

tintin in the congo

Tintin in the Congo is one of the most iconic and controversial adventures featuring the beloved Belgian reporter, Tintin. Published in 1931 as the second volume in Hergé's celebrated series, this comic book captures Tintin's daring journey into the heart of Africa, specifically the Congo. Over the decades, Tintin in the Congo has sparked discussions around its portrayal of race, colonialism, and cultural representation. Despite its age and the criticisms it has faced, the story remains a significant part of Tintin's legacy, offering a fascinating glimpse into early 20th-century perceptions and storytelling.

Overview of Tintin in the Congo

Publication History

Tintin in the Congo was first published in 1931 by Le Petit Vingtième, a Catholic youth magazine in Belgium. It was the second adventure in the series created by Hergé (pseudonym of Georges Remi), initially conceived as a humorous and adventure-filled tale aimed at young readers. The comic was later compiled into a standalone album, which has since become one of the most widely recognized but also most debated works in the Tintin series.

Plot Summary

The story follows Tintin, a young Belgian reporter, as he travels to the Congo, then a Belgian colony, to report on local life and undertake adventures. Throughout his journey, Tintin encounters various characters, including native tribes, colonials, and animals. His main goal is to capture a lion, which leads to numerous escapades across the African landscape.

The narrative is fast-paced, filled with humorous moments, daring rescues, and encounters with wildlife. Tintin's character is portrayed as brave, resourceful, and optimistic, embodying the classic heroic archetype. However, the story also reflects the stereotypes and racial attitudes prevalent at the time of its creation.

Themes and Cultural Context

Colonial Attitudes and Stereotypes

One of the most discussed aspects of Tintin in the Congo is its portrayal of Africans and colonial life. The comic depicts Black Africans largely through a paternalistic lens, often portraying them as childlike, simple-minded, and in need of guidance from Europeans. This reflects the colonial mindset of the era, which viewed colonized peoples as inferior and in need of Western intervention.

Examples include:

- Depictions of African characters as humorous or comic figures.
- Language that emphasizes their supposed lack of intelligence.
- Scenes showing Africans performing menial tasks for Europeans.

While these portrayals are considered offensive and outdated today, they offer insight into the societal norms and stereotypes of the early 20th century.

Representation of Nature and Wildlife

Tintin in the Congo also emphasizes adventure through encounters with wildlife, especially the lion Tintin seeks to capture. The story showcases Hergé's fascination with animals and the natural environment, often with detailed illustrations of African flora and fauna. However, the depiction of animals sometimes leans toward caricature, emphasizing their novelty and danger.

Colonialism and Power Dynamics

The story subtly reflects colonial perspectives, with Europeans portrayed as dominant, resourceful, and morally upright figures, while Africans are depicted as naive or subservient. Although the story does not explicitly critique colonialism, modern readers interpret it as a reflection of the colonial mindset of the time.

Controversies Surrounding Tintin in the Congo

Racial Stereotypes and Criticisms

Tintin in the Congo has faced significant criticism for its racist imagery and stereotypical portrayals. Critics argue that the comic perpetuates harmful stereotypes about Africans, depicting them as primitive and childlike. These portrayals have led many to consider the album an offensive relic of its time.

Hergé's Response and Evolution

Hergé himself later acknowledged the problematic aspects of his early work. Over time, he expressed regret for some of the racial stereotypes in Tintin in the Congo and other early albums. The series

evolved to feature more respectful and nuanced representations of different cultures, reflecting Hergé's growth as an artist and storyteller.

Impact on Modern Perception

Today, Tintin in the Congo serves as a historical artifact that illustrates how cultural attitudes have changed over the decades. While it remains popular among fans and collectors, it also prompts critical discussions about race, representation, and colonial history.

Artistic Style and Illustrations

Hergé's Ligne Claire Technique

Tintin in the Congo showcases Hergé's signature "ligne claire" (clear line) style, characterized by clean lines, flat colors, and precise detailing. This artistic approach contributed to the comic's readability and visual appeal.

Depictions of the African Landscape

Hergé's illustrations depict the Congo's lush landscapes, animals, and architecture with a sense of adventure and wonder. Despite the simplistic portrayals of characters, the backgrounds and scenery add depth to the storytelling.

Character Design

The characters are drawn with expressive faces and distinctive features, making them memorable.

Tintin's iconic quiff and attire are consistent throughout the series, making him instantly recognizable.

Legacy and Modern Reinterpretations

Historical Significance

Despite its controversies, Tintin in the Congo remains a significant part of comic history. It marks an early phase of Hergé's career and provides insight into colonial attitudes of the early 20th century.

Reprints and Critical Editions

Modern editions often include introductions or notes that contextualize the story's stereotypes and historical background. Some publishers have added disclaimers or critical essays to help readers understand its problematic aspects.

Influence on Comics and Popular Culture

The Tintin series has influenced countless artists and writers, inspiring adaptations in film, television, and theater. Tintin in the Congo is often studied as an example of how comics can reflect societal values and evolve over time.

Contemporary Perspectives and Educational Use

Today, educators and cultural critics use Tintin in the Congo to discuss issues of race, colonialism, and media representation. It serves as an example of how cultural products can be both entertainment and catalysts for critical reflection.

Conclusion

Tintin in the Congo remains a complex and significant work within the Tintin series. While it is celebrated for its adventurous spirit, artistic style, and storytelling, its portrayal of Africans and colonial themes highlight the importance of viewing historical works through a critical lens. As the series continues to be beloved worldwide, ongoing discussions about its content help promote awareness of cultural sensitivity and historical context. Whether as a nostalgic adventure or a study in early 20th-century attitudes, Tintin in the Congo continues to captivate and challenge its audience, reminding us of the importance of evolving perspectives in storytelling.

Frequently Asked Questions

What is 'Tintin in the Congo' about?

'Tintin in the Congo' is a comic album by Hergé that follows Tintin's adventures in the Congo, where he encounters wildlife, local tribes, and various humorous situations.

Why has 'Tintin in the Congo' been criticized?

The comic has faced criticism for its racist stereotypes and colonial attitudes, reflecting problematic perspectives from the time it was created in 1931.

Is 'Tintin in the Congo' suitable for children today?

Due to its outdated and offensive stereotypes, many recommend discussing its historical context with children rather than viewing it as an appropriate or modern portrayal.

Has 'Tintin in the Congo' been banned or censored?

In some countries and collections, the comic has been censored or removed due to its racial content, though it remains part of the complete Tintin series in many editions.

What are some themes explored in 'Tintin in the Congo'?

Themes include adventure, exploration, colonialism, and the humorous depiction of wildlife and local characters, though these are now viewed as problematic stereotypes.

How does 'Tintin in the Congo' compare to other Tintin books?

'Tintin in the Congo' is one of the earliest books in the series and is often considered less sophisticated and more controversial compared to later volumes like 'The Secret of the Unicorn' or 'The Blue Lotus.'

Has Hergé ever apologized for 'Tintin in the Congo'?

Hergé acknowledged the racial stereotypes in the book and expressed regret about its content, recognizing the need for more culturally sensitive storytelling.

Are there modern adaptations or reprints of 'Tintin in the Congo'?

Yes, many editions include contextual notes explaining its historical background, and some publishers have chosen to omit or restrict access to the book due to its content.

What is the significance of 'Tintin in the Congo' in the overall Tintin series?

'Tintin in the Congo' is significant as it reflects the early development of the series and Hergé's initial artistic style, but it is also a reminder of the evolving perspectives on race and colonialism.

How should readers approach 'Tintin in the Congo' today?

Readers are encouraged to view it as a historical artifact, understanding its context, and engaging in discussions about its outdated stereotypes to promote critical awareness.

Additional Resources

Tintin in the Congo: An In-Depth Analysis of Hergé's Controversial Classic

Introduction

Since its debut in 1931, Tintin in the Congo has remained one of the most debated works in the realm of comic art. Created by the Belgian artist Georges Remi, better known as Hergé, this comic book forms part of the beloved Tintin series. While many readers cherish it for its adventurous spirit and vibrant illustrations, critics have raised concerns over its portrayal of African characters and stereotypes. This detailed review aims to dissect the historical context, artistic qualities, narrative structure, cultural implications, and ongoing debates surrounding Tintin in the Congo.

Historical Context and Creation

The Origins of Tintin in the Congo

- Publication Timeline: First published in 1931, the comic was initially serialized in the Belgian magazine *Le Petit Vingtième*.
- Hergé's Early Career: At the time, Hergé was a young artist exploring comics as a new medium. His early works reflected the influences of adventure pulp fiction and popular media of the era.
- Colonial Europe: The comic emerged during a period when European colonialism was widespread,

especially in Africa. This context influenced the portrayal of the Congo and its inhabitants.

Artistic and Cultural Influences

- Inspiration and Sources: Hergé drew inspiration from travel reports, photographs, and films about Africa, but often lacked direct experience or consultation with African communities.
- European Perspective: The comic reflects a Eurocentric worldview, commonplace in the early 20th century, which shaped its depiction of African environments and characters.

Artistic Qualities and Illustration

Visual Style and Technique

- Line Work and Color: Hergé's signature ligne claire style, characterized by clean lines and flat colors, is prominently displayed. This style enhances clarity and makes characters and environments easily distinguishable.
- Depiction of African Landscapes: The illustrations vividly portray the Congo's flora and fauna, capturing the jungle's lushness and exotic appeal.

Character Design and Representation

- Main Characters:
 - Tintin: The intrepid young reporter, depicted with his iconic quiff and expressive features.
 - Snowy: Tintin's loyal fox terrier, rendered with lively detail.
- African Characters: Portrayed with exaggerated features and stereotypical attire, often reflecting colonial caricatures.
- Supporting Characters: The native inhabitants and colonial officials are depicted with simplified, often caricatured features, aligning with contemporary stereotypes.

Narrative and Plot Analysis

Summary of the Plot

- Tintin travels to the Congo to report on the local wildlife and meets various characters, including native tribes and colonial officials.
- The story involves encounters with wild animals, interactions with indigenous people, and humorous misunderstandings.
- The plot culminates in Tintin thwarting a scheme involving illegal ivory trading and animal poaching.

Themes and Messages

- Adventure and Exploration: The core of the story revolves around discovery and curiosity.
- Colonial Attitudes: The narrative subtly reinforces colonial stereotypes, depicting African characters as naive, primitive, or comic.
- Humor and Satire: Some humor derives from cultural misunderstandings, but it often perpetuates stereotypes rather than challenging them.

Cultural and Racial Stereotypes

Portrayal of African Characters

- Stereotypical Traits: Characters are often depicted with exaggerated features, such as large lips, wide eyes, and caricatured facial expressions.
- Language and Speech: Limited dialogue with simplified speech patterns emphasizes perceived primitiveness.
- Roles and Portrayal: Native characters are usually portrayed as subservient, comic, or naive,

reinforcing colonial stereotypes.

Depictions of the Congo

- Exoticism: The setting emphasizes the jungle's wildness and danger, aligning with colonial narratives of Africa as a mysterious and untamed land.
- Colonial Authority: The colonial officials are often portrayed as benevolent or bumbling, reflecting the paternalistic attitude of the time.

Critical Reception and Modern Perspectives

Contemporary Critique

- Racist Stereotypes: Many modern readers and critics have condemned the comic for its racist imagery and stereotypical portrayals.
- Historical Significance: While recognized as a product of its time, the comic is now viewed as problematic, prompting discussions about racial sensitivity in media.

Hergé's Own Reflection and Later Works

- Hergé's Evolution: The artist himself later expressed discomfort with some of his early works, acknowledging their insensitivity.
- Revisions and Reprints: Some editions include disclaimers or contextual notes, and there have been efforts to reinterpret or contextualize the story.

Impact on Popular Culture and Literature

Legacy of Tintin in the Congo

- Influence on Comics: The work helped establish the adventure genre in comics and inspired countless artists.
- Cultural Representation: It exemplifies how colonial narratives permeated popular media, influencing perceptions of Africa for decades.
- Controversy and Re-evaluation: The comic's legacy prompts ongoing debates about racial representation, artistic freedom, and historical context.

Educational and Ethical Discussions

- Use in Education: Educators use the comic as a case study for discussing colonialism, stereotypes, and the evolution of cultural sensitivity.
- Calls for Reconsideration: Libraries, institutions, and publishers grapple with whether to include or contextualize Tintin in the Congo in collections.

Comparing with Later Tintin Works

Development of Hergé's Style and Themes

- Progression Over Time: Later Tintin albums, such as *The Blue Lotus* and *Tintin in Tibet*, reflect Hergé's growing awareness and sensitivity toward cultural representation.
- Reflections of Change: The series, over time, shifted toward more nuanced portrayals, distancing itself from the stereotypes seen in *Tintin in the Congo*.

Differences in Cultural Sensitivity

- From Stereotyping to Respect: Subsequent works show more respectful depictions of different cultures, although the earlier issues remain a point of discussion.

- Lessons Learned: The evolution of Hergé's work underscores a broader cultural shift toward acknowledging and rectifying racial stereotypes.

Ethical Considerations and Modern Relevance

The Role of Historical Context

- Recognizing Tintin in the Congo as a reflection of its time helps contextualize its content, but it also invites critical reflection on how media shapes perceptions.

Balancing Artistic Heritage and Cultural Sensitivity

- Publishers and educators face the challenge of preserving historical works while addressing their problematic aspects.
- Some suggest including critical commentary or disclaimers to promote awareness.

The Ongoing Debate

- Should Tintin in the Congo be censored, edited, or reinterpreted?
- How can educators use it responsibly to teach about colonial history and racial stereotypes?

Conclusion

Tintin in the Congo remains a complex artifact of early 20th-century Western media. Its artistic qualities, adventurous narrative, and vivid illustrations continue to captivate readers, yet its portrayal of African characters and colonial themes have rightly come under scrutiny. As a piece of cultural history, it offers valuable lessons on the evolution of racial perceptions and the importance of cultural

sensitivity. While it is an essential part of the Tintin series and comic history, understanding its problematic aspects is crucial for a comprehensive appreciation of its legacy. Moving forward, appreciation of Hergé's work involves acknowledging both its artistic brilliance and its cultural shortcomings, fostering a more informed and respectful engagement with classic comics.

References and Further Reading

- Peeters, Benoît. Hergé: Son of Tintin. (Biographical insights into Hergé's life and works)
- Peeters, Benoît, and Tintinologist Michael Farr. Tintin: The Complete Companion. (Comprehensive guide to Tintin series)
- Museum of Modern Art (MoMA) Exhibition: Tintin in the Congo: A Critical Reappraisal
- Articles on the evolution of racial representation in comics
- Critical essays on colonial narratives in early 20th-century media

Note: When engaging with Tintin in the Congo, it is essential to approach it critically, understanding its historical context and recognizing the importance of respectful cultural representation in contemporary media.

[Tintin In The Congo](#)

tintin in the congo: Tintin in the Congo Hergé, 2016 This English language edition of Tintin in the Congo, in colour, completes the series of 24 Tintin adventures, created by Hergé, making it an essential volume for collectors. Tintin au Congo first appeared in June 1930, in Le Petit Vingtième, the children's supplement to the Brussels newspaper Le Vingtième Siècle, where it was published as a serial over a period of a year. In 1931 the story was published in book form by Les Editions du Petit Vingtième and a few months later by Editions Casterman of Tournai. The first English language edition, translated by Leslie Lonsdale-Cooper and Michael Turner, was published in 1991 by Sundancer, London. Tintin in the Congo featured the full length version of the story with black and white illustrations. In 1946 Tintin au Congo was revised by Hergé and published in colour by Casterman in the standard 64-page album format. It is from this edition that the present book is translated. In addition, when Tintin au Congo was later to be published in translation in Scandinavia,

Hergé redrew page 56, and the revised version of this page is included here. In his portrayal of the Belgian Congo, the young Hergé reflects the colonial attitudes of the time. He himself admitted that he depicted the African people according to the bourgeois, paternalistic stereotypes of the period - an interpretation that some of today's readers may find offensive. The same could be said of his treatment of big-game hunting.

tintin in the congo: *Tintin au Congo* Hergé, 1946

tintin in the congo: *The Adventures of Tintin, Reporter for "Le Petit Vingtième" in the Congo* Hergé, Michael Turner, 1991

tintin in the congo: *Tintin in the Land of the Soviets* Hergé, 2011

tintin in the congo: *Critical Approaches to Comics* Matthew J. Smith, Randy Duncan, 2012-03-22 *Critical Approaches to Comics* offers students a deeper understanding of the artistic and cultural significance of comic books and graphic novels by introducing key theories and critical methods for analyzing comics. Each chapter explains and then demonstrates a critical method or approach, which students can then apply to interrogate and critique the meanings and forms of comic books, graphic novels, and other sequential art. The authors introduce a wide range of critical perspectives on comics, including fandom, genre, intertextuality, adaptation, gender, narrative, formalism, visual culture, and much more. As the first comprehensive introduction to critical methods for studying comics, *Critical Approaches to Comics* is the ideal textbook for a variety of courses in comics studies. Contributors: Henry Jenkins, David Berona, Joseph Witek, Randy Duncan, Marc Singer, Pascal Lefevre, Andrei Molotiu, Jeff McLaughlin, Amy Kiste Nyberg, Christopher Murray, Mark Rogers, Ian Gordon, Stanford Carpenter, Matthew J. Smith, Brad J. Ricca, Peter Coogan, Leonard Rifas, Jennifer K. Stuller, Ana Merino, Mel Gibson, Jeffrey A. Brown, Brian Swafford

tintin in the congo: *Scary Monsters and Super Creeps* Dom Joly, 2021-09-02 Dom Joly sets off round the world, but this time he's not looking to holiday in a danger zone - he's monster hunting. Ever since he was given a copy of Arthur C. Clarke's *Mysterious World* for his ninth birthday Dom has been obsessed with the world of cryptozoology - monster hunting - and in *Scary Monsters and Super Creeps* he heads to six completely different destinations to investigate local monster sightings. He explores the Redwood Curtain in northern California in search of Sasquatch; in Canada he visits Lake Okanagan hoping to catch a glimpse of a thirty-foot snake-like creature called Ogopogo; and near Lake Tele in Congo he risks his life tracking the vegetarian sauropod Mokele-mbembe. Naturally he heads to Loch Ness - but for this hunt he has his family in tow; he treks across the Khumbu Valley in Nepal looking for Yeti; and in the hills above Hiroshima in Japan he enlists the help of a local man to find the Hibagon, a terribly smelly 'caveman ape'. Are the monsters all the product of fevered minds, or is there a sliver of truth somewhere in the madness? Either way, the search gives Dom an excuse to dive into six fascinating destinations on a gloriously nutty adventure. In typically hilarious and irreverent fashion, Dom explores the cultures that gave rise to these monster myths and ends up in some pretty hairy situations with people even stranger than the monsters they are hunting.

tintin in the congo: *The Sierra Leone Special Court and its Legacy* Charles Jalloh, 2014 The Special Court for Sierra Leone (SCSL) is the third modern international criminal tribunal supported by the United Nations and the first to be situated where the crimes were committed. This timely, important and comprehensive book is the first to critically assess the impact and legacy of the SCSL for Africa and international criminal law. Contributors include leading scholars and respected practitioners with inside knowledge of the tribunal, who analyze cutting-edge and controversial issues with significant implications for international criminal law and transitional justice. These include joint criminal enterprise; forced marriage; enlisting and using child soldiers; attacks against United Nations peacekeepers; the tension between truth commissions and criminal trials in the first country to simultaneously have the two; and the questions of whether it is permissible under international law for states to unilaterally confer blanket amnesties to local perpetrators of universally condemned international crimes.

tintin in the congo: *The Comics of Hergé* Joe Sutliff Sanders, 2016-07-28 Contributions by Jônathas Miranda de Araújo, Guillaume de Syon, Hugo Frey, Kenan Koçak, Andrei Molotiu, Annick Pellegrin, Benjamin Picado, Vanessa Meikle Schulman, Matthew Screech, and Gwen Athene Tarbox As the creator of Tintin, Hergé (1907–1983) remains one of the most important and influential figures in the history of comics. When Hergé, born Georges Prosper Remi in Belgium, emerged from the controversy surrounding his actions after World War II, his most famous work leapt to international fame and set the standard for European comics. While his style popularized what became known as the “clear line” in cartooning, this edited volume shows how his life and art turned out much more complicated than his method. The book opens with Hergé’s aesthetic techniques, including analyses of his efforts to comprehend and represent absence and the rhythm of mundaneness between panels of action. Broad views of his career describe how Hergé navigated changing ideas of air travel, while precise accounts of his life during Nazi occupation explain how the demands of the occupied press transformed his understanding of what a comics page could do. The next section considers a subject with which Hergé was himself consumed: the fraught lines between high and low art. By reading the late masterpieces of the Tintin series, these chapters situate his artistic legacy. A final section considers how the clear line style has been reinterpreted around the world, from contemporary Francophone writers to a Chinese American cartoonist and on to Turkey, where Tintin has been reinvented into something meaningful to an audience Hergé probably never anticipated. Despite the attention already devoted to Hergé, no multi-author critical treatment of his work exists in English, the majority of the scholarship being in French. With contributors from five continents drawing on a variety of critical methods, this volume’s range will shape the study of Hergé for many years to come.

tintin in the congo: *Afro-Sweden* Ryan Thomas Skinner, 2022-09-27 A compelling examination of Sweden’s African and Black diaspora Contemporary Sweden is a country with a worldwide progressive reputation, despite an undeniable tradition of racism within its borders. In the face of this contradiction of culture and history, Afro-Swedes have emerged as a vibrant demographic presence, from generations of diasporic movement, migration, and homemaking. In *Afro-Sweden*, Ryan Thomas Skinner uses oral histories, archival research, ethnography, and textual analysis to explore the history and culture of this diverse and growing Afro-European community. Skinner employs the conceptual themes of “remembering” and “renaissance” to illuminate the history and culture of the Afro-Swedish community, drawing on the rich theoretical traditions of the African and Black diaspora. Remembering fosters a sustained meditation on Afro-Swedish social history, while Renaissance indexes a thriving Afro-Swedish public culture. Together, these concepts illuminate significant existential modes of Afro-Swedish being and becoming, invested in and contributing to the work of global Black studies. The first scholarly monograph in English to focus specifically on the African and Black diaspora in Sweden, *Afro-Sweden* emphasizes the voices, experiences, practices, knowledge, and ideas of these communities. Its rigorously interdisciplinary approach to understanding diasporic communities is essential to contemporary conversations around such issues as the status and identity of racialized populations in Europe and the international impact of Black Lives Matter.

tintin in the congo: *Africa (a-z)*. Godfrey Mugoti, 2009

tintin in the congo: *Afropean* Johny Pitts, 2019-06-06 Winner of the Jhalak Prize 'A revelation' Owen Jones 'Afropean seizes the blur of contradictions that have obscured Europe's relationship with blackness and paints it into something new, confident and lyrical' Afua Hirsch A Guardian, New Statesman and BBC History Magazine Best Book of 2019 'Afropean. Here was a space where blackness was taking part in shaping European identity ... A continent of Algerian flea markets, Surinamese shamanism, German Reggae and Moorish castles. Yes, all this was part of Europe too ... With my brown skin and my British passport - still a ticket into mainland Europe at the time of writing - I set out in search of the Afropeans, on a cold October morning.' *Afropean* is an on-the-ground documentary of areas where Europeans of African descent are juggling their multiple allegiances and forging new identities. Here is an alternative map of the continent, taking the reader

to places like Cova Da Moura, the Cape Verdean shantytown on the outskirts of Lisbon with its own underground economy, and Rinkeby, the area of Stockholm that is eighty per cent Muslim. Johny Pitts visits the former Patrice Lumumba University in Moscow, where West African students are still making the most of Cold War ties with the USSR, and Clichy Sous Bois in Paris, which gave birth to the 2005 riots, all the while presenting Afropeans as lead actors in their own story.

tintin in the congo: Sunday Best John Carey, 2022-11-15 A collection of John Carey's greatest, wisest, and wittiest reviews—amassed over a lifetime of writing In 1977, newly installed as a professor of English at Oxford, John Carey took the position of chief reviewer for the Sunday Times. In a career spanning over 40 years and upwards of 1,000 reviews, Carey has kept abreast of the brightest and best books of the day, distilling his thoughts each week for the entertainment of Sunday readers. Contained in this volume is the cream of that substantial crop: a choice selection of the books which Carey has most cherished. Covering subjects as diverse as the science of laughter, the art of Grayson Perry, the history of madness, and Sylvia Plath's letters, this is a collection of treats and surprises, suffused with careful thought, wisdom, and enjoyment. The result is a compendium of titles that have stood the test of time, offered with Carey's warmest recommendation.

tintin in the congo: Representing Multiculturalism in Comics and Graphic Novels Carolene Ayaka, Ian Hague, 2014-11-20 Multiculturalism, and its representation, has long presented challenges for the medium of comics. This book presents a wide ranging survey of the ways in which comics have dealt with the diversity of creators and characters and the (lack of) visibility for characters who don't conform to particular cultural stereotypes. Contributors engage with ethnicity and other cultural forms from Israel, Romania, North America, South Africa, Germany, Spain, U.S. Latino and Canada and consider the ways in which comics are able to represent multiculturalism through a focus on the formal elements of the medium. Discussion themes include education, countercultures, monstrosity, the quotidian, the notion of the 'other, anthropomorphism, and colonialism. Taking a truly international perspective, the book brings into dialogue a broad range of comics traditions.

tintin in the congo: *Postcolonial Aeromobilities* Bart Paul Vanspauwen, Iñigo Sánchez-Fuarros, 2025-06-23 This edited collection explores how national airlines in postcolonial states operate at the complex intersection of corporate branding, cultural governance, tourism development, and national identity formation. It conceptualizes airplanes and airports as both tangible infrastructural spaces and symbolic domains that connect geographically distant regions while embodying aspirations of political sovereignty and cultural unity. Through diverse case studies spanning multiple continents, the book examines how commercial aviation's physical and cultural spaces either reinforce or challenge colonial histories and imperial legacies. The volume reveals how modern Western imperial narratives were shaped through specific cultural and social negotiations that played out in airline branding, route networks, service standards, and cultural policies. It analyzes how airlines serve as vehicles for projecting soft power and cultural diplomacy while mediating between local traditions and global modernity. Drawing on rich empirical examples from Angola, Argentina, Australia, Belgium, Brazil, Jamaica, Kenya, France, Hong Kong, Indonesia, Lebanon, Mexico, Peru, South Africa, Turkey, and the United States, this collection demonstrates how airlines employ sophisticated cultural management and corporate branding strategies to shape national and regional identities. By examining airlines as sites where business strategy, cultural policy, and identity politics intersect, this collection advances our understanding of how transportation infrastructure shapes social imaginaries and power relations in our increasingly connected yet culturally diverse world. The research has important implications for scholars of business history, cultural studies, postcolonial theory, and transportation geography while offering practical insights for policymakers and airline industry leaders.

tintin in the congo: Through the Lion Gate Gary Bruce, 2017-07-03 In the first English-language history of the Berlin zoo, Gary Bruce traces the fascinating story of one of Germany's most popular cultural institutions, from its 19th century displays of exotic peoples to Nazi

attempts to breed back long-extinct European cattle. As an institution with broad public reach, the zoo for more than 150 years shaped German views not only of the animal world, but of the human world far beyond Germany's borders.

tintin in the congo: Comics through Time M. Keith Booker, 2014-10-28 Focusing especially on American comic books and graphic novels from the 1930s to the present, this massive four-volume work provides a colorful yet authoritative source on the entire history of the comics medium. Comics and graphic novels have recently become big business, serving as the inspiration for blockbuster Hollywood movies such as the Iron Man series of films and the hit television drama *The Walking Dead*. But comics have been popular throughout the 20th century despite the significant effects of the restrictions of the Comics Code in place from the 1950s through 1970s, which prohibited the depiction of zombies and use of the word horror, among many other rules. *Comics through Time: A History of Icons, Idols, and Ideas* provides students and general readers a one-stop resource for researching topics, genres, works, and artists of comic books, comic strips, and graphic novels. The comprehensive and broad coverage of this set is organized chronologically by volume. Volume 1 covers 1960 and earlier; Volume 2 covers 1960–1980; Volume 3 covers 1980–1995; and Volume 4 covers 1995 to the present. The chronological divisions give readers a sense of the evolution of comics within the larger contexts of American culture and history. The alphabetically arranged entries in each volume address topics such as comics publishing, characters, imprints, genres, themes, titles, artists, writers, and more. While special attention is paid to American comics, the entries also include coverage of British, Japanese, and European comics that have influenced illustrated storytelling of the United States or are of special interest to American readers.

tintin in the congo: The Leopard, the Lion, and the Cock Matthew Stanard, 2019-04-15 Thought-provoking reflection on culture, colonialism, and the remainders of empire in Belgium after 1960 The degree to which the late colonial era affected Europe has been long underappreciated, and only recently have European countries started to acknowledge not having come to terms with decolonisation. In Belgium, the past two decades have witnessed a growing awareness of the controversial episodes in the country's colonial past. This volume examines the long-term effects and legacies of the colonial era on Belgium after 1960, the year the Congo gained its independence, and calls into question memories of the colonial past by focusing on the meaning and place of colonial monuments in public space. The book foregrounds the enduring presence of "empire" in everyday Belgian life in the form of permanent colonial markers in bronze and stone, lieux de mémoire of the country's history of overseas expansion. By means of photographs and explanations of major pro-colonial memorials, as well as several obscure ones, the book reveals the surprising degree to which Belgium became infused with a colonialist spirit during the colonial era. Another key component of the analysis is an account of the varied ways in which both Dutch- and French-speaking Belgians approached the colonial past after 1960, treating memorials variously as objects of veneration, with indifference, or as symbols to be attacked or torn down. The book provides a thought-provoking reflection on culture, colonialism, and the remainders of empire in Belgium after 1960.

tintin in the congo: Engagements with Children's and Young Adult Literature Lydia Kokkola, Sara Van den Bossche, 2025-07-10 *Engagements with Children's and Young Adult Literature* offers an accessible guide to studying Children's and Young Adult (CYA) literature, teaching readers how to read critically. This book introduces this dynamic field encompassing diverse genres, audiences, and interpretations. Lydia Kokkola and Sara Van den Bossche examine its historical, cultural, and ideological dimensions while addressing adult perspectives and the ambivalence of child agency. Tools for critical analysis, genre-specific insights, and emerging research trends enhance readers' engagement with CYA literature and its broader implications. The book approaches CYA literature from various complementary angles: Historical: the influence of religious and philosophical convictions on its development; Thematic: commonly-occurring genres and types of CYA literature, such as realism versus speculative fiction; Narratological: plot, time,

tension, character, and setting; Visual: the main principles for 'reading' images in picturebooks, graphic novels, and comics; Ideological: power dynamics and common constructions of childhood; Social: questions of identity politics related to race, gender, and orientation, and offers tools to read critically. Engagements with Children's and Young Adult Literature brings together established theories and new perspectives on CYA literature, combining engagement with theory with hands-on analytical, interpretive, and methodological tools for budding scholars of CYA literature. Exploring a diverse range of writing, this dynamic introduction is an invaluable resource for students and scholars of this vibrant field.

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tintin in the congo: *Congolese Social Networks* Joy Owen, 2015-12-16 *Congolese Social Networks: Living on the Margins in Muizenberg, Cape Town* is a closely researched ethnography that focuses predominantly on the lives of three Congolese transmigrants (self-identified as such). This monograph situates them in a cosmopolitan South African space amongst dissimilar South African others, and similar national others. Unlike other contemporary international texts on transnational migrants, this book discusses entrée into the immigration country, and the diverse attempts of Congolese men to situate themselves within social networks. In the intellectual move to focus on transnational spaces and transnationality, the reality of migration in a specific socio-political context—a focus on place—has been ignored. Migration on the African continent is more similar to the early migrations of Italian, Polish, and Jewish immigrants to the United States in the initial phases of arrival, adaptation, and reproduction of the national self. While these Congolese transmigrants maintain contact with those back home through various social media applications, their very real survival needs force a day-to-day living that secures survival needs, whilst those of a higher class maintain a focus on *lola* (paradise)—onward migration out of South Africa. An important aspect of securing one's survival needs is the creation of diverse social networks. Through these networks, Congolese transmigrants access information regarding employment, information on appropriate educational opportunities for children, information regarding safe residential areas, and a number of other forms of information that support their existence in an oftentimes alienating South African space.

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