *obedient*, *ignorant* and *superstitious* (see below). Moreover, some functions described above are repetitive (e.g. lines 3, 6, 10 and 18) all of which seem to suggest the superiority of the European hero and the inferiority of the Congolese society. These are the same traits that were stereotypically assigned to colonised people in the Congo (see Chapter 2).

The villains in *TC* come from two different ethnic backgrounds: A Congolese and an American. In this study, I focus on the Congolese villain (see Vignette 6.6), who appears 34 times (19.7%) in total among the Congolese (n=172).



Vignette (6.6). First appearance of the sub-Saharan villain, Muganga, a Congolese witch-doctor, (p.24c) in *TC*, translated by Lonsdale-Cooper and Turner © 1946, 1974, Casterman: Paris and Tournai; © 2005, 2007, 2011 Egmont

On this first appearance, Muganga is depicted in a long shot, smoking a pipe. The unusual combination of traditional and Western clothing (wearing a leopard skin and a white collar) and the odd use of a pot as a hat decorated with a brush on top serve to suggest his *bewilderment, and/or stupidity*. As the story-line goes, he exploits his people's animistic beliefs to control them (see Assouline, 2009). Since he is not sufficiently powerful to defend himself alone against the hero, he forms an alliance with an American villain (Tom), who as will be turned out later, serves Al Capone,⁹⁴ another American villain, not depicted in this story. Each time their plot against the hero fails, these repetitive failures suggest their *incompetence*. In the end, the American villain fights the hero (line 16) and is killed (line 17), whereas the Congolese witch-doctor, who does not fight, survives and surrenders to the hero (line 14). These narratemes could have several implications as will be discussed extensively below with relevant examples. The following fragments present the witch-doctor's first interactions with the American villain, and of his adversary with the European hero:

⁹⁴ A historical reference to a real-life Italian-American gangster in 1920s and early 1930s who was sentenced to 11- year imprisonment during the time *Tintin in America* was published in 1931 (see Chapter 4). Such a reference to Al Capone in this adventure and his cameo appearance in the next volume are of significance as they mark one of the rare occasions in these adventures when a 'real' character appears among the cast (Farr, 2011: 22). i.e. the entrance of a 'real' character in the world of fiction. In this way, the reality and fiction are blurred.

Text (6.7)

Description of context: Tintin (T) hunts a lion successfully, winning the tribe's admiration and trust. This praise causes jealousy on Muganga's (M) part. Consequently, he forms an alliance with the American villain, Tom (VT), to eliminate Tintin.

(36) (p.24c) M [Soliloquy]: Little white man getting too big! Soon black people not listen to me, their witch-doctor. I must put finish to little white man...

(37) (p.24d) VT: Listen to me juju man! The little white man is my enemy, too. If you want, we'll get rid of him together...

(38) (p.24e) VT: This is what we'll do.

[He whispers something in Muganga's ear]

The first issue to be raised here is Muganga's language features (§ 6.2.2.1), which can be marked as 'non-standard English'⁹⁵ (see Chapter 3). Another issue regarding this character is his soliloquy in the first utterance (line 36), where he is interacting with the reader while sharing his negative feelings, thoughts and plans (see Chapter 4). Later, these feelings are proved to be true in his interaction with the American villain, Tom:

(39) (p.25k) M [Soliloquy]: ...And I, witch doctor of Babaorum can keep they ignorant and stupid people in my power.

This line is of significance as it constructs the social role of Muganga and indicates his manipulative behaviour. Note that he refers to his social role as the 'witch-doctor of Babaorum', who wants to keep the people under his control. Here, he is portrayed as clearly manifesting his intention to manipulate them. This utterance also suggests his insidious behaviour towards them, labelling his own people negatively with similar stereotypical attributes to those Western people used for the Congolese, such as *ignorant* and *stupid* (cf. Nederveen Pieterse, 1992). At the same time, it can be viewed as an ironic joke, considering that the witch-doctor is in the in-group (i.e. the Congolese) and thus one of them. However, as the narratemes show, he follows the American villain and makes an alliance with him to dispose of the hero. They fail repetitively (see lines 9,

⁹⁵ A non-standard English dialect that does not have the institutional support that a standard dialect has. Strictly speaking as can be seen in line (36) the first utterance by Muganga has no main verb. Such non-standard language use is also observed in other language translations of *Tintin in the Congo*, e.g. Persian language translations (see Chapter 2).

13, 14, 17). This may suggest their *incompetence*. The following lines are extracts from the last interaction between Tintin and Muganga:

Text (6.8)

Description of the context: While disguising in a leopard-skin and planning to kill Tintin, Muganga is unexpectedly attacked by a snake. He shouts for help and Tintin, unaware of his identity, helps him and kills the snake. After that, Tintin checks on him and removes his mask.

(40) (p.31k) **T:** Hello! What a peculiar outfit!

(41) (p.31 l) **T:** Good heavens! The witch-doctor!

(42) **M:** You no kill me!...Mercy, white mister!...You no kill me!...

(43) (p.32a) **M:** Mercy, white mister! Mercy!...Me went to make you dead. Me went to strangle you...Then boa put coils round me. Me dead without you...Me your slave, merciful white man!

(44) **T:** Where is your accomplice?

(45) (p.32b) **M:** Him waiting me on edge of forest, under baobab tree...

(46) **T:** Right, I'll go...

Meanwhile, after Muganga confesses to his crime and asks for the *white mister's* clemency, this villain makes himself into the hero's slave (line 43). This association between his ethnic background and slavery arguably, serves to reinforce the colonial ideology (see Chapters 2 and 3), as well as being a racist representation of the colonised. The fact that, in the end, the witch-doctor surrenders to Tintin, suggests his *submissiveness*. This *submissive* characteristic is a shared feature of Congolese society, as individuals and as a group, which is manifested both visually and discursively in this volume, regardless of their character roles (e.g. a king, helper, villain), being 'good' or 'bad'. Further examples can be observed in the following vignettes where the Congolese are bowing down to the hero:



(a) p24b

(b) p27e

(c) p28e

(d) p30d

Vignette (6.7. a–d). Various instances of the Congolese ‘bowing down’ to the hero in *TC*, translated by Leslie Lonsdale-Cooper and Michael Turner © 1946, 1974, Casterman: Paris and Tournai; © 2005, 2007, 2011 Egmont

The above vignettes clearly illustrate the symbolism of the colonial era, along with the legacy of Leopoldian colonial exploitation and cultural oppression in the Belgian Congo (see Chapter 2). It also reflects the power relations between the actions performed by the coloniser (e.g. rescuing, winning, etc.) and those by the colonised (e.g. the natives’ defeat and kneeling before the white European hero). Most notably, the power relation reverses as can be observed in vignette (6.7 d) where the Congolese king offers his crown to the teenage hero. This European hero, according to Apostolidès (2010:12), embodies the ‘Belgians’ as a nation. In the eyes of the natives who seemingly represent all of Africa, he is constructed as “the modern State that takes good care of its citizens” (ibid.:14). This *paternalistic attitude* from a Belgian perspective towards the Congolese (§2.4.2) is also manifested in the relationships between technology, knowledge, and power, which is a recurrent theme in this adventure (Dunnett, 2009:588). In order to clarify this point, let us take a closer look at their interactions with the hero in the above examples. For ease of analysis, I reproduce the texts below, including the context of situation:

Example (A)

Description of context: Tintin reveals the truth about the Witch doctor's deception by using a camera and a phonograph, exposing the Witch-Doctor's treachery towards the Babaorum tribe.

- (1) (p27e) **Congolese man:** You, good white man... You agree be chief of Babaorum...
- (2) **T:** Very well...

Example (B)

Description of context: Tintin heals a sick man from Babaorum tribe by giving him a dose of quinine and he recovers.

- (3) (p28e) **Congolese woman:** White man very great!... Has good spirits...Him cure my husband!... White mister is big juju man!

Example (C)

Description of context: Tintin defeats M'Hatuvu's tribe, enemies of Babaorum. He gains victory over them by making use of an electromagnetic gadget, which attracted all the arrows and spears.

- (4) (p30d) **T:** And you make peace with the Babaorum, understand?...
Otherwise...
- (5) **M'Hatuvu King:** You great juju man... We make you king of The M'Hatuvu!

All the above examples including the witch-doctor's utterances have the following features in common (in no particular order):

6.2.2.1. Linguistic features

The Congolese share similar language features, as illustrated in the Table (6.1, below), including the absence of copulas (lines 1, 5), use of invariant *be* for the future (line 1), use of object pronouns instead of subject pronouns (me, him and so on) absence of pronouns (line 3). It should be noted that the (∅) designation in this table indicates the absence of copulas, articles, and subject pronouns in their language. Along these lines, Farr (2011:27) maintains that “the Congolese language is Africanised into a grammatically imperfect pidgin based on Swahili roots, which is reflected in the English and other translations”. i.e. the Congolese express themselves in Creole

(§ 4.3.1.2) to communicate with the hero. The table below presents some relevant examples from the narrative, illustrating these non-standard linguistic features overall:

Table (6.1). Some distinctive linguistic features in the Congolese utterances in TC

Grammatical feature(s)	Example(s)	Standard English meaning
The absence of copula/auxiliary <i>is</i> and <i>will</i> for present and future tense states and actions	(36) Little white man \emptyset getting too big! Soon black people \emptyset not listen to me.	<i>'Little white man is getting too big!'</i> <i>'Soon black people will not listen to me.'</i>
The absence of articles	I must put \emptyset finish to \emptyset little white man...	<i>'I must put a finish to the little white man...'</i>
Negation, absence of auxiliaries	(42) You \emptyset no kill me.	<i>'Don't kill me.'</i>
Invariant use of subject, absence of copulas	(43) Me \emptyset your slave.	<i>'I am your slave.'</i>
Invariant use of subject and tenses	(43) Me \emptyset dead without you.	<i>'I would have been dead without you.'</i>
Invariant use of subject; absence of copulas, absence of prepositions, absence of articles	(45) Him \emptyset waiting \emptyset me on \emptyset edge of \emptyset forest.	<i>'He is waiting for me on the edge of the forest.'</i>
Absence of subject	(3) \emptyset Has good spirits	<i>'He has good spirits.'</i>
Vocabulary	Examples	Standard English meaning
Invariant use of subject Neologism Absence of articles, misspelling	(43) Me went to make you dead. Me went to strangle you... Then \emptyset boa put coils round me.	<i>'I was going to kill you.'</i> <i>'I was going to strangle you...'</i> <i>'Then the boa coiled around me.'</i>

As can be seen, such characteristics are quite distinctive to the Congolese, but not to other ethnic groups discussed in this study.⁹⁶ These unique features are in line with many studies, such as West-Brown's (2016) recent extensive investigation on *Voicing Imperial subjects in British Literature*, in which he identifies three well-recognised styles for representing the dialects of world Englishes, one of which deals with the African diaspora and, in particular, their terms of address towards Europeans.

6.2.2.2. Terms of address

As can be seen in the examples, the natives address the hero as '(white) mister',⁹⁷ not only in this context but also in the whole volume (18x). This formal term of address according to the OED (2016) is "a title of courtesy". The trust expressed here goes further, to the extent that they even offer to make him their 'chief' and 'king'. They address him repeatedly in racial terms such as 'good white man', and 'white mister', and with attributive predicates, such as 'big/great juju man'. Here, their references to him with adjectives, such as 'big/great', serves partly as either a rhetorical litotes or an ironic joke. That is to say, considering the panels, Tintin looks small and is merely a white European teenager. Therefore, the irony here is that there is a sharp contrast between how he is referred to and how he looks. It can be inferred from such references that they are implied as being *stupid*. Moreover, the Congolese attribute magical powers to Tintin by referring to him as 'juju man', presupposing that his actions such as 'healing a man with fever' and 'defeating enemies on his own' are associated with possessing magical powers, which clearly is not true. As can be seen in the context, this presupposition is due to their being deprived of banal technology and an inability to comprehend science, both of which lead them to conclude, wrongly, that Tintin possesses magical powers. In this way, they are represented as *superstitious*, *ignorant* and *stupid*.

⁹⁶ In these 'other' ethnic groups, such as South Asians, North Africans and Middle Easterners, which are not a focal point in this analysis, I observed that almost all tend to have the features of Standard English (SE) in the context of English translation, similar to Far-East Asians and in some instances Native Americans (see Mitsuhiro's and Chiquito's examples) unlike the Congolese (see Muganga's speech). However, regarding South Americans instances of phonological discrepancies were noted in some characters, which can be the subject of another study.

⁹⁷A variant form of 'Master' (OED, 2016).

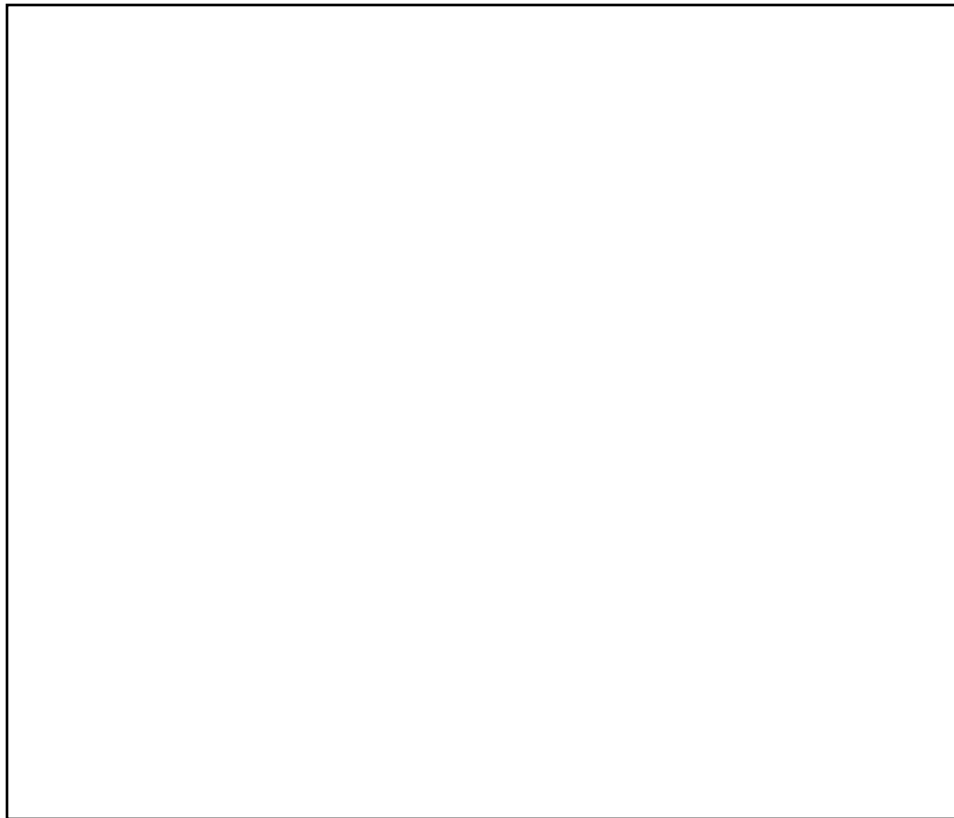
6.2.2.3. Nomination/ Referential strategies

As already discussed in Chapter 3, the simplest and most basic form of linguistic and rhetorical discrimination is that of identifying individuals or generic groups linguistically. In this way, social actors (i.e. character roles) are constructed and represented through, for example, the creation of In-groups and Out-groups (Reisigl and Wodak, 2001, 2009, 2015). All in all, the natives in the Congo adventure are constructed as anonymous individuals. In this way, i.e. by not naming them, they are excluded and discriminated. Therefore, its demonstrable interpretations are that they can be neglected by the reader. There are, however, two Congolese characters who are nominalised in this group: a) The helper boy, ‘Coco’, who is the hero’s guide, and b) the villain witch-doctor ‘Muganga’ who is an accomplice of the white American villain. Note that they are the only characters who are directly associated with the hero and the villain. Moreover, as aforementioned in (§ 6.2.2), Muganga is represented as a ‘juju man’ who appears to control the society instead of the king, considering that their kings are nameless and only referred to as “king/chief +of+ tribe’s name” (e.g. King of the M’Hatuvu). This may suggest that a magical power rules over the Congolese tribe, and therefore it can be inferred that the Congolese as a group are *superstitious*.

6.2.2.4. Visual representation

The Congolese are depicted generically. Such depiction can suggest that “[they] fulfil their actions only as passing [characters]” (Van Leeuwen, 2008: 40), and therefore their identification is not of importance for the reader. In this way, they appear to be *under-represented*, i.e. it is difficult to differentiate them from one another, ‘they all look the same’, as they all have the same negative stereotypical faces (e.g. thick lips, monkey-like features, and so forth). They kneel before the hero to show their adoration and respect. This action, as stated earlier, ironically displays the Congolese’s *submissiveness* towards their Belgian colonial rulers (the hero in this case), either as individuals or as a group, regardless of their character roles being ‘good’ or ‘bad’: In this way, they are constructed stereotypically as *cowardly*, *obedient*, *passive* and *lazy*, which has its roots in colonial times (see Chapters 2 and 3).

In the final panel of the *TC* adventure, such colonial implications are included in the Congolese interactions within their In-groups, constructing them as willing to follow the Europeans as their role model in their everyday lives (i.e. social practices).



Vignette (6.8). The final panel depicting sub-Saharan Africans (the Congolese) after the departure of the European hero in *TC*, p.62; © 1946, 1974, Casterman: Paris and Tournai; © 2005, 2007, 2011 Egmont

Following van Leeuwen's (2008: 136) visual representation of social actors (VRSA) (see Chapter 4), there is much to be interpreted and explained in this final scene, though I only focus on my sub-research questions: *How are Congolese depicted and represented in this volume?*

The above image as the final panel presents the Congolese community's social practices and can be considered a snapshot and a recap of the whole story. I focus on the social distance element of van Leeuwen's (2008) visual social actor's network model. Accordingly, the Congolese are all shown in a 'long shot', from far away, as if they are 'strangers' to us (as viewers) (van Leeuwen, 2008:138). In the upper left corner of the panel, a native is kneeling before a fetish that represents Tintin, who has his arms wide open, while next to him a dog is worshipping a statue of Snowy. Thus, due to their lack of knowledge, as discussed above, the Congolese are constructing the hero as a god-like individual whom they believe is exceptionally powerful and deserves to be worshipped. Another interesting characteristic about these Congolese characters

is the way they, at times, over-dress with items of European clothing. For instance, the woman depicted in this panel, who has an unusual yellow hair colour, which may be a wig, is wearing a European-style feathered hat, with gloves and a yellow handbag, but similar to her in-groups she is not wearing shoes. Such a strange and paradoxical mixture of dress/ clothing also serves to suggest their *confusion* and/ or *ignorance* and in a way, they seem to be construed as *ridiculous* under Belgian colonial rule.

The same woman is scolding her little son for not behaving well, saying: *And if you not good, you never be like Tintin*. Here, like previous instances (see Table 6.1), the absence of copula/ auxiliary ‘are’ and ‘will’ for present and future tenses is a notable grammatical/linguistic feature. She refers to Tintin as a kind of prodigy child with the positive attribute ‘good’, and she expects her son to follow Tintin’s suit. Thus, the implicature is that Tintin is ‘good’ and of higher status, and the mother is expecting her son to be well-behaved so that he too will have the chance to be like Tintin.

As discussed earlier (§ 6.2.2.1), the natives as a generic group and across their community tend to speak non-standard English, which is also a notable linguistic feature among the speech bubbles in this panel. For instance, at a café, one native is talking to another while fantasising about the world of the whites: *Them say, in Europe all young white men is like Tintin....* In this utterance, instead of beginning the sentence with the subject pronoun ‘they’, the object pronoun ‘them’ is used along with invariant use of copula ‘be’ both of which are other stereotypical examples of their non-standard language. Moreover, in this context, Tintin’s characteristics and actions (e.g. bravery and so-called ‘magical powers’) are exaggerated and used as a synecdoche, i.e. generalising all Europeans possessing similar traits like Tintin’s. Thus, for them ‘all young white Europeans’ are constructed positively.

In the lower left corner of the image, an old man recalls: *Me never before see boula-matari, all powerful, like Tintin!...* In this way, he exaggerates the hero’s powers (e.g. treating a patient, using technology), considering them to be god-like features, and thus seeing him as sacred and ‘all-powerful’, like a boula-matari. A ‘boula-matari’ is the essential character of the colonial state provided by a vivid metaphor from the Belgian Congo. It means “the crusher of rocks, which captures its crushing and relentless force” and “irresistible hegemony” (cf. Young, 1994; Berman, 1997:557; Covington-Ward, 2016). In this way, for them, Tintin is constructed as irresistible and powerful, a model beyond reach, but one who nevertheless serves as their guide (see Apostolidès,

2010). Thus, such fallacious overtones regarding Tintin's character are consistent with the construction of *ignorance* of the Congolese, as stated earlier.

Finally, in the middle of this panel, one of the natives informs another, who looks like an old gendarme, about finding Tintin's camera: *Me just find Tintin's machine....* Here, the native's use of an object pronoun in the subject position is another instance of non-standard language, which suggests their stereotypical *infantile* language use. Considering the context of situation, two implications can be drawn from his utterance:

- a) he wants to keep the machine for himself
- b) he does not know what to do with it.

The old gendarme's response, *If Tintin not back in one year one day, is for you....*, serves to resolve the problem. These final two utterances, at the same time, suggest the natives' sense of *responsibility, honesty* and *loyalty* towards the hero and that they wish he returns soon.

To summarise, the Congolese presented in this study, who belong to the sub-Saharan African group, are treated in a very distinctive way in contrast to the previous ethnic group. Their general characterisation portrays them as rather *primitive, ignorant* and *naïve* people who are the target of jokes, and they are made to look cognitively inferior and simplistic. This characterisation is also attained through the kind of non-standard language use and how they see Tintin who is only a little boy, as their god.

6.3. Construction of non-European character roles in rescue mission plot types

In line with previous sections, let us now explore how non-European character roles are constructed in 'rescue mission' plot types. To that end, I examine those books focusing on the selected villains' narrative functions (see Chapter 4). As discussed previously (§ 5.5.3), the genre of 'rescue mission' plot types is constructed according to certain themes. These topics focus on someone being kidnapped or something being missed, and as a result, the whole story revolves around a somewhat swashbuckling theme, such as fighting and rescuing the character who has been kidnapped or finding a precious object that has been stolen. Thus, similar to the 'dangerous mission' plot types, the stories are likely to have certain functions in their narrative structures (e.g. threat of being killed, fighting against villains/ semi-villains). In the next section, I present

the narratemes of selected Non-European character roles in relation to the hero and other character roles.

6.3.1. Native Americans

Following on from previous chapter, Native Americans are the most frequently occurring ethnic groups in rescue mission plot types. They appear in three volumes: *The Seven Crystal Balls (7CB)*, *Prisoners of the Sun (PS)* and *Tintin and the Picaros (TP)*. Among these volumes, *PS*, which is a continuation of *7CB*, comprised the most frequently occurring Native Americans (88.9% in total). The following narratemes present the main functions allocated to the ethnic groups mentioned in this volume, showing how they are constructed overall, both individually and generically, within ‘rescue mission’ plot types. Additionally, as will be illustrated later, with examples from the text and a summary of the story (see Appendix D), some complexities concerning one of the character roles (Chiquito) can be observed in this group. We are left with the question of whether he is a villain or not. The analysis below attempts to demonstrate where he stands.

Prisoners of the Sun (PS)

1. A helper (nameless Native American chief inspector) helps the hero (Tintin) and his partner (Haddock) to find their kidnapped friend (Professor Calculus). (B)
2. A mysterious Native American (a nameless character at this stage) pursues the hero and his partner. (Pr)
3. A Native American semi-villain (Chiquito) threatens to kill the hero. (D) (δ)
4. The hero defeats him (e.g. knocks him down). (I)
5. The semi-villain fails to kill the hero. (I)
6. The mysterious Native American plots to get rid of the hero and his partner. (D)
7. He fails. (I)
8. The hero and his partner ask the society about their kidnapped friend. (D⁷) (B¹)
9. The society does not help them. (K)
10. A Native American boy (Zorrino) is bullied by two white South Americans. (Rs⁹)
11. The hero defends the Native American boy against them. (H) (E⁹) (Rs)
12. A mysterious Native American witnesses the hero’s act. (D¹)
13. He provides the hero with a magical agent (a medallion). (F) (f¹)

14. The Native boy (Zorrino) helps the hero to find his kidnapped friend. (E⁴) (G)
15. A Native American bandit kidnapped the Native helper (Zorrino). (A¹)
16. The hero rescues him. (4x) (Rs)
17. The hero and his companions find the secret sacred place (Temple of the Sun⁹⁸). (O)
18. They disturb the Native Americans' sacred ceremony. (K)
19. The Native Americans seize them. (A²)
20. The Natives imprison them. (A¹⁵)
21. The hero offers his magical agent (the medallion) to the native boy (Zorrino). (E⁷) (C)
22. A Native American king (Inca/ Prince of the Sun) receives them. (D²)
23. He condemns them to death. (A¹³)
24. The helper (Zorrino) shows the magical agent (medallion) to the king. (D¹⁰)
25. The mysterious Native American high priest (Huascar) confesses that he gave it to the hero. (D¹)
26. The king exempts the helper (Zorrino) from punishment. (B⁶)
27. The king orders the imprisonment of the hero and his partner. (A¹⁵)
28. He condemns them to death. (A¹³)
29. He orders the donor high priest (Huascar) and the false villain priest (Huaco) to perform the execution. (A)
30. The execution fails due to a natural cause (a solar eclipse). (ND)*
31. The king assumes that the hero has magical powers. (J)
32. He orders the release of the hero and his companions. (B⁶)
33. He treats them well. (W)
34. He orders the semi-villain priest (Huaco) to end the practice of witchcraft against the seven European explorers.⁹⁹ (δ²)
35. The semi-villain (Huaco) burns the voodoo dolls. (A¹¹)

⁹⁸A 'real' ancient historical site located in Peru where it is believed the Inca emperors resided (Jarus, 2012), see: <http://www.livescience.com/22869-machu-picchu.html>

⁹⁹A reference to a previous volume, *7CB*, where seven European explorers violated the sacred tombs of the Incas, and consequently these Europeans were regarded as traitors, and were punished on the order of the current Inca king. The story may also be an intertextual reference to the real historical event of the Spanish colonisers also known as conquistadores (=conquerors), and especially Francisco Pizarro's invasion of the Incan empire during the age of discovery (16th–18th centuries) (Tatu, 1997). These European explorers and conquistadors believed that they were doing God's bidding, subduing the colonised people in order to save their souls (see Mikaberidze, 2011).

As can be seen in the above functions, the Native Americans are constructed in a set of various character roles: the helper, the donor, the semi-villain / the false villain (see Chapter 4) and the king. Notably, the last three character roles all intend to kill the hero (see lines 3, 6, 23) but fail in the end (see lines 5, 7, 30). This may indicate their *incompetence*.

6.3.1.1. Hierarchy of character roles in Incan Society

The Native American character roles mentioned in the above narratemes reconstruct the ‘real’ hierarchical Incan society, with the Sun God¹⁰⁰ and the Inca (the king) at the top, and the high priests, soldiers and commoners, such as Zorrino at the bottom (see Fig. 6.1).

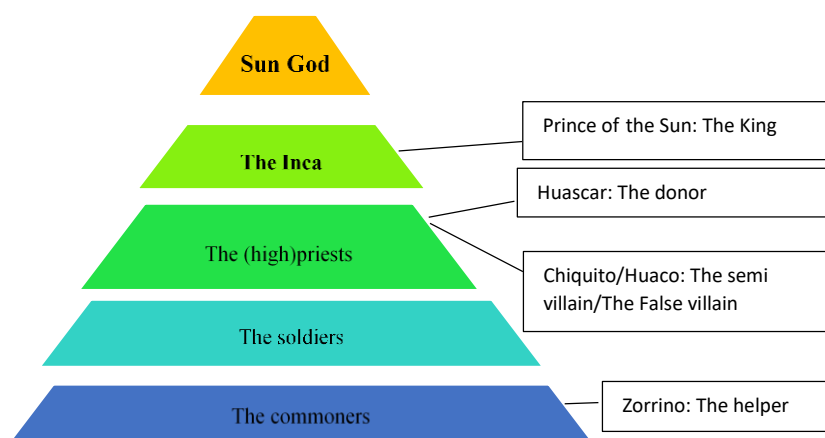


Figure 6.1. Hierarchical Incan society structure with relevant examples from *Prisoners of the Sun*

According to D’Altroy (2015), Incan society in ancient times worshipped the Sun God, and the Inca as the Sun God’s representative and descendant implemented the old cult (see Bushnell, 1957). In the *PS* album, this ancient culture is re-contextualised in the fictional world (see Chapter 2) but with slight changes which will be discussed as I proceed.

As the above figure shows, immediately after the Inca, the high priests play an influential role in this hierarchy, constructing the society to resemble a somewhat totalitarian theocracy, and as such it complies with religious principles in making decisions. For instance, the high priests

¹⁰⁰ Also, known as *Inti* in the ancient Incan religion who was believed to be the ancestor of the Incas. He was at the head of the state sacrament, and his worship was imposed throughout the Inca empire. <https://www.britannica.com/topic/Inti-Inca-Sun-god>.

in this society carry out religious rituals, such as performing acts of execution by using the rays of the Sun and a magnifying glass to set light to a sacrificial pyre (line 29) and practising witchcraft (line 34). These rituals, however, are ordered by the king who preserves the rites of the Sun God (see D’Altroy, 2015). Hence, although the king seemingly follows ancient orders, he is indeed the holder of power over every act, which is ostensibly bound by his word, not by any law or written contract (ibid.). Thus, he is referred to as the *Prince of the Sun God* who has the right to rule over the people as their king or immediate ruler after the Sun God, claiming a divine commission. In this way, the Inca is constructed as the *all-powerful*.

6.3.1.2. Complex characteristics

As stated above, the semi-villain character in this volume is Chiquito (Vignette 6.11a), who later turns out to be one of the high priests of the Temple of the Sun (Vignette 6.11b), and thus he changes into what I labelled as a false-villain (Chapter 4) in contrast to the false-hero. Considering his hybrid identity, as will be discussed below, his function is multifaceted.

To understand this character, previous knowledge about him is essential at this stage. He is initially introduced to the reader in *7CB* as the knife-throwing act partner of a South American performer (for a summary of the story see Appendix D). This reappearance from the previous album helps us to perceive his dual social role, first as a stage performer with the artistic name, Chiquito, and then as a high priest known as Rupac Inca Huaco (henceforth, Huaco). Such complexity makes him a substantial case study at this point.



(a)

(b)

Vignette (6.9). (a) The first appearance of Chiquito/Huaco, a Native American semi-villain (left) (p.8e) (b) The final appearance as a Native American priest (p.60j), in *PS*, translated by Lonsdale-Cooper and Turner © 1949, 1977, Casterman: Paris and Tournai; © 1962, 2010, Egmont

In his first appearance in *PS* (Vignette 6.9 a), he is depicted in a long shot, holding a revolver in his right hand, aiming at Tintin. He is wearing a red headband and a colourful poncho, which is stereotypically ‘a rural Native American garment’ (Femenías, 2005). At this stage, he is referred to as Chiquito. The hero finds his kidnapped friend (Professor Calculus) in a cabin. Chiquito enters the cabin and threatens Tintin with his revolver. Thus, he is constructed as a *dangerous criminal*. The following fragment is taken from this first interaction between Tintin and Chiquito in *PS*:

Text (6.9)

- (1) (p.8e) **T:** Why, it’s...it’s Chiquito!
- (2) **C:** Si, Chiquito.
- (3) (p.8f) **T:** What do you want with poor Calculus?
- (4) (p.8g) **C:** He has committed sacrilege: he has put on the Inca bracelet! He must die!...As for you, you are a prisoner. I will decide later what your fate will be.
- (5) (p.8h) **C [calls for someone]:** Alonzo!

[Tintin knocks him down and escapes.]

In line (1), Tintin’s accentuated stuttering, ‘*It’s*’, reveals his surprise or fear as he recognises Chiquito as a villain who has kidnapped Tintin’s friend, Calculus. In line (2), Chiquito confirms Tintin’s statement by using the Spanish word ‘*Si*’ for ‘yes’ to express an affirmative reply to him and at the same time he repeats his own name; in this way, his identity as a Latino is expressed. In line (4) in response to Tintin’s question, he claims that Calculus has committed sacrilege by wearing the Inca’s bracelet, for which he is condemned to death. In this way, he acts as a judge and jury himself. The first inference from this utterance is that the action (condemning someone for putting on the [dead] Inca’s bracelet) signifies *fanatical religious beliefs* in this context. Moreover, such an extreme penalty for wearing the Inca’s bracelet could indirectly suggest an *illogical stance*. In the following line, as Chiquito calls out someone’s name for help, Tintin knocks him down and escapes, which sustains the idea that despite the threats, Chiquito is *incompetent*. However, in the second image (Vignette 6.9 b) which is also his last appearance where he emerges as a high priest, he is shown practising black magic (e.g. casting spells on a European expedition group). Such magical powers could ironically signify his *domineering*,

manipulative role. As the storyline continues, however, he receives all his orders from the king directly and acts accordingly (e.g. burning the voodoo dolls¹⁰¹). In this way, he is constructed as a *passive* character who only follows orders. Thus, his dual identity is reinforced through different characteristics as mentioned above.

Interestingly, in this volume, the Native American characters are not entirely ‘good’ or ‘bad’. i.e. they transform towards the end of the story. For instance, Huascar, a donor, first appears as a mysterious, nameless character who pursues the hero and plans to eliminate him. However, witnessing the hero’s courageous act of kindness in defending a Native American boy (Zorrino) against two white South American bullies, he changes his mind.

The king (Inca), on the other hand, condemns the hero, and his companions to death twice. As the story goes, first he judges the Native American helper (Zorrino) in the name of religious values. Here, the king appears to be firm in his decision in condemning this young in-group member. To the king, Zorrino is considered a traitor, because he helped ‘the strangers’ to find the sacred temple. Therefore, he deserves to be punished. At this point, as instructed by the hero (Tintin), the helper (Zorrino) shows the magical agent (sacred talisman) to the king. On seeing the talisman, the king spares the Native boy’s (Zorrino’s) life. In this way, the hero saves the helper’s life and protects him, which may suggest the hero’s *devotion*. Nevertheless, despite such acts of generosity and nobility, the king is not convinced to spare the hero and his partner’s lives. In this way, he is constructed as a *dogmatic* character and a *ruthless* ruler. Later in the story, he orders Huascar and Huaco to perform the act of execution by lighting the bonfire, using the Sun’s rays and a magnifying glass. The execution is interrupted by a solar eclipse¹⁰². The following fragment is taken from this scene, as a climax of the story, focusing on the interactions between the hero and the king to understand how the hero and the king are constructed at this critical stage:

¹⁰¹ Conversely, as Walbom (2012) and Alvarado (2014) suggest, burning the voodoo dolls do not break the spell but fortifies it.

¹⁰² Being aware of Native Americans superstitious beliefs (e.g. worshipping the Sun), when the King offered to choose a date for execution in response to the hero’s noble act in saving the native American helper, Tintin with previous knowledge, chooses a date which coincides with a solar eclipse.

Text (6.10)

Description of the context: As Huaco and Huascar prepare to perform the sacrifice, Tintin interrupts them.

- (6) (p.58f) **T:** Stay Huascar!... The Sun God will not hear your prayers!
(7) (p.58g) **T:** O'magnificent Sun, if it is thy will that we should live, give us now a sign!
(8) (p.58h) **I:** Silence, foreign dog! How dare you call upon the Sun?
(9) (p.58i) **T:** O God of the Sun, Sublime Pachacamac, display thy power. I implore thee! If this sacrifice is not thy will, hide thy shining face from us!
(10) (p.58j) **T [The solar eclipse starts]:** I thank thee, supreme Majesty! My prayer is answered; the darkness moves across thy face.

[The Inca and his people are all distressed and frightened.]

- (11) (p.59d) **I:** Mercy, O stranger, I implore you!... Make the Sun show his light again, and I will grant whatever you desire!
(12) (p.59e) **T:** So be it, noble Inca. I accept your word...Have no fear: I will entreat the Sun to reappear.
(13) (p.59f) **T:** O Sun, lord of the day, show mercy, I pray thee...pity thy children and show thy light once more!

[The eclipse ends.]

- (14) (p.59h) **I:** By Pachacamac! The Sun obeys him!... Quickly! Set them free!

In the above lines, we can see that the hero is the one who talks most frequently. This can suggest that he tends to exert his power over the Inca in this context. Such an indication is contradictory to the social role associated with the Incas, being kings.

Thus, Tintin's strategic use of references to the Sun as *Pachacamac*, *Sun God*, *Lord of the day*, and the repetitive use of vocatives, such as *O' magnificent sun*, *O' God of the Sun* and *O' Sun*, all of which refer to the Sun as an object of worship for Native Americans (see Fig. 6.1), tend to extend religious feelings and emotions. In this way, he is associating his utterances with the power in the institutional context of Incan social structure. Moreover, the frequent use of the archaic possessive pronoun 'thy' and the object pronoun 'thee', reinforce the sense of a religious ritual, being as they are characteristic of the King James Bible, a bible which more than any other shaped practices in the Church of England from 1611 to the present day. By employing such archaic pronouns (e.g. thy, thee) along with directive speech acts such as 'pray' and 'implore' in

I implore thee, and *I pray thee*, and imperative verbs such as ‘stay’, ‘display’, ‘hide’ (line 9), Tintin is represented as a person who possesses both magical and religious powers over the Natives’ object of worship, the Sun, and therefore he is, ironically, constructed as more powerful than their god.

The Inca, on the other hand, at first, remains hostile towards Tintin. As can be seen at the beginning of this interaction (line 8), he insults the hero by employing an imperative verb, ‘*Silence!*’, and referring to the hero’s identity as an Out-group with an offensive term of address ‘*foreign dog*’ in which way he humiliates the hero. Such an ad hominem attack is rebutted at the scene by the hero’s ingenious and timely use of a purely natural phenomenon (i.e. solar eclipse) which leads the Inca to be wrongly convinced that the hero possesses magical powers. In this way, the Inca is constructed as *superstitious*, *gullible*, and *naïve*. Here, he refers to the hero with a neutral vocative term of address *O’stranger* (line 11), asking for *mercy* and employing directive speech act *I implore you* reverses the power relations between the king and the hero, implying a lower power position, which is analogous to begging. Additionally, the utterance *Make the Sun show his light again, and I will grant whatever you desire!* can be interpreted as an act of promise by logic through the truth condition ‘if P then Q’. In other words, the truth of the whole utterance is decided on the basis of whether the first act, *making the sun show his light again*, is fulfilled; then, the promise *I will grant whatever you desire* is kept. As we will see in the lines that follow, the hero complies with the king’s order, and thus he is released, and his wishes are granted, as promised by the king.

Having examined case studies from selected Non-Europeans, the following section investigates minority groups as they appeared in the *Tintin* series to understand how they are constructed and represented in a ‘discovery mission’ plot type narratives.

6.4. Construction of minority groups in discovery mission plot types

As the initial quantitative analysis in Chapter 5 (Table 5.3) showed, minority groups appear in the form of Jews and Roma in three volumes of the *Tintin* series: *The Broken Ear* (BE), *The Shooting Star* (SS) and *The Castafiore Emerald* (CE). Jews are the most frequently occurring minority group (0.2% in total) in this series as opposed to Roma (0.1%) who only appear in CE. The current section focuses on the former group to understand how this minority group is constructed and represented in the series. As discussed in the previous Chapter (§5.5.2), all but

one volume which falls under the ‘discovery mission’ plot types contains European characters, and that is *The Shooting Star (SS)*. Based on the visual and contextual features presented in Chapter 4, Jews are the only minority group depicted in this album. Thus, in line with Allport (1979), this group makes for an excellent case study. As he points out, Jews have been “an object of prejudice as they cannot be classified exclusively as racial, ethnic, national, religious, or as any other single sociological type” (ibid.:119). In fact, for over 2,000 years, the Jewish diaspora as an ethnoreligious group in European context has been stereotyped as scapegoats for a multitude of societal problems (Ostow,1996; see also Chapter 3). For example, Jews are stereotypically constructed as “achieving global domination through the control and manipulation of entire national economies and political systems [...] any misfortune was the work of Jews, even in the absence of any evidence” (Macmaster, 2001:88), i.e. These were virulent antisemitic prejudices. I will come back to this point later in Section (6.4.1).

Meanwhile, as previously stated in Chapter 2, *SS* was published in 1941 during the War, a period which was one of the most ‘traumatic events’ experienced by many societies in the 20th century (see Wodak and de Cillia, 2007). Numerous incidents during these traumatic pasts in Europe are linked to experiences of National-Socialist regimes (e.g. the Nazi occupation of Belgium, and the Holocaust) (Wodak and Richardson, 2013; see also Chapter 2). Therefore, as part of antisemitic Nazi propaganda, representations of Jews in the media stereotypically depicted them as “evil, with large noses and thick lips, physically unfit (wearing glasses, overweight), scheming, bankers, and so forth” (e.g. Allport, 1979; Wodak, 2015:13; see also Chapter 3). The time when the *SS* was published, was one of political engagement and Nazi propaganda. In this line, Peeters (2002:265) writes:

the threat of an Apocalypse in the form of a gigantic meteorite that is heading towards Earth and bringing with it the prospect of total destruction is an image which can be read as a metaphor for the Belgian military defeat of 1940.

Given Belgium’s ambivalent position in the War, as either collaborators or resistance, makes things complicated regarding the fate of the Jewish community. The stereotypes, however, remained the same. In the context of the *Tintin* series as mentioned in Chapter 2, the *SS* album has been accused of making explicit antisemitic references by some literary critics, e.g. Hugo

Frey (2008), Pierre Assouline (2009), and Benoît Peeters (2012). All these scholars argue that the adventure mentioned is perhaps the most solid piece of evidence against Hergé, the author of the series, as it prompts massive and explicit antisemitic stereotypes. However, they have not conducted a systematic analysis of the ways in which this minority group is referred to in relation to European characters and how they are constructed. Thus, in what follows, I attempt to bridge this gap by presenting their narrative functions as well as the ways in which they are characterised in this story considering both texts and images.

6.4.1. The Jewish diaspora

6.4.1.1. Negative representations of Jewish characters

In the *SS* album, two (main) Jewish characters¹⁰³ appear who are stereotypically represented as a) a mad scientist and, b) a villain banker. The latter character's visual representation, as discussed below, both insinuates and resonates with images of the Nazi-past and the stereotypical image of 'the ugly Jewish banker' who exploits and patronises others (see, for example, Wodak, 2015:13– 14). The following lines present the narrative functions allocated to these characters and their interactions with the hero in this volume wherever they appear together to help us understand how they are constructed, overall, within a 'discovery mission' plot type:

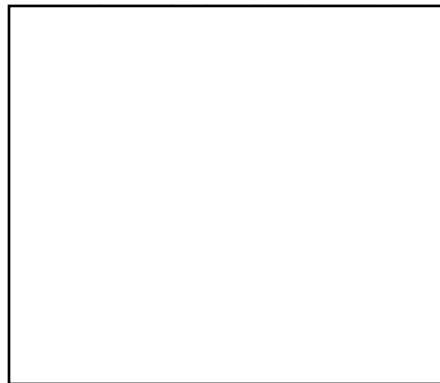
The Shooting Star (SS)

1. The hero (Tintin) runs into an indeterminate character (nameless at this stage) dressed as a rabbi. (Ac.)*
2. The indeterminate character warns the hero about the end of the world. (γ)
3. The hero runs into him again. (3x) (Ac.)*
4. The indeterminate character introduces himself as a prophet (Philippulus). (D^2)
5. He warns the hero and society about the end of the world. (γ)
6. The hero refuses to listen to him. (θ^1)
7. The indeterminate character follows him. (Pr.)

¹⁰³ It should be noted that in the original newspaper version of this story, published in *Le Soir* in 1941, apart from Philippulus and Bohlwinkel, two other Jewish-looking men with stereotypical Jewish features (wearing a kippah, long bent noses) and Jewish names (Isaac and Salomon) are depicted rejoicing at the coming end of the world because, as they state, they will avoid their creditors (see Appendix J). Later, this panel was removed by Hergé, from the book version possibly due to its explicit antisemitic references (Assouline, 2009:162).

8. He curses the hero.
9. He enters the hero's house.
10. He attacks the hero.
11. He warns him again about the end of the world. (γ)
12. The hero wakes up.
13. The indeterminate character climbs up the main mast of a ship.
14. He warns the hero and his companions about the end of the world. (γ)
15. He attempts to blow up the ship with dynamite. (Pr⁶)
16. He fails. (I)
17. The hero succeeds in persuading him to climb down the mast. (I)
18. The indeterminate character surrenders (taken to the hospital).

On his initial appearance, the first Jewish character, who is nameless at this point, is constructed as an absent-minded, eccentric, mad intellectual. He is stereotypically depicted, dressed up as a rabbi (see Vignette 6.10) and with unusual ideas about the end of the world as he repeatedly warns his interlocutors about it (see 2, 5, 11,14).



Vignette (6.10). Representation of Jews: The first appearance of a Jewish character, a mad scientist dressed as a rabbi in *SS*, p.3 ©1946, 1974, Casterman: Paris and Tournai; © 1978, 2012 Egmont

His repetitive reference to *a judgement* may be an intertextual indication to the 'Judgement Day' in the Old Testament, which at the same time serves to trigger the idea that the end of the world is nigh. Thus, by employing a strategy of destruction, i.e. 'Cassandra' Strategy (Wodak et al.,

2009: 42) he is constructed as a mad individual. Moreover, such a reference to *the end of the world*, considering the context of situation (a meteorite impacting Earth) in the fictional world along with the start of deporting and exterminating Jews in the real world, serves to reinforce the antisemitic ideology that “any misfortune is the work of Jews”¹⁰⁴ (Macmaster, 2001:88) and therefore it introduces readers to the typical rhetorical strategy of provocation (see Chapter 4, also Wodak, 2015).

The second time when he reappears in the same album, he is referred to as *Philippulus the Prophet* (see line 2 below). Here terms from religious discourses are employed, such as ‘Judgement’ and ‘End of the world’ when referring to some apocalyptic events, like ‘hunger’ and ‘famine’, as well as epidemic diseases like ‘Bubonic plague’ (line 6) ‘pestilence’, and ‘measles’ (line 2). He (Philippulus) then attributes these to the hero with religious predicational references, associating Tintin with the ‘devil’ with labels such as ‘Advocate of the devil’, ‘Son of Satan’ and ‘Servant of Satan’ (line 5 below), metaphoric attributions such as ‘tool of Beelzebub’¹⁰⁵ (line 4 below), and referring to the ‘Devil’ as the ‘Prince of Darkness’ (line 8 below). The following excerpt is taken from his interactions with the hero and society:

Text (6.11)

Description of the context: Philippulus, the prophet is announcing the end of the world while banging his gong.

- (1) (p.7k) **P:** Judgement is upon us! Repent! The end of the world is at hand!
- (2) (p.7 l) **P:** I am Philippulus the prophet!... I proclaim the day of terror! The end of the world is nigh! All men will perish!...And the survivors will die of hunger and cold!...There will be pestilence, and famine, and measles!
- (3) (p.8a) **T:** Look here Mr. Prophet, why don't you go home?...You'd be better off in bed!...
- (4) (p.8b) **P:** You hear that? He dares to set himself up against Philippulus the Prophet...An advocate of the devil!...A son of Satan!...A tool of Beelzebub!
- (5) (p.8c) **P:** Get back to Satan, your Master!
- (6) (p.8d) **P:** Oyez, there will be a plague! Bubonic plague!...and fever! The end of The world is upon us, servant of Satan!
- (7) (p.8d) **T:** That fellow gets on my nerves!

¹⁰⁴ This was also one of the most frequent slogans in the infamous Nazi newspaper *Der Stürmer* in the 1930s (cf. Wodak, 2015).

¹⁰⁵ A for the Devil. Originally translated from the Hebrew ba'al zēbūb, meaning ‘lord of flies’, the name of a Philistine god (2 Kings 1:2) (OED, 2016).

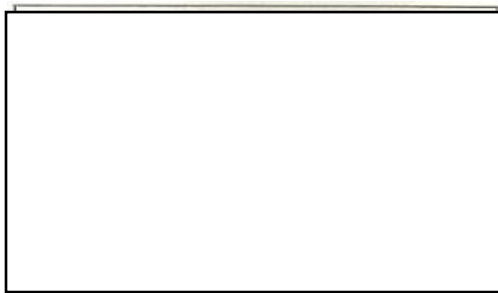
[Philippulus makes noises and shouts under Tintin's window.]

(8) (p.81) P: Return to your Master, the Prince of Darkness!

[Tintin pours water over Philippulus's head (p.8m)]

Philippulus terrorises the society with his words about the end of the world. Declaring himself a prophet, his use of archaic religious words such as 'nigh' instead of 'near' (see line 2) and 'Oyez' a commanding interjection to 'silence' the interlocutors tends to accentuate his so-called prophetic role in this context. Moreover, at a macro-level, the approach of this mysterious star that is constantly getting bigger and bigger, along with its supposed apocalyptic outcomes also mentioned by Philippulus, can be interpreted as the increasing threat of the Jews. Such allegations refer to well-known antisemitic stereotypes and specifically to traditional beliefs about Jewish intellectuals being perceived as mad and dangerous in various contexts (see Stoegner and Wodak, 2016:194) and therefore as a threat.

The second Jewish character depicted in this volume is Mr Bohlwinkel, a Sao Rican¹⁰⁶ Jewish financier, who is the villain in this story (see Vignette 6.11). On his first appearance, he is portrayed as a scheming banker, smoking a cigar while listening to the radio.



Vignette (6.11). Representation of Jews: The first appearance of Mr Bohlwinkel (left), an evil financier in SS, p.22©1946, 1974, Casterman: Paris and Tournai; © 1978, 2012 Egmont

Originally, Mr Bohlwinkel was constructed as an American villain (a New York banker) called Mr Blumenstein, which is a stereotypical Jewish surname as well (see Assouline, 2009; Farr, 2011; Peeters, 2012). This name, along with the character's visual features, such as his crooked nose, his thick cigar and his characteristic greediness evidently correspond to a stereotypical

¹⁰⁶ A fictional country located in South America.

Jewish caricature at the time. He is the owner of a major bank called ‘Bohlwinkel Bank’ and a petroleum firm called ‘Golden Oil’ (see Appendix I). i.e. Bohlwinkel in this album embodies the brand of capitalism that tries to procure the scientific expedition (Apostolides, 2010:31). As will be seen, he attempts to stop the hero and his companions in the race to find a recently fallen meteorite by financing another rival vessel. In this way, he is constructed as an ‘evil capitalist’ who employs unethical methods and criminal activities (lines 2, 4, 6, 8) while affecting the lives of people and the affairs of nations just for the sake of money (see functions below) all of which fail:

1. The villain (Mr Bohlwinkel, a Jewish banker) finances a rival expedition from Sao Rico. (A)
2. He [indirectly] tries to blow up the hero and his companions’ ship. (Pr⁶)
3. He fails. (I)
4. He [indirectly] attempts to sink their ship. (Pr⁶)
5. He fails. (I)
6. He orders all oil sellers not to refuel the hero and his companions’ ship. (γ^2)
7. He fails. (I)
8. He orders another ship to send a fake S.O.S, to delay their expedition. (γ^2)
9. He fails. (I)
10. He is exposed. (Ex)

From the above lines, one can infer that, despite being constructed as a *money-minded, sly, ambitious, competitive* and *immoral* character, the villain’s repetitive orders and attempts to stop the hero and his companions fail several times, and towards the end, he is exposed. These functions can be formulated in the scheme below:

(A)(Pr⁶) (I) (γ^2) (Ex)

Thus, such visual and contextual features tend to insinuate and resonate with images of Nazi racist ideology as well as the stereotypical image of ‘the ugly Jewish banker’ who exploits and controls others [directly or indirectly] (Wodak, 2015:14). In this way, considering the socio-historical context of Belgium during the War (see Chapter 2) it serves as the Nazi propaganda

aiming to make Jews as scapegoats, it is not surprising that this Jewish villain is discursively constructed as a dangerous ‘Other’. Such rhetoric has already been noted in many in-depth studies on the relationship between nationalism and the instrumentalisation of antisemitic prejudices (see Reisigl and Wodak, 2001; Mussolf, 2010; Wodak, 2007, 2011, 2015; Stoenner and Wodak, 2016). Thus, while the first part of *SS* album draws on events which point to the end of the world through the mad scientist, the second part deals with a ‘Jewish conspiracy’ that fails in the end, which can suggest their *incompetence*. Moreover, the analysis shows the presence of prejudicial assumptions about Jews regarding stereotypical images of them as well as their actions, which are characterised as being *evil* and *untrustworthy*, thereby predictably offering a negative representation of the Jews. Obviously, such patterns about Jews in particular not only suggest the author’s subjective and biased view considering the immediate context of situation (the War and the Holocaust), but these patterns, also highlight explicit and implicit textual and visual features that are linked to this minority group.

In sum, the analysis in this chapter and the previous one, attempted to demonstrate that this series do reproduce some ethnicist stereotypes by visual and contextual means, however, there are some complexities and inconsistencies with regard to the strategies of positive Self and negative Other representations (i.e. interchangeable dynamic patterns) throughout each volume. The only case which does not share such dynamicity in terms of overall presentation, is the Jewish diaspora. That is, they are stereotypically (de)constructed in a negative way, which can strongly prove the antisemitic ideologies in the *Tintin* series and confirm the previous studies on this matter.

Additionally, the overall analysis shows that some of Propp’s character roles (e.g. helper, donor, dispatcher, false hero) and those I propose in this study (e.g. partner) can be positioned towards the ends of a continuum (hero vs villain), while some such as the semi-villain remain in-between (see Fig. 6.2).

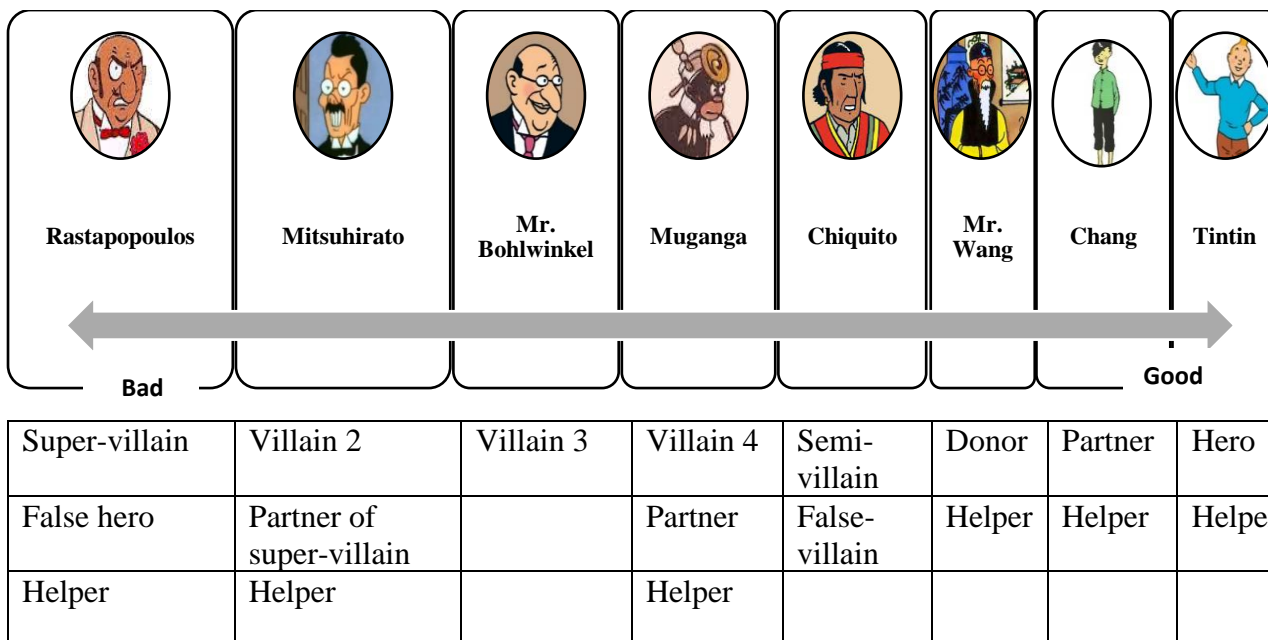


Figure 6.2. Continuum showing examples of different character roles from various ethnic groups in *Tintin*

As can be seen in the above Figure, all characters but one (Mr Bohlwinkel) may play different roles based on the context of the narratives. I will discuss reflections and further implications of my findings in the next chapter.

6.5. Summary

In this chapter, I have attempted to deconstruct the various functions and characterisations of the most frequently occurring selected non-European character roles (e.g. Far-East Asians, sub-Saharan Africans and Native Americans), along with the most frequently occurring minority groups (e.g. Jews) with a specific focus on the villains (Mitsuhirato, Muganga, Chiquito and Mr Bohlwinkel) within three structural narrative plot types, as discussed in Chapter 5. The analysis explores narrative functions while drawing on some discursive devices and strategies, such as Self and Other (re)presentations, and referential and predicational strategies, as well as speech acts along with grammatical features associated with selected character roles from different ethnicities.

Chapter Seven: Concluding remarks

7.1. Introduction

This chapter provides an overview of the thesis by summarising and reflecting on the findings of the data analysis chapters while linking them to the literature on comics and theories based on national/ ethnic identity constructions of Self and Others at different levels. To that end, it integrates Propp's narrative analysis with the Discourse Historical Approach and takes into account some relevant elements of van Leeuwen's (2008) theory and methodology of the visual representation of social actor along with his viewer's network model in the analysis of images.

This study aimed to tackle the topic in question through an extensive analysis of the discursive construction of four selected ethnic identities (including Europeans, Far-East Asians, sub-Saharan Africans, Native Americans) and one ethnoreligious minority group (i.e. Jews) in three distinct narrative plots in the context of *The Adventures of Tintin*. This section is followed by a summary of findings, while also reflecting on the research objectives of this study, and drawing on associations between data analysis results (§7.3) and related theories and approaches mentioned in Chapters 3 and 4. Here, I also explain the limitations and challenges I faced during this study (§7.4), ending with the contributions made and some potential directions for future enquiry into comic books as such (§7.5).

7.2. Summary

Following the controversies in recent years over the imminent phenomena of racism and discrimination and recognising them in comic books in general, and *The Adventures of Tintin* in particular, the guiding question was: *Does this series reproduce some racist/ethnicist stereotypes, and if so, in what ways?*

This overarching question was then broken down into the following more specific operationalisable research questions regarding the *Tintin* series:

- How are various ethnic groups distributed in *The Adventures of Tintin*?
- How are character roles from different ethnic groups constructed and propagated in these adventures?
- How are different narrative plots in this series constructed?

- What character roles are associated with each ethnic group and how are these roles from the various ethnic groups constructed?
- How are Self and Other constructed in text and images in this series?

These questions were addressed sequentially in Chapters 5 and 6. In dealing with each, the study employs both quantitative and qualitative methods. To address the first research question, I conducted a quantitative analysis by calculating the dispersion of panels and speech bubbles (see Chapter 5), while situating a systematic categorisation of each ethnic group based on visual and contextual features (see Chapter 4). In this way, the first analysis chapter identified eleven ethnic groups comprising Europeans, Native Americans, North Americans, South Americans, North Africans, sub-Saharan Africans, Far-East Asians, South Asians, Middle Easterners, Jews and Roma. Figure (7.1) below brings together the overall distribution of panels and speech bubbles in the *Tintin* series (§ 5.2.1 and §5.2.2) considering these ethnic backgrounds.

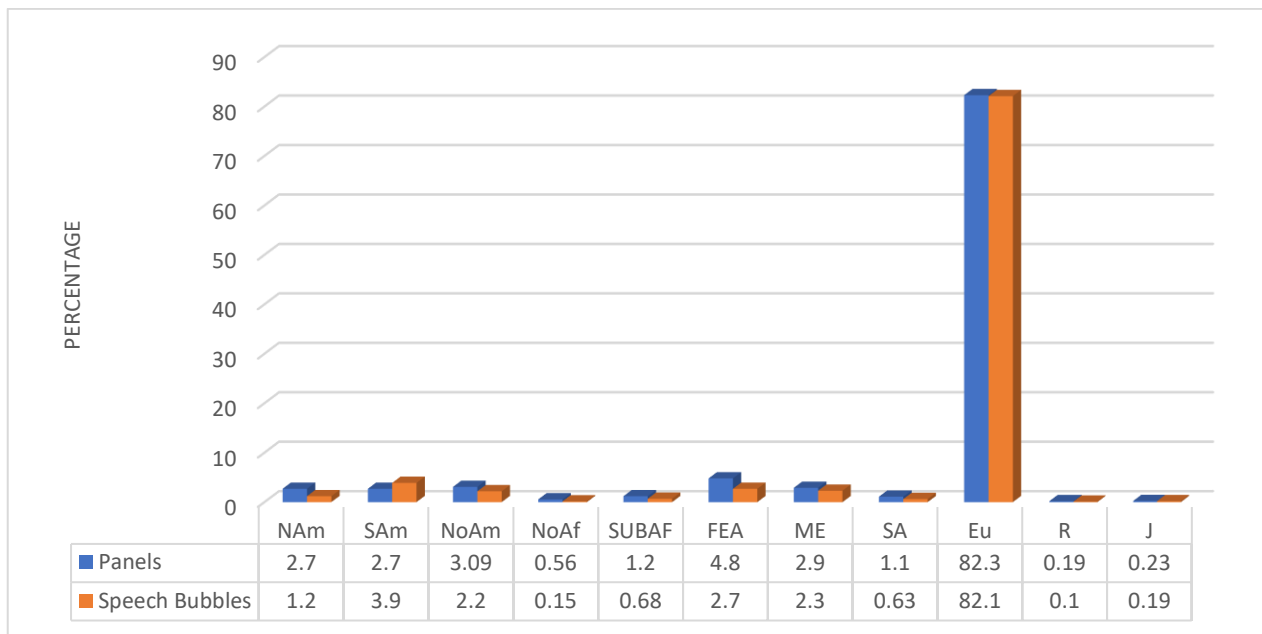


Figure 7.1. Overall distribution of panels and speech bubbles in the *Tintin* series

Such a detailed quantitative analysis not only helps to comprehend the dispersion of panels and speech bubbles allocated to each ethnic group in the series but also allows us to choose case studies from among these groups. The data selection method was based on the frequency of occurrence of these ethnic groups and their functions in different narrative plot types (see Chapter

4). A comparison of panels and speech bubbles indicates that all groups but one (South Americans) are depicted more often than they speak. As can be observed, Europeans and Far-East Asians appear more frequently than all other ethnic groups in the series. For this reason, the focus of the analysis chapters was put on these two groups as representatives of Self and Other. Similarly, the group of Jews were selected as they are the most frequently occurring minority ethno-religious group in the series. Subsequently, to understand the functions of selected characters, this study first, identified similar patterns in the narrative structures of the comic series. To that end, Propp's narrative analysis was applied to reveal the discursive construction of the European hero and the European villain in the *Tintin* series as case studies of Self (Chapter 5). The reason for choosing this narrative approach was its systematic focus on the different groupings of characters and its dynamicity with regard to their actions (see Chapter 4). However, one of the shortcomings of this approach as stated in Chapter 4 was that Propp defines only seven character roles in his approach. In this thesis, I identify and define five additional character roles and propose that they can have the form of a continuum, not only for these comic books but also on a larger scale for media (see Chapter 4). As the analysis in Chapters 5 and 6 shows, each of these character roles can change into another due to their functions in the stories.

To address the third research question *how narrative plots are constructed*, Propp's approach examines the narratemes in the series while embodying repetitive patterns of narrative structure in formulaic schemes (see Chapter 5). This method is useful as it highlights the similarities between seemingly different stories. In this regard, after analysing the narratemes of each story, I observed three narrative plot type patterns (§5.5) as they emerged in the series which I label as: (1) Dangerous missions, (2) Discovery missions and, (3) Rescue missions. The study then focuses on the construction of hero and villains, under each mentioned narrative plot type. A detailed narrative analysis in different plot types resulted in the following designated schemes (see Table 7.1 below):

Table (7.1). Summary of narrative patterns in different plot types in the *Tintin* series

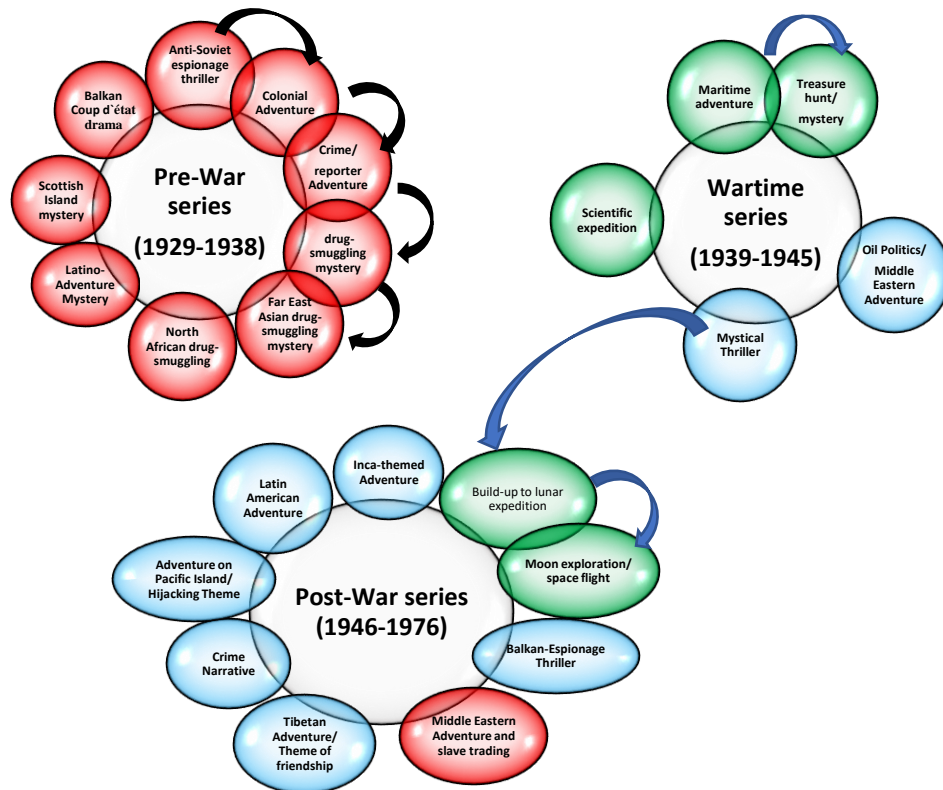
Plot types	Narrative pattern
Dangerous missions	(↑) (Pr.) (Ac.)* (S)* (A ¹⁵) (PB)* (A ¹) (Rs) (β) (T ^h)* (T ^v)* (A) (H) (I) (N) (Q) (↓)
Discovery missions	(X)* (R)* (↑) (ζ ¹) (A) (H) (λ) (J) (Ex.) (U) (N) (↓)
Rescue missions	(X)* (B) (β) (↑) (G) (η) (D) (B) (R)* (ND)* (Rs) (S)* (N) [(Q)] (↓)

As can be seen, all the mentioned narrative plot types discussed in this study are similar, in that they include points of departure (↑) and return (↓) for the hero, with different purposes, and tasks are resolved, ending in success (N). In the ‘discovery mission’ and ‘rescue mission’ plot types, the stories begin with *the hero* noticing or suspecting something unusual (X)* and then deciding to depart with either a group of professionals or a *partner* from the same ethnic group as himself. Another shared feature between ‘discovery’ and ‘rescue’ mission plot types is that in them the hero seeks to find the reason(s) for an unusual event (R)*.

In ‘dangerous mission’ plot types, however, as can be seen, *the dispatcher* (the editor-in-chief of the newspaper) seems to be the one who decides to send *the hero* on a mission, and thus, *the hero* complies. This aspect may imply that in ‘dangerous mission’ plot types *the hero* does not choose his missions, whereas in the other two plot types he is free to choose where to go.

Meanwhile, in ‘rescue mission’ plot types there are fewer direct interactions between hero and villain(s), e.g. they do not join in direct combat. Another important issue regarding this plot type is that a threat may or may not be assigned to an individual *per se*, whereas in both ‘dangerous mission’ and ‘discovery mission’ plot types a threat to society or individuals is one of the major issues.

The following figure (7.2) draws together the overall relationship between these narrative plot types and the major themes as stated in Section (4.2) of each volume of *Tintin* during three historical periods from 1929 to 1976:



- Dangerous Missions
- Discovery Missions
- Rescue Missions

Figure (7.2). Encapsulation of widespread topics/themes of *The Adventures of Tintin* with their narrative plot types (1929-1976)

As can be seen in Figure above, while the pre-War series (1929-1938) is mostly concerned with ‘dangerous mission’ plot types involving themes/ topics dealing with colonialism, international drug-smuggling, espionage, and revolutions, the War series (1939-1945) surprisingly includes both ‘discovery’ and ‘rescue’ mission plot types with themes ranging from Middle-Eastern political crises and mysteries to scientific expeditions. The post-War series¹⁰⁷ (1946-1976), however, contains volumes from all three plot types discussed earlier. Thus, their themes vary from espionage, crime, revolution, mysteries, Middle-Eastern crises and slave-trading to

¹⁰⁷ In post-War books such as *Prisoners of the Sun*, the attitudes towards colonialism are tarnished with other more complex issues, which in Frey’s (2004:177) terms can be considered as ‘kinds of quasi-racist assumption’ especially with regard to Native-American characters.

scientific expeditions, and friendship. The blue curved arrows show themes/topics linked to double albums which are consecutive in terms of their storylines, while the black arrows mark those volumes which are related to each other but do not necessarily follow the same storyline.

Meanwhile, as character roles may be dynamic and changeable regarding their national identities and functions in the narratives, the process of understanding individual aspects of these characters as can be seen below is challenging in each ethnic group concerning the macro-strategies of positive Self and negative Other presentations. Thus, the qualitative analysis of panels in Chapters 5 and 6 identifies some significant patterns including but not limited to the following ethnic groups, all of which aim to answer the final research question on how Self and Others are constructed and represented in the *Tintin* series:

7.2.1. Representations of European hero vs. European villain

Bearing in mind that the series was written by a Belgian author from a European perspective (see Chapter 2), Europeans were, of course, depicted as the most frequently occurring ethnic group and therefore as the most dominant one in the *Tintin* series. As the narrative analysis showed in Chapter 5, it is therefore not surprising that the European hero (Tintin), who appears in all series as the most frequently occurring character, was constructed positively as ‘an adventurer’, ‘a roving reporter’, ‘a popular explorer’ (Dunnett, 2009) possessing positive attributes such as ‘brave’, ‘lucky’, ‘honest’, and ‘quick-witted’ (Butler, 2013) who always saves the day. Meanwhile, the analysis also demonstrated that he is ‘a master of disguise’ playing different social roles. By the act of disguise, he seeks to change his identity for various possible reasons based on the context of the stories: a) security, b) in-group/out-group acceptance, c) deception and/or spying, and d) terrorising. Moreover, this European hero sometimes disguises as ‘bad’ to infiltrate within the villains and defeat them; the villains do the opposite. i.e. Good and Evil resort to the same tricks, both forming secret hierarchical societies.

The main European super-villain and the hero’s archenemy, on the other hand, reappears in five volumes, four of which are labelled as ‘dangerous mission’ plot types and one as ‘rescue mission’. As shown in Chapter 5, similar to the hero, the main European villain, Rastapopoulos, is deconstructed into several social roles. He retains the highest place among the forces of Evil and is attributed by means of different social roles, as such (see Chapter 5). That is, he undergoes a metamorphosis from a film tycoon to a drug smuggler and then to an imposter Marquis who is

an arms trafficker and a slave-trader, and later to a sinister cowboy-lookalike hijacker. In this way, like the hero, his social role transforms throughout the series. Moreover, we can see that both the European hero and the villain attain multiple identities (e.g. acquire different social roles or national identities) by the act of disguise. Thus, national identities are of significance regarding European characters in this study.

The second analysis Chapter (Chapter 6) comprises of case studies from selected ethnic groups with a primary focus on villains and their interactions with the hero in selected instances. Thus, apart from addressing the second, and the fourth research questions, similar to Chapter 5, this chapter also seeks to answer the last part of the final research question: *How are Others constructed in this series?*

7.2.2. Representations of Far-East Asians

The first non-European group examined in Chapter 6, was Far East Asians as the most frequently-occurring non-Europeans (see Chapter 5). The findings in this chapter show some idiosyncrasies in terms of their distinctive national identities and the dynamicity between the macro-strategies of positive Self vs. negative Other representations in the series. For example, I noted that in the first volume *TLS*, the Chinese are constructed with negative traits such as ‘cruel’ and ‘cunning’ and that they all look similar. Later, in the *BL*, they are positively constructed as ‘wise’ and ‘witty’ with similar characteristics as the hero while depicted with stereotypical visual features such as having bony heads, narrow eyes, wearing traditional clothes. A slightly similar pattern of positive vs. negative representations of Self and Other was observed regarding Japanese characters in the *BL* and the *CGC* as discussed extensively in Sections (6.2.1.3) and (6.2.1.4). They differ from the Chinese, in that all Japanese characters are stereotypically depicted with protruding noses and jutting teeth while wearing Western-style clothes.

7.2.3. Representations of sub-Saharan Africans

This group was re-examined as it triggered controversies over alleged racism in the *Tintin* series. Thus, as the qualitative analysis in Chapter 6 shows, I explored their linguistic and visual features considering the colonial context of the Belgian Congo in the 1930s. Unlike the other groups in this study where a combination of both national identity and ethnicity are of significance, in this group their ethnicity, rather than their national identity plays an important role. That is, their

nationality is not mentioned in the series. They are only referred to generically as ‘Africans’. They possess distinctive linguistic features such as the absence of copula, absence of the article and/or subjects, invariant use of object pronouns instead of subject pronouns (me, him and so on), misspellings, neologisms. Some of these characteristics as also explained by West-Brown (2016) in Section (6.2.2.1) are quite distinctive to the sub-Saharan Africans but not to other ethnic groups discussed in the present study. Therefore, their use of non-standard language may be associated directly or indirectly with personality features, implying negative traits such as *inferiority* and *stupidity*. That, along with their stereotypical visual features depicting them generically with thick lips, monkey-like features serve to dehumanise them. Moreover, their strange and paradoxical mixture of clothing and devices suggest their *confusion*. Thus, they are characterised as rather *primitive*, *ignorant* and *naïve* people who are the target of jokes, and are constructed to look cognitively inferior because they are so simplistic. This characterisation is also achieved through the kind of non-standard language they use and how they see Tintin who is only a little boy, as their god and a ‘big juju man’.

7.2.4. Representations of Native Americans

As discussed in Chapter 6, Native Americans are the most frequently occurring ethnic groups in ‘rescue’ mission plot types. In *PS*, they are reconstructed in the form of a ‘real’ hierarchical Incan society with the Sun God and the Inca at the top of this hierarchy exercising power over the other members of the same group such as the high priests, the soldiers and commoners at the bottom. In general, similar to sub-Saharan Africans, they follow ancient customs and beliefs (e.g. use of black magic). In this way, they are constructed as *traditional* and *superstitious*. Moreover, their ethnic background as descendants of Incas in the *PS*, ostensibly, plays a more significant role than their national identity as Peruvians. At first, they are constructed as *dogmatic* and *prejudiced* characters who take extreme measures against Europeans. For example, by condemning them to death for their accidental entry to the Temple of the Sun. However, in the end, they spare the Europeans, not because of their innocence but because they wrongly assume that the European hero possesses supernatural power over the Sun which is the object of Native Americans’ worship. Thus, they are constructed as *gullible* and *ignorant*.

7.2.5. Representations of Jews as a minority group

They are the most frequently occurring ethnoreligious minority group in the *Tintin* series. Interestingly, as shown in Chapter 6, they are either identified with no nationality or a fictional one (e.g. Sao Rico) (see Appendix I-4). Thus, constructing them as stateless individuals who lack any feeling of belonging or that they belong to a fictional world which is imaginary may serve to augment the traditional antisemitic stereotype of the ‘Wandering Jew’ and to characterise them implicitly as fabricated individuals who only belong to an imaginary world. Moreover, they are visually depicted with explicit antisemitic stereotypical features, such as being depicted with large crooked noses, thick lips, rich bankers, wearing Rabbis’ clothes, and so forth. Thus, the *SS* narrative can be understood as a text that draws on existing stereotypes and collective memories about Jews from a fascist and antisemitic Belgian perspective during the World War II years, and the Nazi occupation of Belgium. The focus on negative attributes such as ‘crazy’, ‘mental’, ‘master criminal’ serves to demonise the Jewish characters in this story. After the *SS* album, unlike other ethnic groups, the Jews do not reappear. i.e. they are the only ethnic group (along with the Roma) who are constructed negatively in the series –I will now discuss this fact among others below.

7.3. Reflections on the findings

As elaborated in this thesis, Hergé, the author of *Tintin* created 23 volumes of these comic books over a period of 47 years. Having been translated into over 80 languages and sold more than 230 million copies over the years, these books had a much wider impact than to entertain children. In them, almost 50 years of politics, wars, daily life experiences, i.e. the history of the large parts of the 20th century in Europe and elsewhere, can be detected and traced, through either recontextualization or intertextuality. For example, as discussed in Chapter 6, ‘the Manchurian/Mukden incident’ and ‘the Boxer’s Rebellion’ both make explicit intertextual references to real-world events in the past in China. Thus, we observe that such events are recontextualised in fiction, i.e. the fictionalisation of politics (e.g. Wodak, 2010, 2011).

Despite the great success and popularity of the series, Hergé has quite often been accused of blatant racism and antisemitism (Hunt, 2002; Frey, 2004, 2008; Assouline, 2009; Rifas, 2012). This study has attempted to deconstruct and examine in detail the representations of selected characters from different ethnic groups through integrating the DHA with van Leeuwen’s visual

social network model and Propp's narrative analysis to address issues concerning discrimination that reproduces racist/ ethnic views via both textual and visual stereotypes.

As observed in the thesis, this series which was meant to entertain children, increasingly became a somewhat personal expression of the author, with an implicit expansion of a fascist ideology by Abbé Wallez, the editor-in-chief of the Catholic right-wing newspaper in which *Tintin* was published (see Chapter 2). As such, it can be inferred that he adopted the role of ideological cheerleader, supporting the principles of fascism implicitly. It is, of course, not possible to trace these accusations in detail as this would transcend the scope of this thesis. Suffice to say that the experience of fascist ideologies in the 20th century was linked to colonial, racist, antisemitic, and imperialist politics and ideologies (Judt, 2007; Synder, 2010; Wodak and Richardson, 2013).

To conclude, the results of this study confirm some of the assumptions of previous studies of newspapers and media (e.g. Wodak and Van Dijk, 2000; Reisigl and Wodak, 2001; van Dijk, 2005; Baker et al. 2008), which illustrate how minority ethnic groups are typically represented as 'different', 'deviant', and 'a threat. Meanwhile, there is some degree of dynamicity in the positive and negative Self and Other presentation strategies concerning some ethnic groups such as Far-East Asians, sub-Saharan Africans, and Native Americans in the entire series. Clear examples are included regarding the representations of Far-East Asians in Chapter 6 (§ 6.2.1).

Interestingly, but not surprisingly, such dynamicity was not observed concerning the Jewish diaspora throughout the entire series. That is, they are characterised negatively with well-known, traditional antisemitic stereotypes, such as the stereotypes of the 'mad intellectuals, greedy bankers and untrustworthy businessmen'. They are also constructed as being rootless because they are said to not belong to any nation-state, their country of origin is either not mentioned or is referred to with a fictional name. Moreover, they are viewed as "intellectuals divorced from 'concrete' reality, as people who live in their books, since they have no home country and are not regarded as part of the nation" (Stoegner and Wodak, 2016:9). Meanwhile, considering the socio-historical context of the 'real' world (beginning of the Second World War and the Holocaust), coded references of this kind can be regarded as antisemitic instruments utilised for different political purposes. Notably, such instrumentalisations might serve a political end, i.e. 'a syncretic antisemitism' or what Wodak (1989) calls the 'ludeus ex machina' strategy which tends to

provoke and articulate hostility against Jews whenever this would serve specific political ends. Thus, I would like to close this section with Wodak's (2015:101) take on this strategy:

As Jews are perceived as the universal and ultimate evil in such antisemitic rhetoric, contradicting moments can be combined within one argument, in the sense of what I suggest labelling as the '*ludeus ex machina*' strategy [which] allows all antisemitic stereotypes to work together whenever needed and can be functionalised for political ends...

7.4. Limitations and challenges

In the quantification task (§5.2), I faced some complications regarding the manual counting of panels and speech bubbles. For example, visual features (§ 4.3.1.1) on their own were of course not always sufficient in coding the data. Contextual cues (§ 4.3.1.2), as well as some background knowledge about the depicted characters, also had to be taken into account. Those decisions led to a continual reassessment and revising of the classification process of these groups, even while the analysis chapters were being drafted and redrafted, e.g. the super-villain character, Rastapopoulos, whose background was complex concerning his name, visual features, and potential mixed identity. There were also complexities regarding fictional and real settings in the stories and the nationalities of some of the characters (e.g. Mr Bohlwinkel from the fictional country called Sao Rico). Such issues had to be resolved by consulting different resources, e.g. important books, relevant papers and official websites on *Tintin* and having personal communication with those who interviewed the author, Hergé, and had known him in person (e.g. Michael Farr and Benoit Peeters).

Drawing on the definitions of the concept of 'critique' provided by Reisigl and Wodak (2001:32-3) (see Chapter 3), I agree that being 'critical' is "associated with having a reflexive view on both levels of research methodology and the contextualisation of the findings of the (descriptive) discourse analysis" (Wodak, 2001b: 9). Therefore, as a researcher, I shared the goals of "enabling informed choices through a self-reflective stance" (Reisigl and Wodak, 2001: 265) by carefully sifting through the data and getting second opinions from experts (see above) and avoiding a "know-that-all or know-it-better attitude" (ibid.) by distancing myself as a researcher from the data, which was not an easy task.

Moreover, the data collection and data coding processes presented various challenges and dilemmas in this study. First, for quantification purposes, as the data were too large and needed

to be downsized, I had to make decisions on whom to include as Europeans (Self) and whom as Non-Europeans (Other). In the chapter on research methods, I explained some of the decisions I made when developing the coding processes (§ 4.3.2.1).

Another limitation is that the data analysis I include in this thesis is necessarily limited in its scope as there is a large number of characters from various ethnic backgrounds. The aim, however, is to draw attention towards carefully selected characters and provide an in-depth analysis of their interactions with the hero. Choosing texts and characters was indeed a painstaking effort in its own right, as some selected characters appear more frequently than others. (e.g., Tintin, Rastapopoulos, and Mitsuhirato). Although the preference in this study is for a general understanding of the construction of each ethnic group in this series, I had to restrict myself to a few case studies from both European and Non-Europeans, as discussed in detail in Chapters 5 and 6.

7.5. Suggestions for further studies

This study has attempted to offer new insights in analysing comic books. It makes some methodological contributions to the discursive construction of ethnic identities in comic books in general, and to *The Adventures of Tintin* in particular. Needless to say, that a comparative translation study may result in similar or different outcomes to this study.

The analysis has sought to expand textual and visual analysis through both quantitative and qualitative contributions of several disciplines, including Critical Discourse Studies (CDS), with its comprehensive theoretical scope and similarly the Discourse Historical Approach (DHA), plus Propp's systematic narrative analysis and van Leeuwen's Visual Social Actor's network model. In this way, it opens up avenues to further work in this area, among different fields of research.

Another interesting and perhaps more systematic way to conduct studies of this kind might be to make use of computer-assisted qualitative data analysis software (CAQDAS), such as Atlas-ti or Nvivo, for identifying and coding intertextuality in CDS.¹⁰⁸ Thus, this methodology can potentially be used to facilitate detailed textual analysis of both patterns of language use and narrative structures when analysing comic books such as *The Adventures of Tintin*.

¹⁰⁸ Inspired by Michael Farrelly's talk titled *Using Nvivo for Identifying and Coding Intertextuality in CDA* to the Language, Ideology and Power research group (LIP) (7/6/2017) at Lancaster University.

The results also demonstrated how such traditions of textual analysis along with quantitative analysis help to expose patterns of narrative structure as well as character roles from different ethnic groups and how these similarities and differences are constructed in a comic book series. In a pilot study, at an earlier stage of this research, I briefly analysed the representation of women in these books where I was able to illustrate the transition of 'passive' characters into 'active' ones in parallel to the second wave feminist movement. Later, I examined the representation of three different South Asian fakirs in three volumes of *Tintin* in which I investigated how images and texts combine to construct multimodal meanings in dialogic exchanges between these Fakirs and the hero. However, due to space restrictions in this thesis, unfortunately, I had no choice but to eliminate them from this study.

In carrying out this research, I encountered numerous representations/ (Mis)representations of different religious identities (e.g. Buddhists, Jews, Christians, Muslims) which are worth investigating in depth, in terms of both visual features and textual dimensions. Moreover, I would like to suggest that some 'real' historical events, such as Moon travel in the series which happened before the 'real' event took place, are also worth examining regarding the scientific language used in this series. I also discussed the representations of media briefly (radio and television programmes, as well as newspaper cuttings) in these books which could be expanded throughout the series. Such representations can be of interest to some as they challenge the status quo and they can help us to understand different ideologies which can shape the readers' views.

7.6. The final word

My research has demonstrated the construction of some ethnic identities and how they are represented throughout the *Tintin* series. What I aimed to accomplish in this study is to unravel any racist or ethnicist stereotypes in a comic book series, which are aimed at children and to stimulate further research in this area by integrating Propp's narrative analysis within the CDS. By using this method, I was able to find the repetitive patterns and understand the idiosyncrasies related to each ethnic group through their actions. His approach also sheds light on the overall structure of any comic series similar to folk tales or films.

I hope that this study will eventually raise awareness of any kind of racial discrimination in comic books as part and parcel of the media which may shape the attitudes and beliefs of its young readers in their later lives. In this way, studies of this kind contribute to more carefully

crafted comic books for these readers by avoiding to reproduce the stereotypes and prejudices which are associated with different ethnic groups. To sum up, this study apart from CDS contributes to comic studies, and in particular to the *Tintin* studies (i.e. Tintinology), education and pedagogical research as well as narratology.

Finally, I would like to close this chapter with the fitting words of Sir Winston Churchill: “Now this is not the end. It is not even the beginning of the end. But it is, perhaps, the end of the beginning...” (20 November 1942)

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Appendices

Appendix (A)

Summary of Propp's (1928/1968: 26-63) classification on 31 functions in Russian folktales and abbreviation list

Initial situation (α)

1. **Absentation** (β) = someone goes missing
2. **Interdiction** (γ) = Hero is warned
3. **Violation of interdiction** (δ)
4. **Reconnaissance** (ϵ) = Villain seeks something
5. **Delivery** (ζ) = The villain gains information
6. **Trickery** (η) = Villain attempts to deceive victim
7. **Complicity** (θ) = Unwitting helping of the enemy
8. **Villainy and lack** (A) = The need is identified
9. **Mediation** (B) = Hero discovers the lack
10. **Counteraction** (C) = Hero chooses positive action
11. **Departure** (\uparrow) = Hero leave on mission
12. **Testing** (D) = Hero is challenged to prove heroic qualities
13. **Reaction** (E) = Hero responds to test
14. **Acquisition** (F) = Hero gains magical item
15. **Guidance** (G) = Hero reaches destination
16. **Struggle** (H) = Hero and villain do battle
17. **Branding** (J) = Hero is branded
18. **Victory** (I) = Villain is defeated
19. **Resolution** (K) = Initial misfortune or lack is resolved/ initial villainy or lack liquidated
(a pair with A)
20. **Return** (\downarrow) = Hero sets out for home
21. **Pursuit** (Pr) = Hero is chased
22. **Rescue** (Rs) = Pursuit ends
23. **Arrival** (O) = Hero arrives unrecognized
24. **Claim** (L) = False hero makes unfounded claims
25. **Task** (M) = Difficult task proposed to the hero
26. **Solution** (N) = Task is resolved
27. **Recognition** (Q) = Hero is recognised
28. **Exposure** (Ex) = False hero is exposed
29. **Transfiguration** (T) = Hero is given a new appearance
30. **Punishment** (U) = Villain is punished
31. **Wedding** (W) = Hero marries and ascends the throne

Appendix (B). Summary of selected volumes concerning Dangerous mission plots

Tintin in the Land of the Soviets (TLS)

The story introduces Tintin, a reporter for *Le Petit Vingtieme*, and his dog Snowy departing from train station. He travels to the Soviet Union via Berlin to gather news about the effects of Communism on the population and the economy. From the start of his journey, an agent of the Soviet Secret Service, the OGPU, tries to kill Tintin but he survives each time. On his way to the Soviet Union he faces problems with the German police, later when in Moscow he reveals the sorry state of the Soviet economy. He is also imprisoned several times but manages to escape in the end. Finally, he returns to Belgium where he is greeted grandly by the enthusiastic public.

Tintin in the Congo (TC)

The story begins with Tintin and Snowy, travelling to Africa to report on the situation in the Belgian-Congo. A villain who was a stowaway in the ship Tintin was travelling with attempts to kill him several times in the story, but every time he fails and Tintin survives. Tintin is welcomed by a cheering crowd of natives in the Congo. A Congolese boy, called Coco, assists him in his travels. Tintin rescues him several times. As they travel, Tintin crashes his car into a train, the train falls off from the track and Tintin survives. He helps the native people who take him to their king. The king invites him for lion hunting. Snowy, cuts off the lion's tail. Ever since, Tintin is treated as a god. After several chase and rescue, fighting the villain and defeating him, Tintin finally goes back home, while the people in the Congolese village keep talking about him and worshipping him as god.

Tintin in America (TA)

After his journey in the Congo and following the clues linking to the American gangster, Al Capone, Tintin travels to America to bust him and his gang. On his travel, Tintin is kidnapped several times by Al Capone's gang and his rival Bobby Smiles's gang, but escapes each time. He is threatened to death several times in the story but he survives every time. In the end, he defeats all the villains and is praised as a hero in America before travelling back to Europe.

Cigars of the Pharaoh (CP)

The story begins showing Tintin and Snowy travelling on a cruise ship. While on the ship, he is acquainted to an absent-minded Egyptologist called, Dr. Sarcophagus, and the villain of the story, Rastapopolous, who is the millionaire film tycoon. The Thompson twins (police detectives) also enter in this story. The latter, wrongly accuse Tintin of smuggling opium and cocaine. They lock him in the depot of the ship but he escapes and runs into Dr. Sarcophagus in Egypt. Together, they set off and discover the lost tomb of the fictional Pharaoh Kih-Oskh. Dr. Sarcophagus disappears in the tomb and, in search of him, Tintin discovers that the tomb is full of boxes of cigars labelled with a mysterious symbol. Pursuing the mystery of these cigars, he travels across Arabia along through India where 'the Fakir' appears for the first time in the story. This Fakir, whose name is not mentioned, plays the role of a villain. He attempts to kill Tintin several times, but each time he fails either due to Tintin's luck or his own. He is also linked to an international drug smuggling enterprise, and through him Tintin reveals their secret. He follows 'the Fakir' to a meeting of a gang of opium smugglers, and eventually knocks them down unmasking the members. 'The Fakir' being one of them, quickly regains consciousness and flees, locking Tintin, in the meeting room. He escapes with the leader of the gang, who turns out to be Rastapopoulos in the next volume, kidnapping the crown prince. In the end, Tintin rescues the prince and captures 'the Fakir'. He is praised by both the Maharajah and the Indian people for his efforts in rescuing the crown prince and exposing the villains.

The Blue Lotus (BL)

While staying at the Maharaja's palace from the previous story and being entertained by another fakir called Fakir Ramacharma, Tintin is interrupted by a mysterious visitor from Shanghai. But at the moment the messenger is about to deliver some seemingly crucial information, he is struck by a dart in the neck that drives him insane afterwards giving just one name 'Mitsuhirato'. Tintin travels to China and meets Mitsuhirato who warns him about life-threatening dangers he is facing. Tintin trusts this -so called- honourable businessman and begins a series of adventures, including: gun shots, kidnappings, poisonings, and stabbings. He survives each time by chance. Towards the end he discovers that Rastapopoulos is the one who is responsible for all that happened. And it is him who is the head of an international drug-smuggling cartel. Tintin establishes the link and exposes them to the police, earning the gratitude of the Chinese government. In the end Mitsuhirato commits suicide and is out of picture. Tintin is internationally praised for his efforts in exposing the villains. The volume ends with Tintin departing from Shanghai and returning home.

The Red Sea Sharks (RSS)

In this adventure, Tintin investigates the supporters of a Middle Eastern Sheik who had overthrown Mohammed Ben Kalish Ezab, the Emir of Khemed. The story begins with an end of a film scene. They return home only to discover that the Emir's spoiled son, has been sent there for protection. The boy causes chaos during his stay there. Tintin and Haddock decide to go to Khemed to see if they can help the Emir. They are deported upon arrival at the airport and have to return. Their plane crashes near the Khemedian capital, Wadesdah, but they survive and manage to walk to Wadesdah, under cover. They find the Emir by the help of a friend. Through him they learn about Sheik Bab El Ehr's main supporter, the infamous Marquis di Gorgonzola (aka Rastapopoulos), the owner of Arabair. He is also described as "gun runner and trafficker in slaves" (P. 31). Tintin and Haddock decide to help the Emir standing against di Gorgonzola. To that end, they travel to Mecca on a small vessel, two planes bomb them. Their vessel sinks but they survive. By chance, they are picked up by Di Gorgonzola's cruise ship. He later passes them to another ship which belongs to him as well, used in slave trading. They are imprisoned in their cabin by Haddock's former first mate Allan. A fire breaks out on board and the crew abandon the ship. Tintin and Haddock force their cabin door open and manage to put out the fire. They discover a number of black Africans imprisoned in the rear hold of the ship. Haddock frees them and warns them that the ones who have imprisoned them intended to sell them as slaves as soon as they arrive in Mecca. He suggests to change their course to a neutral territory which is rejected at first but later they agree to help him. After some minor and major incidents, Di Gorgonzola sends a submarine to attack and destroy them. Haddock manages to save the ship after each attack. Finally, their ship is saved by the arrival of combat aircraft from a nearby US Navy cruiser. When they attempt to arrest di Gorgonzola, he fakes his own death by allowing a motorboat to sink, escaping in an inbuilt mini-submarine. Thinking him dead, Tintin and Haddock return to Europe, internationally renowned for their efforts in exposing the slave traders.

Appendix (C). Summary of selected volumes concerning Discovery mission plots

The Shooting Star (SS)

While having an evening walk with his dog, Snowy, Tintin notices an extra star in the Great Bear, which gets bigger and bigger. Tintin calls the observatory and understands that the star was indeed a meteorite that was going to collide with Earth, which will cause the end of the world! But as it turns out it fell down into the sea. For a further research, the professor of the observatory along with Tintin, Captain Haddock and a number of European scientists set off to the sea on an expedition to find the meteorite. Meanwhile, unknown to them, another team has already set out backed by a Sao Rican financier by the name of Mr Bohlwinkel aboard the expedition. The expedition turns into a race. As Bohwinkel attempts many times to sabotage and stop the European expedition but fails in the end and he is exposed as the criminal mastermind behind the misfortunes that the European expedition group faced. The European expedition group succeeds and turns back safely.

Appendix (D). Summary of selected volumes concerning Rescue mission plots

The Seven Crystal Balls (7CB)

The story begins with Tintin visiting Haddock in Marlinspike Hall. While on the train he reads news about the return of an expedition group from South America who had brought with them an Inca Mummy. The next day, he learns that the members of a South American expedition team are falling into mysterious illness, with traces of a shattered crystal ball found near each victim. Concerned, Tintin, Haddock and Calculus visit Calculus's old friend who is the last member of the expedition group not yet to be affected. Despite being under police protection, he too falls into the mysterious illness. The next day, Calculus is kidnapped. They understand that Calculus had been abducted in a certain car. Their attempt to find the kidnappers' car, however, fails as they had switched their car. In the end, Tintin and Haddock find out that Calculus is aboard a ship heading to Peru. They follow the ship by plane.

Prisoners of the Sun (PS)






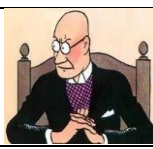
Following the previous adventure, Tintin, Snowy and Haddock fly to Callao (Peru) in the hopes of finding the traces of their friend, Calculus, who was disappeared mysteriously. It turns out later that he had committed a sacrilege by wearing the sacred bracelet of the Incas, and the supreme punishment seems to be his fate. To rescue him, Tintin and Haddock embark on a dangerous journey through the mountains and jungles following their Native American guide, Zorrino, who Tintin rescued from bullies at the beginning of the story. A mysterious Native American man, who witnessed Tintin's courage, gave him a medal telling him that it will save him from any harm. It turns out later in the story that his name is Huascar, the high priest of the temple of the sun. Facing many adventures, Tintin and his companions finally reach the Temple of the Sun where Calculus is believed to be held. After being stumbled into a group of Inca descendants, they are brought before the Prince of the Sun, who eventually sentenced Tintin and Haddock to death. Zorrino, however, is saved by Tintin again through the medal which was given to save him from harm. The prince tells them that they may choose the date and hour of their immolation. They were condemned to be burnt alive where they end up on the same pyre as Calculus. Tintin has cleverly chosen the date and hour of their death to coincide with the solar eclipse, leaving the native people and their leader scared. Thinking that Tintin has god-like power to command the Sun, the Inca Prince implores Tintin to make the Sun show his light again which is immediately granted. As a result, the three are quickly set free. Afterwards, the Prince tells them the secret of the seven crystal balls and by Tintin's request and explanation, he orders his high priest to put an end to the torture of European expedition members. In the end, Tintin and his friends head back home, leaving Zorrino with the Inca Prince.








Flight 714 to Sydney (F714S)











During a stopover in Jakarta on their way to Sydney to attend an International Congress, Tintin, Snowy, Haddock and Calculus bump into an old acquaintance at the airport who is now working as a pilot for the millionaire Lazlo Carreidas. After being introduced to Carreidas, he invites them all aboard his private jet to attend the Congress. In mid-flight, Carreidas's PA with the help of the co-pilot and Radio operator, he hijacks the plane to an obscure island. There Tintin discovers that the mastermind behind the plot is none other than Rastapopoulos. Tintin and his friends are imprisoned in a bunker while Rastapopoulos tries to get Carreidas's bank account. With the help of Snowy, Tintin and his friends manage to escape, freeing Carreidas and taking Rastapopoulos and his accomplice Dr. Krollspell as hostage. Allan, Rastapopoulos's partner, bumps into them. Rastapopoulos manages to escape and is saved by Allan. Tintin and his party are lead into an underground cavern by some strange sounds Tintin hears in his head. There, they meet Mik Kanrokitoff, an expert in hypnotism and telepathy who was the one who guided them to that place. Hypnotising them later, he helps them to escape the island's volcanic eruption by taking them up into a flying-saucer. Meanwhile, Rastapopoulos and his gang flee by running down towards the shore launching on a rubber dinghy. Kanrokitoff spots the rubber dinghy and exchanges Tintin and his companions for Rastapopoulos and his gang who are whisked away in the saucer to an unknown fate. Tintin and his friends are rescued by a search plane and were taken back to Jakarta. Awaken from hypnosis, they cannot remember what happened to them. The story ends with Tintin and his friends finally catching flight 714 to Sydney.





Appendix (E)







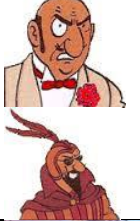


List of the villains appearing in *The Adventures of Tintin* based on their social roles and ethnicities








Book Titles	Villain's name(s) as referred to in the story	Social role(s) in the story	Actions	Probable Ethnicity	Probable Nationality	Portrayal	Frequency of appearance
<i>TS</i>	The OGPU	An OGPU agent	Disguises several times to kill Tintin	White- Eastern European	Soviet		50 (0.7%)
<i>TC</i>	Tom	A Stowaway and a gang member	Disguises several times to kill Tintin	White- American	American		82 (10.7%)
	Muganga	The Witch Doctor	Disguises to kill Tintin	Black-Sub-Saharan African	Congolese		34 (4.4%)
<i>TA</i>	Al Capone	King of Chicago Gangs	Aims to kill Tintin by hiring agents to do so	White-American	Italian-American		7(0.9%)
	Bobby Smiles	Rival gang	see above	White-American	American		75(10.5%)
	Bugsy	Rival gang	see above	White-Americans	American		32(4.4%)





	Roberto Rastapopoulos (Name not mentioned)	A guest	-	White-European	Italian-Greek		1(0.14%)
CP	Roberto Rastapopoulos	A criminal mastermind, media and movie tycoon	Quarrels with Tintin, Helps him.	White-European	Italian-Greek		27(3.4%)
	The Fakir	A fakir and a member of Kih-Oskh Brotherhood gang who are drug smugglers	Hypnotises Tintin, aims to kill him, Sends him to asylum, Kidnaps the crown Prince	South Asian	Indian		39(4.9%)
	Allan	Captain, drug smuggler	Kidnaps Tintin	White- European	English		13(1.6%)
	Colonel Fuad	Colonel	Sentences Tintin to death	Middle Eastern	Saudi		8(1.01%)
BL	Mitsuhirato	Secret Agent	Aims to kill Tintin several times, Drug dealer with Rastapopoulos, Criminal Mastermind behind Manchurian railway explosion which eventually sparked a war between Japan and China, Commits suicide in the end	Far East Asian	Japanese		115(12.7%)
	Roberto Rastapopoulos	A criminal mastermind		White- European	Italian-Greek		12(1.3%)

	Dawson	Chief of International Police	Imprisons Tintin, Hands over Tintin to the Japanese forces who have a price on Tintin's head	White- European	British		28(3.1%)
BE	Ramon	Criminal	Kill Rodrigo Tortilla, aim to kill Tintin, Steal the Arumbaya fetish	White-South Americans	San Theodorean		143(16.1%)
	Alonso	Criminal	“	White- South American	San Theodorean		139(15.6%)
	Mr. R.W. Trickler	Businessman		White-American	American		22 (2.4%)
	Basil Bazarov	Arms dealer		White- Eastern European	Polish		12(1.3%)
	Pablo	Assassin	Attempts to kill Tintin, Rescues him	White-South American	San Theodorean		13(1.4%)
	Corporal Diaz	Aide-de-camp of General Alcazar	Attempts to assassinate General Alcazar, joins a group	White- South American	San Theodorean		42(4.7%)
BI	Puschov	Criminal, Forgerer	Attempts to kill Tintin several times, Works for Dr. Muller	White-Eastern European	Soviet		49(6.3%)
	Dr. J.W.Müller	Doctor and criminal	Attempts to kill Tintin, Runs away from Tintin	White- Western European	German		84(10.9%)
	Ivan	Driver	Works for Dr. Muller	White- Western European	Unknown		77(10.03%)

KOS	Colonel Boris/ Jorgen	Aide-de- camp of King Muskar xii of Syldavia, A traitor	Helps to steal the king's sceptre, Aims to make Tintin quiet by imprisoning him	White- European	Syldavian		17(2.1%)
	Müssler	Leader of the Syldavian king's Iron Guard, A traitor		White-European	Bordurian	not depicted	-
	Wizskitotz	Captain		White European	Syldavian		7(0.87%)
	Szplodj	Captain		White European	Syldavian		7(0.87%)
CGC	Omar Ben Salaad	A wealthy merchant	Smuggles drugs and opium	North African	Baghgharian		18(2.4%)
	Allan	First mate, Smuggler	Drug-smuggler	White- European	English		82(11.3%)
SS	Mr. Bohlwinkle	Financier and owner of a bank	Aims to interrupt Tintin and his friends' expedition of the meteorite.	White-South American/Jew	Sao-Rican		12(1.4%)
SU	Red Rackham	Pirate		White-Unknown origin	unknown		14(1.9%)
	The Birds Brothers	Antique dealers and gangsters	Kidnap Tintin, Break into Tintin's house	White-Europeans	Belgians		MB: 74 (10.05%) GB:72 (9.7%)
RRT	-	-	-	-	-	-	-
7CB	-	-	-	-	-	-	-
PS	Chiquito	Priest with magical powers	Kidnaps professor Calculus	Native American	Peruvian		25(2.9%)
LBG	Jock McPhee	Naval intelligence, Spy	Aims to kill Snowy, hides documents in Tintin's cabin to put him in trouble.	White- American/European	Unknown		31(3.5%)
	Dr. Müller (aka Professor Smith)	Doctor and criminal	Explodes the oil pipes Kidnaps Abdullah, the crown prince of Khemed, Aims to kill Tintin,	White- European	German		106(12.01%)
	Bab El Ehr	Sheikh and terrorist	Smuggles guns, works with Dr. Muller	Middle Eastern	Khemedian		14(1.5%)

<i>DM</i>	Miller	Secret agent	Aim to hijack the missile	White- Unknown	Unknown		24(2.8%)
<i>EM</i>	Colonel Boris/Jorgen	Secret agent, spy		White- European	Syldavian		57 (6.8%)
	Miller	Secret agent		White- Unknown	Unknown		9(1.1%)
<i>CA</i>	Stefan Szhrinkoff	Secret agent	Aims to kill Tintin and Haddock several times	White-European	Bordurian		16(1.7%)
	Colonel Sponz	Colonel	Orders to kill Tintin and Haddock and kidnaps Calculus.	White-European	Bordurian		32(3.5%)
	Krônik and Klúmsi	Secret Agents	Guard Tintin and Haddock	White-European	Bordurian		15(1.6%)
<i>RSS</i>	Dawson	Arms dealer	Sells weapons to both Tapioca and Alcazar who are rivals in San Theodoros, He also helps Rastapopoulos	White- European	British		12(1.4%)
	Dr. Müller (aka Mull Pasha)	Doctor and criminal	Aims to kill Tintin	White- European	German		5(0.6%)
	Roberto Rastapopulos (aka Marquis de Gorgonzola)	Criminal Mastermind, shipping magnate; airline king; owner of Arabair; dealer in pearls, weapons; and slave trafficker		White- European	Italian- Greek		33(3.9%)
	Allan	Captain, Slave trader	Imprisons Tintin and Haddock in the ship, Abandons the ship to explode with Tintin and Haddock on board	White- European	English		14(1.6%)
	Not named	Sailor man, Slave trader	Slave trafficker, Aims to kill Captain Haddock	Middle Eastern	Arab		13(1.5%)
	<i>TT</i>	-	-	-	-	-	-

CE	-	-	-	-	-	-	-
F714S	Roberto Rastapopoulos	Criminal mastermind, Hijacker	Hijacks a plane	White- European	Italian- Greek		136(17.1%)
	Allan	Rastapopoulos's assistant		White- European	English		87(10.9%)
	Spalding	PA. of the Millionaire Lazlo Caridas, Hijacker		White- European	English		74(9.3%)
	Hans Bohem	Radio operator, Hijacker	Hijacks Caridas's plane.	White- European	German		28(3.5%)
	Paolo Colombani	Co-pilot, Hijacker	Hijacks Cardias's plane.	White- European	Italian		28(3.5%)
	Dr. Krollspell	Sinister doctor and scientist who created the truth-drug	Helps Rastapopoulos but later changes side and helps Tintin., injects the truth-drug to Caridas to get to know his bank account number	White-European	German		68 (8.5%)
	General Tapioca	Dictator General of San Theodoros	Topples down General Alcazar, Imprisons Castafiore, The Thompsons and sentences them to death, Challenges Captain Haddock and Tintin	White- South American	San Theodorian		19(2.5%)

TP	Colonel Sponz	Colonel	Assists General Tapioca to have his revenge on Tintin	White- European	Bordurian		28(3.7%)
	Colonel Alvarez	Colonel		White- South American	San Theodorean		90(12.04%)
	Pablo	worker	Pretends to help and rescue Tintin but in fact betrays him, helps Tapioca and Sponz.	White-South American	San Theodorean		27(3.6%)
	Manolo	worker		White South American	San Theodorean		23(3.07%)
Total number of panels in which villains are portrayed							2,421(13.2%)
Total number of villains in the series							45

Appendix (F). Detailed quantification of Tintin’s soliloquies

Plot types	Title of album	Number of Soliloquy Speech bubbles	Percentage (SB)	Total Speech Bubbles
Dangerous missions	<i>Tintin in the Land of the Soviets (TLS)</i>	212	35.04%	605
	<i>Tintin in the Congo (TC)</i>	110	22.2%	495
	<i>Tintin in America (TA)</i>	88	14.1%	623
	<i>Cigars of the Pharaoh (CP)</i>	160	21.2%	754
	<i>The Blue Lotus (BL)</i>	77	9.8%	783
	<i>The Broken Ear (BE)</i>	98	12.2%	797
	<i>The Black Island (BI)</i>	133	22.09%	602
	<i>King Ottokar’s Sceptre(KOS)</i>	102	13.8%	738
	<i>The Crab with the Golden Claws (CGC)</i>	78	11.9%	652
	<i>The Red Sea Sharks (RSS)</i>	25 (TB)	2.7%	900
Discovery missions	<i>The Shooting Star (SS)</i>	119	15.7%	754
	<i>The Secret of the Unicorn (SU)</i>	107	15.4%	693
	<i>Red Rackham’s treasure (RRT)</i>	34	4.2%	792
	<i>Destination moon (DM)</i>	23	2.4%	951
	<i>Explorers on the moon (EM)</i>	26	2.9%	874
Rescue missions	<i>The Seven Crystal Balls (7CB)</i>	19	2.6%	725
	<i>Prisoners of the Sun(PS)</i>	67	8.3%	803
	<i>Land of Black Gold(LBG)</i>	111	12.9%	860
	<i>Tintin in Tibet(TT)</i>	46	5.6%	812
	<i>The Calculus Affair (CA)</i>	10	1.06%	936
	<i>The Castafiore Emerald (CE)</i>	44 (TB)	4.07%	1,079
	<i>Flight 714 to Sydney(F714S)</i>	9 (TB)	0.86%	1,041
<i>Tintin and the Picaros (TP)</i>	8 (TB)	0.86%	923	
Total		1706	9.3%	18,192

Appendix (G)

(1) Summary of the referential and predicational strategy in discovery mission plot types in *Tintin* for presentation of Self (European hero)

Strategy	Objectives	Categories
Referential/Nomination	Discursive construction of the European hero (Self)	<i>Pronouns:</i> you, I, he, him. <i>References to the hero:</i> Proper name: Tintin
		Polite references: sir References to occupation: the young reporter References to youth: The lad, young man Religious references: advocate of the devil, son of Satan, tool of Beelzebub, servant of Satan, guardian angel, fiend
Predication	Discursive characterisation of the hero	Evaluative attributions: Fearless, modest, Young and shinning hero, glorious hero, villain, fine fellow, noble stranger, good sir, all powerful

(2) Summary of the referential and predicational strategy in rescue mission plot types in *Tintin* for presentation of Self (European hero)

Strategy	Objectives	Categories
Referential/Nomination	Discursive construction of the European hero (Self)	<p><i>Pronouns:</i> us, our, we, my, me, I, you, he, him</p> <p><i>References to the hero:</i></p> <p>Proper name: Tintin</p> <p>Endearing references: My dear Tintin, my friend Tintin, amigo Tintin</p> <p>Polite references: señor, señor Tintin</p> <p>Deictic reference: This ‘gentleman’</p> <p>References to occupation: Tintin, the reporter</p> <p>Impolite references: Foreign dog, you young rascal, you little rat, young swine, little devil</p> <p>References to youth: Boy, young stranger</p> <p>Reference to ethnicity: A young European</p>
Predication	Discursive characterization of the hero	Evaluative attributions: Good, brave, noble, very foolish, excellent swimmer, crazy

Appendix (H)

(1) Summary of the referential and predicational strategy in dangerous mission plot types in *Tintin* for presentation of Self (European villain)

Strategy	Objectives	Categories
Referential/Nomination	Discursive construction of the European villain (Self)	<p><i>Pronouns:</i> I, my, he, him, his</p> <p><i>References to the villain:</i></p> <p>Proper name: Rastapopoulos, Mr Rastapopoulos, Roberto Rastapopoulos, Marquis di Gorgonzola</p> <p>Polite references: sir, Grand master, master</p> <p>References to social status: m'lord, my lord, his lordship, your lordship, Marquis</p> <p>Cryptic references: K6VM, the mystery man</p>
Predication	Discursive characterisation of the villain	<p>Evaluative attributions:</p> <p>The millionaire film tycoon, king of cosmos picture, very kind, king of drug smugglers, leader of the gang, entrancing, international gangster, a true gentleman, with shady past, multi-millionaire, poor wretch</p>

(2) Summary of the referential and predicational strategies concerning Rastapopoulos in rescue mission plot types

Strategy	Objectives	Categories
Referential/Nomination	Discursive construction of the European villain (Self)	<p><i>Pronouns:</i> I, my, you, mine</p> <p><i>References to the villain:</i> Proper name: Rastapopoulos, Papa Rastapopoulos, Mister Rastapopoulos Endearing references: my dear sir, my good sir Impolite references: a swine, a dirty swine Superlative references: wickedder References to occupation: boss, gangster</p>
Predication	Discursive characterisation of the villain	<p><i>Evaluative attributions:</i> Villain, mad, bad, coward, brute, vulgar, backguard, bully, beast, assassin, cunning devil, the devil incarnate, a fiend, a monster, wicked</p>

Appendix (I)

(1) Summary of the referential and predicational strategy in dangerous mission plot types in *Tintin* for presentation of Others (Far-East Asians)

Strategy	Objectives	Categories
Referential/Nomination	Discursive construction of the Non-Europeans (Far East Asians)	Pronouns: us, our, we, my, me, I, you. <i>References to the villain:</i> Proper name: Mr Mitsuhirato, Mitsuhirato Polite references: sir, Master Reference to the countries/nations/ cities: Japan, China, International Settlement, Tokyo. References to national identities: Japanese, Chinese
Predication	Discursive characterisation of the Far East Asian villain	Evaluative attributes: A man with impeccable manners, too kind, A true Japanese, quite a clever man, silly, poor devil, real villain

(2) Summary of the referential and predicational strategy in dangerous mission plot types in *Tintin* for presentation of Others (sub-Saharan African villain)

Strategy	Objectives	Categories
Referential/Nomination	Discursive construction of the Non-Europeans (Sub-Saharan African)	Pronouns: me, I, their, you <i>References to the villain:</i> Proper name: witch-doctor, Muganga References to tribe names: Babaorum, M'Hatuvu, pygmy
Predication	Discursive characterisation of the sub-Saharan Africans	Evaluative attributes: Ignorant, stupid people, very bad, juju-man, old, black people

(3) Summary of the referential and predicational strategy in rescue mission plot types in *Tintin* for presentation of Others (Native Americans)

Strategy	Objectives	Categories
Referential/Nomination	Discursive construction of the Non-Europeans (Native Americans)	Pronouns: I, we, our Proper name: Chiquito, Huaco, Zorrino References to social status: his lordship, Noble Prince of the Sun, Prince of the Sun, illustrious Prince, Noble Prince, Noble Inca Polite references: señor Impolite references: Tramps, Zapotecs, Pockmarks, bashi-bazouks, sea-gherkins, ectoplasms, poltroons, politicians, doryphores, terrorists, little viper Reference to tribe: Quichua, Aztecs Reference to ethnicity: Indian, Incas, young Indian Religious references: Sun God, high priest, sacrilege, sacrifice, blessed lord of the day, Pachacamac, god of life, maker of earth, The Sun, Supreme lord of the day References related to superstition: talisman, witchcraft, spell, wax images References to places: Callao, Peru, Jauga, The Temple of the Sun, Western Cordillera, Andes,
Predication	Discursive characterisation of the Native Americans	Evaluative attributes: Wise, savages, tin-hatted tyrant, bunch of savages, civilisation, ancient customs

(4) Summary of the referential and predicational strategy in discovery mission plot types in *Tintin* for presentation of Others (Jews)

Strategy	Objectives	Categories
Referential/Nomination	Discursive construction of minority groups (Jews)	Pronouns: I, us, my, they, we Proper name: Phillipulus the prophet, Mr Prophet, Mr Bohlwinkel Endearing references: my dear Phillipulus Polite references: sir Religious references: a judgement, the end of the world, the day of terror, prophet, prophets, the judgement, heaven, hell, guardian angel, References to places: the Bohlwinkel bank, Icelandic port, general agent for golden oil, Iceland, Reykjavik, Sao Rico
Predication	Discursive characterisation of the Jewish characters	Evaluative attributes: Crazy fool, poor old man, mental, colossal fortune, sabotage, master criminal, a powerful Sao Rico financier

Appendix (J)

The appearance of two Jewish characters in a scene in *The Shooting Star* published in *Le Soire* (1941), First publication.

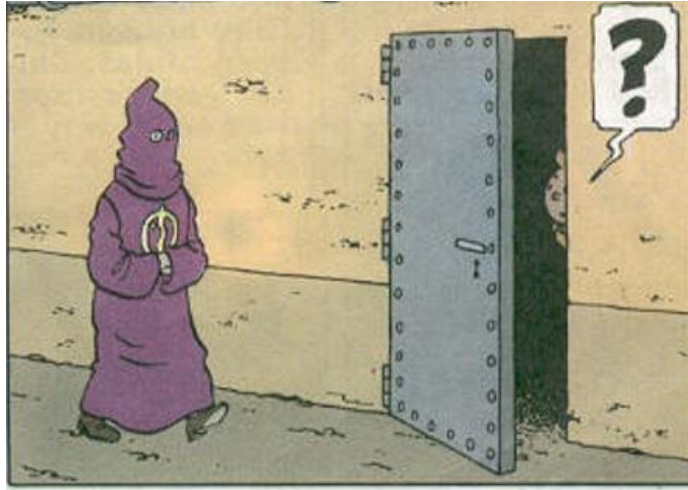


English translation:

“Did you hear that, Isaac?... The end of the world!... What if it were true?...”

“hee, hee!... Zat would be a nice little teal, Salomon!... Ikh owe 50,000 Francs to my zurppliers... Zat vay ikh zould not have to pay...”







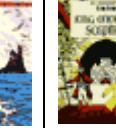
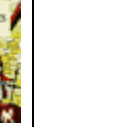
Appendix (K)



Member of the Kih-Oskh gang

Index (1)









Tintin albums and different Language editions (Tintinologist.org Staff)¹⁰⁹

Album Languages	1	2	3	4	5	6	7	8
								
Aclot [a Walloon dialect]								
Afrikaans					+		+	
Algueres Catalan								
Alsatian								
Arabic			+		+	+	+	+
Asturian							+	+
Basque		+	+	+	+	+	+	+
Bengali	+		+	+	+	+	+	+
Bernese German				+	+			
Breton				+	+	+	+	+
Brussels regional dialect								
Bulgarian								
Catalan		+	+	+	+	+	+	+
Chinese [China]		+	+	+	+	+	+	+
Chinese [Hong Kong]		+	+	+	+	+	+	+
Chinese [Taiwan]		+	+	+	+	+	+	+
Corsican								
Czech			+	+	+			
Danish	+	+	+	+	+	+	+	+
Dutch	+	+	+	+	+	+	+	+
English	+	+	+	+	+	+	+	+
Esperanto							+	
Faroese								+
Farsi [= Persian]	+	+	+	+	+	+	+	+
Finnish	+	+	+	+	+	+	+	+
Franco-Provençal								
French	+	+	+	+	+	+	+	+
Frisian								
Gaelic								
Galician		+	+	+	+	+	+	+
Gallo							+	
Gaumais								
German	+	+	+	+	+	+	+	+

¹⁰⁹ Note that these tables are incomplete.

Georgian				+				
Greek		+	+	+	+	+	+	+
Hebrew		+	+	+	+	+	+	+
Hungarian						+	+	+
Icelandic		+	+	+	+	+	+	+
Indonesian	+	+	+	+	+	+	+	+
Italian		+	+	+	+	+	+	+
Japanese	+		+	+	+	+	+	+
Khmer					+			
Korean	+	+	+	+	+	+	+	+
Latin				+			+	
Lëtzbürgesch				+	+	+	+	
Malay							+	
Norwegian	+	+	+	+	+	+	+	+
Occitan								
Oostends							+	
Picard								
Polish		+	+	+	+			
Portuguese [Brazil]	+	+	+	+	+	+	+	+
Portuguese [Portugal]	+	+	+	+	+	+	+	+
Provençal								
Rhaeto- Romance							+	
Romani/Roman y							+	
Romanian							+	
Russian				+				
Serbian							+	
Serbo-Croatian				+			+	
Sinhalese							+	
Slovak								
Slovenian		+	+	+	+	+	+	+
Spanish [= Castilian]		+	+	+	+	+	+	+
Swedish	+	+	+	+	+	+	+	+
Tahitian								
Thai						+	+	
Tibetan								
Turkish	+	+	+	+	+	+	+	+
Twents / Twentish [a Dutch dialect]								
Vietnamese			+	+	+	+	+	+
Welsh							+	+









Index (2)

Album Language	9	10	11	12	13	14	15	16
								
Aclot [a Walloon dialect]								
Afrikaans	+	+	+	+	+	+		
Alguerés Catalan							+	
Alsatian								
Arabic	+	+	+	+	+	+		
Asturian								
Basque	+	+	+	+	+	+	+	+
Bengali	+	+	+	+	+	+	+	+
Bernese German	+							
Breton	+	+	+	+	+	+	+	+
Brussels regional dialect								
Bulgarian	+							
Catalan	+	+	+	+	+	+	+	+
Chinese [China]	+	+	+	+	+	+	+	+
Chinese [Hong Kong]	+	+	+	+	+	+	+	+
Chinese [Taiwan]	+	+	+	+	+	+	+	+
Corsican								
Czech	+		+	+				
Danish	+	+	+	+	+	+	+	+
Dutch	+	+	+	+	+	+	+	+
English	+	+	+	+	+	+	+	+
Esperanto	+							
Faroese		+						
Farsi [= Persian]	+	+	+	+	+	+	+	+
Finnish	+	+	+	+	+	+	+	+
Franco-Provençal								

French	+	+	+	+	+	+	+	+
Frisian	+							
Gaelic								
Galician	+	+	+	+	+	+	+	+
Gallo			+	+				
Gaumais								
German	+	+	+	+	+	+	+	+
Greek	+	+	+	+	+	+	+	+
Hebrew	+	+	+	+	+	+	+	+
Hungarian	+	+	+	+	+	+	+	
Icelandic	+	+	+	+	+	+	+	+
Indonesian	+	+	+	+	+	+	+	+
Italian	+	+	+	+	+	+	+	+
Japanese	+	+	+	+	+	+	+	+
Khmer								
Korean	+	+	+	+	+	+	+	+
Latin								
Lëtzbürgesch		+						
Malay			+	+	+	+		+
Norwegian	+	+	+	+	+	+	+	+
Occitan					+			
Picard								
Polish	+		+					
Portuguese [Brazil]	+	+	+	+	+	+	+	+
Portuguese	+	+	+	+	+	+	+	+
Provençal					+	+		
Rhaeto-Romance	+							
Russian	+	+	+	+	+	+		+
Serbo-Croatian	+							
Sinhalese	+				+	+		+
Slovak	+		+					
Slovenian	+							
Spanish [= Castilian]	+	+	+	+	+	+	+	+
Swedish	+	+	+	+	+	+	+	+
Tahitian	+							
Thai	+		+	+				
Tibetan								
Turkish	+	+	+	+	+	+	+	+
Twents / Twentish [a								

Dutch dialect]								
Vietnamese	+	+	+	+	+	+	+	+
Welsh	+		+	+				

Index (3)

Album	17	18	19	20	21	22	23	24
Language								
Aclot [a Walloon dialect]					+			
Afrikaans		+	+			+		
Algueres Catalan								
Alsatian		+			+			
Arabic		+		+	+	+	+	
Asturian			+					
Basque	+	+	+	+	+	+	+	
Bengali	+	+	+	+	+	+	+	
Bernese German				+		+		
Breton	+	+	+	+	+	+		
Brussels regional dialect					+			
Bulgarian								
Catalan	+	+	+	+	+	+	+	+
Chinese [China]	+	+	+	+	+	+	+	+
Chinese [Hong Kong]	+	+	+	+	+	+	+	
Chinese [Taiwan]	+	+	+	+	+	+	+	
Corsican					+			
Czech								
Danish	+	+	+	+	+	+	+	+
Dutch	+	+	+	+	+	+	+	+
English	+	+	+	+	+	+	+	+
Esperanto				+				
Faroese								
Farsi [= Persian]	+	+	+	+	+	+	+	+
Finnish	+	+	+	+	+	+	+	
Franco-Provençal		+						
		(2006)						

French	+	+	+	+	+	+	+	+
Frisian								
Gaelic								
Galician	+	+	+	+	+	+	+	
Gallo					+			
Gaumais	+							
German	+	+	+	+	+	+	+	+
Greek	+	+	+	+	+	+	+	
Hebrew	+	+	+	+	+	+	+	
Hungarian								
Icelandic	+	+	+	+	+	+	+	
Indonesian	+	+	+	+	+	+	+	+
Italian	+	+	+	+		+	+	
Japanese	+	+	+	+	+	+	+	+
Khmer								
Korean	+	+	+	+		+	+	
Latin								
Lëtzbürgesch		+						
Malay	+					+		
Norwegian	+	+	+	+	+	+	+	
Occitan								
Picard					+			
Polish	+							
Portuguese [Brazil]	+	+	+	+	+	+	+	+
Portuguese [Portugal]	+	+	+	+	+	+	+	
Provençal								
Rhaeto-Romance								
Russian	+							
Serbo-Croatian						+		
Sinhalese						+		
Slovak								
Slovenian								
Spanish [= Castilian]	+	+	+	+	+	+	+	+
Swedish	+	+	+	+	+	+	+	+
Tahitian								
Thai				+				
Tibetan				+				
Turkish	+	+	+	+	+	+	+	

Twents / Twentish [a Dutch dialect]					+			
Vietnamese	+	+	+	+	+	+	+	
Welsh	+	+		+				